

# Policy of Cultural Affairs in Japan

Fiscal 2018





## Foreword

### The Cover Photo

Top left: Remains of Villages on Nozaki Island out of the Hidden Christian Sites in Nagasaki Region (photo: Higurashi Yuichi)

On June 30, 2018, it was decided at the 42nd Session of the World Heritage Committee held in Manama (Bahrain) that "Hidden Christian Sites in the Nagasaki Region" should be registered as World Cultural Heritage.

Bottom left: Theater performance for the 2017 Japan x Nantes Project (performance: Jiyu Gekijo, photo: Matsunaga Ikuko)

The 2017 Japan x Nantes Project was held in Nantes, France in October 2017 to showcase the excellent results of arts and cultural activities of Japanese persons with disabilities to the world and to promote their spread in Japan and abroad.

Top right: Landscapes of Four Seasons with Sun and Moon (*Shihon chakushoku jitsugetsu shiki sansui-zu*, right side) (held by the Amanosan Kongoji Temple)

Landscapes of Four Seasons with Sun and Moon was designated national treasure in 2018 and was also displayed at the annual Newly Designated National Treasures and Important Cultural Properties exhibition at the Tokyo National Museum.

Middle right: Nippon Takaramono Project – Live Performance at Japanese Heritage (Zuiyuj Temple, Takaoka City, Toyama) ©GEIDANKYO (photo: Horikiri Isao)

On October 15, 2017, a live art performance using local cultural heritage (traditional architecture) designated as Japanese heritage was held as part of the initiatives in preparation for 2020.

Bottom right: Standing Thousand-Armed Kannon, wood (enshrined in the main hall of the Rengeoin Temple) (held by Myohoin Temple)

With the help of a National Treasure and Important Cultural Property Preservation Subsidy from the Agency for Cultural Affairs, the Myohoin Temple, the owner of the statues, has completed repair work that had been going on for some 45 years since 1973. The repairs allowed basic data to be gathered about each statue, and so they were designated national treasures in 2018.

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文化庁が  
大きく変わります。

Major Changes for the Agency  
for Cultural Affairs

**MIYATA Ryohei**

Commissioner for Cultural Affairs



Less than two years have passed since I assumed the post of Commissioner for Cultural Affairs, but I have keenly felt the efforts and growth of each and every one working here. The Agency for Cultural Affairs has changed significantly. Amid such changes, I was reappointed for another three-year period. It is my heartfelt pleasure and an honor to be allowed to carry on this important mission.

This year 2018 (Heisei 30) is a milestone year as the Agency for Cultural Affairs celebrates the 50th anniversary of its founding in 1968. Moreover, planned for this year is the birth of the New Agency for Cultural Affairs, enabled by a drastic reorganization of the Agency on the basis of the enactment of the Basic Act on Culture and the Arts in June last year.

The New Agency for Cultural Affairs will no longer have the dual structure of a Cultural Affairs Department and a Cultural Properties Department, but will be restructured as a cross-sectoral organization. Through this, it will not only break free from “vertical segmentation” and achieve more flexibility, but the New Agency for Cultural Affairs will strive to act as an “axis” that comprehensively promotes culture-related policy across ministries and agencies.

The majority of cultural policies are handled by the Agency for Cultural Affairs, but most other ministries and agencies are also in charge of their own cultural policies from their own perspectives. It is possible to increase the efficacy of these cultural policies by implementing them not disconnectedly but in cooperation with other relevant ministries and agencies. I believe an important task for the Agency for Cultural Affairs is to be at the center of such cooperation. We can maximize cooperation and coordination among different ministries and agencies in support of tourism promotion at the Japan Tourism Agency, culinary culture at the Ministry of Agriculture, Forestry, and Fisheries, the cultural industry at the Ministry of Economy, Trade, and Industry, and so forth. The Agency for Cultural Affairs will be at the nexus of supporting wonderful forms of culture all across Japan and conveying their charm at home and abroad.

At the same time, the Agency for Cultural Affairs is also moving forward with a range of preparations for the Agency’s complete relocation to Kyoto, planned for FY2021 at the latest. The relocation to Kyoto will strengthen our “regional and local” perspective as well as further enhance our organization. It is important for us to enrich culture in Kyoto and all across Japan, so we will be thinking about what is needed to achieve that and what we can do at every step of the way.

With the Rugby World Cup coming up in one year and the Olympic and Paralympic Games in two years, the environment surrounding the Agency for Cultural Affairs is coming to a major turning point. We want to be a New Agency for Cultural Affairs that sees this as a big opportunity and strives in union to build a society that can excite the people. I hope that we can continue to have your understanding and cooperation for this.

宮田 亮平



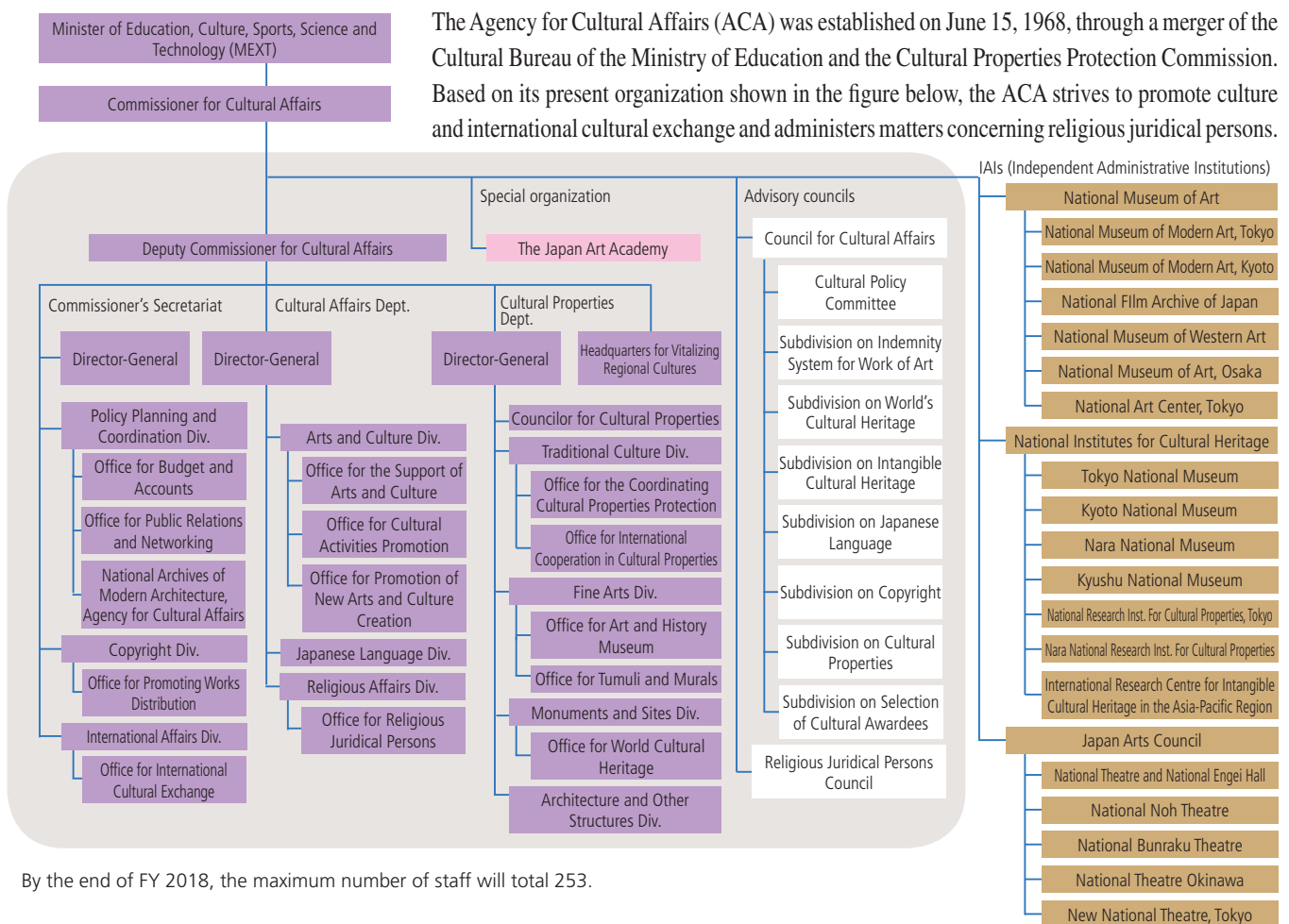




# Foundations for Cultural Administration

## 1. The Organization of the Agency for Cultural Affairs

### ► Organization of the Agency for Cultural Affairs (as of April, 2018)



By the end of FY 2018, the maximum number of staff will total 253.

### ► Relocation of the Agency for Cultural Affairs and functional enhancement

Headquarters for Overcoming Population Decline and Vitalizing Local Economy in Japan determined the Basic Policy on the Transfer of Governmental Organizations to Regional Areas in March 2016, having discussed the relocation of government organizations from the viewpoint of the correction of centralized functions in Tokyo, while taking into account proposals made by the various prefectures.

The policy states that the Agency for Cultural Affairs will be relocated to Kyoto within the next several years,

on the presumption that its functions such as diplomatic activities, dealing with Diet debates, and policy planning (including coordination with other ministries) are maintained. It is also decided that as well as relocating, the Agency will enhance its capabilities to meet new policy needs such as regional revitalization and to utilize cultural properties.

Following this, a Council for the Relocation of the Agency for Cultural Affairs, made up of the relevant ministries and agencies as well as Kyoto Prefecture and

City, was created in April 2016. In July 2017, the Council concluded on 1) a general organizational framework for the relocation of the Agency for Cultural Affairs to Kyoto, 2) that the new location should be the main building of the current Kyoto Prefectural Headquarters (to be leased after repairs and additions by Kyoto Prefecture), and 3) that the relocation should be completed by FY2021 at the latest.

Moreover, in April 2017, the Headquarters for Vitalizing Regional Cultures was established in Kyoto ahead of the full-scale relocation. Not only was this a preparation for the full-scale relocation, but the headquarters is engaged in projects in response to new policy needs, for example by carrying out survey research to meet new

policy challenges, conducting concrete discussions on living culture, and developing wide-area cultural tourism models that make the most of cultural properties.

Moreover, the Act for Establishment of the Ministry of Education, Culture, Sports, Science, and Technology was revised during an ordinary session of the Diet in 2018 to establish a system for comprehensively promoting culture-related policy. This includes a reorganization and functional enhancements befitting the new Agency for Cultural Affairs as it is preparing for the full-scale relocation to Kyoto. The founding of the New Agency for Cultural Affairs, through a radical restructuring of the Agency's organization, is planned for the fall of 2018 (see the figure below).

## Functional Enhancements for the Comprehensive Promotion of Cultural Policy

With the upcoming relocation to Kyoto, we will make functional enhancements to better implement cultural governance (New Agency for Cultural Affairs) by abolishing the department structure, transferring operational control from the Ministry, and reorganizing ourselves, for example by posting staff from other ministries and agencies.

### Current staff quota of 231

Commissioner / Deputy Commissioner / Director General, Commissioner's Secretariat  
/ Director General, Cultural Affairs Dept. / Director General, Cultural Properties Dept.  
/ Councillor For Cultural Properties

#### Commissioner's Secretariat

Headquarters for Vitalizing Regional Cultures  
(established in Kyoto in April 2017)

Policy Planning and Coordination Div.  
Copyright Div.  
International Affairs Div.

#### Cultural Affairs Dept.

Arts and Culture Div.  
Japanese Language Div.  
Religious Affairs Div.

#### Cultural Properties Dept.

Traditional Culture Div.  
Fine Arts Div.  
Monuments and Sites Div.  
Councilor for Architecture and Other Structures

### Staff quota of 253 after October 2018

Commissioner, Deputy Commissioner, Deputy Commissioner,  
Director-General,  
Director-General, Councillor For Cultural Properties

#### Headquarters for Vitalizing Regional Cultures

Policy Div.

Planning and Coordination Div.

Arts and Culture Div.

Cultural Economy and International Affairs Div.

Cultural Resources Utilization Div.

Culture and Creativity Div.

First Cultural Properties Div.

Second Cultural Properties Div.

Copyright Div.

Japanese Language Div.

Religious Affairs Div.

Functional response due to the  
abolishment of departments

Ministry operations (transfer of  
museums and arts education)

From vertical area segmentation  
to a functional focus

Comprehensive promotion of cultural  
policies by the government (other  
ministries and agencies), the private  
sector, academia, and the arts

Enhancing the Headquarters for  
Vitalizing Regional Cultures

\*All names are provisional.

\*Underlined organizations are in Kyoto at the time of the full-scale relocation  
(FY2021 at the latest).

## ▶ Headquarters for Vitalizing Regional Cultures

The Agency for Cultural Affairs established the Headquarters for Vitalizing Regional Cultures, consisting of 40 staff members, in Kyoto under cooperation with local governments and communities (Kyoto Prefecture, Kyoto City, the Kyoto Chamber of Commerce and Industry, the Union of Kansai Governments, the Kansai Economic Federation, universities, and so forth) as an early part of



Scene from the unveiling ceremony

Specifically, the Headquarters is engaged in policy discussion as well as research on lifestyle and culture, developing models for inter-regional cultural tourism and regional development and supporting the creation of cultural tourism hubs. Moreover, as the survey in response to new policy challenges, a number of researches are conducted, such as research on analyzing the economic impact and surveys in collaboration with universities and research institutions. Projects including



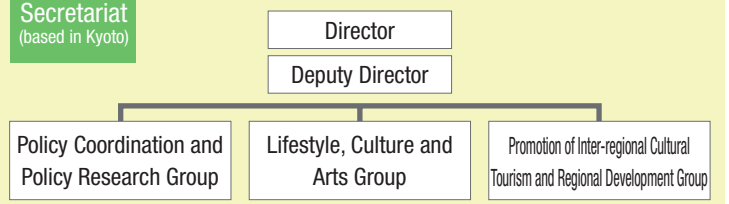
A liaison meeting with local governments and others

the relocation in April 2017. The Headquarters is engaged in clerical work and projects in response to new policy needs that the Agency is expected to satisfy, effectively using the knowledge and expertise of local organizations and communities. It consists of three groups, working with Policy Coordination and Policy Research, Lifestyle, Culture and Arts, and Promotion of Inter-regional Cultural Tourism and Regional Development, respectively.

### Headquarters Director (Commissioner for Cultural Affairs)

Headquarters Director Representative (Deputy Commissioner for Cultural Affairs)  
Deputy Headquarters Director  
(Director-General of the Commissioner's Secretariat, Director-General of the Cultural Affairs Dept., Director-General of the Cultural Properties Dept., Inspector for Cultural Properties)

Secretariat  
(based in Kyoto)



The system of the Headquarters for Vitalizing Regional Cultures

the National Traditional Culture Festival of High School are also being carried out in cooperation with the local governments. Through these initiatives, we are trying to have closer local cooperation ahead of the full-scale relocation, and working to maximize the opportunities coming with the Agency's relation to Kyoto as well as policy planning from the on-site perspectives of the local communities and industries.



The national high-school traditional culture festival



## 2. The Basic Act on Culture and the Arts, and the Basic Policy

### ► Revisions of the Basic Act on the Promotion of Culture and the Arts

#### 1. Background to the revisions

The Basic Act on the Promotion of Culture and the Arts was revised and renamed to the Basic Act on Culture and the Arts in June 2016.

It has been 16 years since the Basic Act on the Promotion of Culture and the Arts was enacted in 2001, and in the meanwhile, social changes including declining birthrates, an aging society and globalization have proceeded rapidly. The upcoming 2020 Tokyo Olympics and Paralympic Games, which is regarded as both a sports and cultural festival, is a significant opportunity for Japan to disseminate its culture and the arts to the international community.

As such, the Basic Act on the Promotion of Culture and the Arts was revised to create new values of culture and the arts through tourism and town development, with a vision for a Nation that emphasizes on culture and the arts.

#### 2. Summary of the revisions

The Basic Act on Culture and the Arts aims to promote the independent activities of people who carry out activities related to culture and the arts. The act is designed to comprehensively and systematically promote policies related to culture and the arts, through which contributing to realizing a vigorous economy and a well-being society.

The revisions further extend the scope of application of fields promoting policies related to culture and the arts to include: tourism, town development, international exchange, social welfare, education and industry. The revisions also stress the importance of linking various new values created through culture and the arts to further their succession, development and creation.

New articles have been added which stipulate the role of culture and arts organizations, in addition to promoting

collaboration and cooperation among the central government, independent administrative agencies, culture and arts organizations and private businesses.

The revisions were made in articles for the basic measures related to culture and the arts, by adding Japanese Kumi Odori dance as an example of Japanese traditional art, and promotion of food culture. The new act also stipulates supports for art festivals, and creative activities by senior citizens and people with disabilities.

The Japanese government is to formulate the Basic Plan for the Promotion of Culture and the Arts to comprehensively and systematically promote their policies related to culture and the arts, instead of the Basic Policy on the Promotion of Culture and the Arts. Moreover, the newly revised act also calls on the establishment of the Council for Promotion of Culture and the Arts which is comprised of officials of MEXT, the Cabinet Office, Ministry of Internal Affairs, Ministry of Foreign Affairs, Ministry of Health, Labor and Welfare, Ministry of Agriculture, Forestry and Fisheries, Ministry of Economy, Trade and Industry and the Ministry of Land, Infrastructure, Transport and Tourism.

A supplementary provision to the revised act defines that, in order to promote their policies related to culture and the arts, the government shall deliver the expansion of functions of the Agency for Cultural Affairs, including its institutional design, and implement necessary measures based on those results.

Based on the purpose of the revisions, the government is expected to work to promote measures in a variety of fields related to culture and the arts including tourism, town development, international exchange, social welfare, education and industry. Also, further collaboration among administrative institutions, cultural and arts organizations, private businesses, schools and communities is needed to promote culture and the arts policies further.

# Outline of the Basic Act on Culture and the Arts

Underlines are those points that were revised.

## Objectives of the revisions

1. Extend application of the Basic Act on the Promotion of Culture and the Arts to include various other relevant fields including tourism, town development, international exchange, social welfare, education and industry.
2. Utilize the various values created by culture and the arts to succeed, develop and create new culture and the arts.

## Chapter 1 General Provisions (Article1 to 6)

### Article1 (Objectives)

Realization of enriched life for citizens and energetic society

### Article2 (Fundamental Principles)

- Respect of the autonomy of persons who conduct cultural and artistic activities
- Building environments for appreciation of, participation in, and creation of culture and the arts
- Development of culture and the arts both here and overseas
- Protection and development of diverse culture and the arts
- Development of characteristic culture and the arts in region
- Promotion of international exchange and contribution
- Mutual cooperation for culture and the arts in education
- Reflection of wide array of public opinions
- Utilization of various values generated by culture and the arts to further succession, development, and creation of culture and the arts
- Cooperation in such relating policies as tourism, town development, international exchange, social welfare, education and industry

### Article 3 and 4 (Responsibilities of the national and local governments)

### Article 5 (Public awareness and understandings)

### Article 5-2 (Roles of culture and arts organizations)

### Article 5-3 (Mutual cooperation and collaboration among actors)

### Article6 (Legislative, financial, and taxation measures)

## Chapter2 Basic Plan (Article 7 and 7-2)

- The government shall formulate a Basic Plan to promote comprehensive and designed policies concerning on culture and the arts.
- Local governments are expected to formulate basic plans in consideration of local circumstances (non-mandatory).

## Chapter 3 Basic Measures (Article 8 to 35)

- Promotion of every genre of culture and the arts
  - Support for preservation of materials, succession of knowledge and skills, arranging arts festivals, and promoting food culture
  - Adding Kumi Odori dance in examples of traditional performing arts
- Promotion of culture and the arts in communities, and community development through culture and the arts
- Promotion of international cultural exchange
  - Support for holding arts festivals and multilingual offerings, cooperation for overseas copyrights systems, and dispatch of personnel to international institutions
- Training and acquisition of artists and human resources
  - Support for fostering such human resources as planners, producers, engineers, promoting distribution of works, and developing environment for creative activities
- Enhancement for Japanese language education
- Protection and the use and distribution of copyrights
  - Development of environment for appropriate distribution of copyrighted works, promotion of anti-piracy
- Enrichment of cultural and arts activities by senior people and people with disabilities
  - Support for creative activities and performances
- Research for promotion of culture and the arts
- Activation of private supports
  - Support for culture and arts activities conducted by culture and arts entities

etc

## Chapter 4 development of environment for promoting culture and the arts (Article 36 and 37)

- In order to promote policies related to culture and the arts comprehensively and systematically, the government shall establish the Council for the Promotion of Culture and the Arts, where concerned ministries coordinate each other.

## ▶ The Basic Policy on the Promotion of Culture and the Arts

### 1. Formulation of the Basic Policy on the Promotion of Culture and the Arts (1st Basic Policy)

The Basic Policy on the Promotion of Culture and the Arts (hereafter “Basic Policy”) was formulated by the Japanese government to promote comprehensive and designed policies concerning on Culture and the Arts in accordance with the Basic Act on Culture and the Arts.

With the enactment of the new Basic Act on Culture and the Arts in June 2017, the Minister of Education, Culture, Sports, Science and Technology consulted with

the Council for Cultural Affairs on the Basic Plan on the Promotion of Culture and the Arts in that same month.

The Council for Cultural Affairs convened as the General Assembly, the Cultural Policy Committee and the Basic Policy Working Group on a total of 15 occasions, and as subdivisions and working groups by field on a total of 14 occasions. The Council vigorously deliberated the matter while broadly gathering opinions from those active in the field, for example by conducting hearings with culture and arts organizations. In February 2018, the General Assembly of the Council for Cultural Affairs submitted a report titled “On the Basic Policy on

the Promotion of Culture and the Arts (1st Basic Policy).” Based on this report, on March 6 of the same year, the Cabinet approved “the Basic Policy on the Promotion of Culture and the Arts: Create the future by making full use of diverse values of culture and the arts” (applicable to the five year-period from FY2018 to FY2022), after coordinating with the related ministries and agencies at the Council for the Promotion of Culture and Arts. The government aims to realize a nation based on culture and the arts by strongly promoting culture and arts policy as a national strategy on the basis of the Basic Policy.

Overview of the Basic Policy is as below.

## 2. The Current Situation of Culture and Arts Policy in Japan

The Basic Policy specified that culture and the arts possess not only intrinsic value, but also social and economic value, and culture and the arts are a source of creative economic activities and the foundation for sustainable economic development and smooth international cooperation as a social property of all people of Japan and human society.

Moreover, amid rapid changes today, including declining birthrates, aging, globalization and advanced computerization, in order to meet the demands of a changing society, the Basic Policy calls for a comprehensive culture and arts policy that promotes collaboration among relevant fields. Additionally, the upcoming 2020 Tokyo Olympic and Paralympic Games are regarded as both a sports and a cultural festival. It is a significant opportunity for Japan to disseminate its culture and the arts to the international community, and a chance for the nation to demonstrate creating new values through culture and the arts.

## 3. The Future of Cultural and Arts Policy

Based on the spirit of the Basic Act on Culture and the Arts, the Basic Policy is designed to achieve four visions (“The Future of Cultural and Arts Policy”) in the medium to long term for the sake of pioneering the future by creating the “diverse values” (intrinsic value as well as social and economic value) of culture and the arts, as shown below.

### **Vision 1. The Creation, Development and Succession of Culture and the Arts and Education**

We should ensure the creation, development and succession of culture and the arts, and everyone should be provided with meaningful culture and arts education as well as opportunities to participate in culture and arts activities.

### **Vision 2. A Creative and Vibrant Society**

We should build a creative and vibrant society where effective investments for culture and the arts are made, innovations are born, and contributions are made to our national brand through international exchange and dissemination of culture and the arts.

### **Vision 3. A Spiritually Affluent and Diverse Society**

We should build a spiritually affluent society where all people can participate through culture and the arts, thereby spreading mutual understanding and facilitating respect for diverse value systems.

### **Vision 4. Platforms to Promote Culture and the Arts in Regions**

We should create sustainable and resilient regional cultural communities by creating platforms to promote regional culture and arts across Japan and by coordinating and cooperating with a variety of human resources as well as organizations and institutions engaged in culture and the arts.

## 4. The Basic Direction of Culture and Arts Policy in the Coming Five Years

For the purpose of achieving the abovementioned four visions in the medium to long term, the Basic Policy identifies six strategies, as shown below, that make up the basic direction of culture and arts policy for the coming five years (the five-year period from FY2018 to FY2022).

Moreover, for the sake of the effective and steady promotion of the Basic Policy, a total of some 170 basic measures, including related measures from the relevant ministries and agencies as well as items added as examples of basic measures in the Basic Act on Culture and the Arts, were included in correspondence with the six abovementioned strategies.

### **Strategy 1. The Creation, Development and Succession of Culture and the Arts and the Fulfillment of Rich Education in Culture and the Arts**

We will strive to create and develop culture and the arts, firmly pass on Japan’s excellent culture and arts to future generations as well as establish a rich culture and arts education.



### **Strategy 2. The Effective Investment in Culture and the Arts and Realization of Innovation**

We will use Japan's rich cultural and artistic resources to the fullest through effective investments into culture and the arts as well as realize innovation by culture and arts such as the budding of culture in interdisciplinary fields, the promotion of using information technology, the encouragement of all aspects of life culture from food and clothing to housing, the promotion of tourism that uses culture and the arts and the fostering of industries and markets related to culture and the arts.

### **Strategy 3. The Promotion of International Cultural Exchange and Cooperation, Contribution to Mutual Understanding and National Branding through Culture and the Arts**

We will strive to promote international cultural exchange and cooperation through that a diverse variety of culture programs will be conducted in Japan and abroad with the 2020 Tokyo games as an opportunity. We will strategically and actively disseminate Japanese culture and contribute to mutual understanding and a stronger national brand through culture and the arts.

### **Strategy 4. The Fostering Social Values through Promotion to Form Diverse Values and an Inclusive Environment**

We will promote the creation of environments that provide easy life-long access to culture and arts activities in all regions for everyone, from the children to the elderly and including those with disabilities and resident foreigners. We will also strive to foster social values in culture and the arts by forming diverse values through culture and promoting an inclusive environment in the regions, for example by encouraging regional diverse culture and arts.

### **Strategy 5. Securing and Fostering Diverse and Highly Skilled Professionals**

We will secure highly skilled professionals of diverse ages and genders as well as train human resources through educational exercises and training according to their career stages.

### **Strategy 6. The Building of Platforms Promoting Regional Cooperation and Collaboration**

We will implement comprehensive culture and arts policy to strengthen mutual links between relevant organizations across the country, including the state, independent administrative agencies, local public bodies, culture and arts groups, cultural facilities and private businesses such as firms. We will also build platforms for promoting regional cooperation and collaboration (framework that facilitate smooth cooperation and collaboration among relevant organizations on equal terms).

## **5. Establishing an Evaluation and Verification Cycle**

The Basic Policy calls for the establishment of an evaluation and verification cycle using 36 evaluation indicators for the sake of the steady and continuous implementation of culture and arts promotion policy based on the 1st Basic Policy as well as the enhancement of accountability vis-à-vis the general public. Moreover, it specifies that qualitative assessment be emphasized in addition to quantitative assessment while fully paying attention to the characteristics of the various fields of culture and the arts, and that it be remembered that the achievement of indicators is not the end goal.

To make the PDCA cycle effective for culture and arts policy, the system of policy drafting and evaluation as it regards culture and the arts also becomes important. As such, the Basic Policy specifies the necessity of developing the functions and networks necessary for the collection, investigation and analysis of information and various kinds of data related to culture and the arts from Japan and abroad.

## **6. Preparing for the Steady Implementation of the Basic Policy**

In order to build a nation based on culture and the arts in line with the Basic Act on Culture and the Arts, it is necessary for the government to unitedly work for the steady implementation of the Basic Policy. The mutual links and cooperation between the organizations involved, including the state, independent administrative agencies, local public bodies, culture and arts groups, cultural facilities and private businesses such as firms, are likewise important. The Ministry of Education, Culture, Sports, Science and Technology will continue to implement the necessary initiatives on the basis of the Basic Policy in cooperation and collaboration with the relevant ministries and agencies as well as other organizations involved.

## The Outline of the "Basic Plan on the Promotion of Culture and the Arts": Create the future by making full use of the diverse values of culture and the arts

### Main Points of This Plan

- It is **the First Basic Plan** based on Article 7 of the new Basic Act on the Promotion of Culture and the Arts. The Plan contains **four visions and six strategies for the next five years (FY 2018 to 2022)**.
- The Plan specifies **the intrinsic value and the social and economic values of culture and the arts**. It also declares that **those diverse values created by culture and the arts shall be maximized for further succession, development, and creation of culture and the arts to achieve an ideal circulation for a Nation that emphasizes culture and the arts**.
- Related policies and programs of concerned ministries are also included after the adjustment at the Council for Promotion of culture and the arts (director general-level conference among relevant ministries and agencies ) following Article 36 of the Act. PDCA cycles shall be established based on indicators such as GDP in cultural sectors.
- The Council of Culture and the Arts has held the General Assembly, Cultural Policy Committee and Basic Plan WG a total of 15 times and individual field committees and WGs 14 times in total. A representative of arts organizations is additionally appointed as a member of the committee and hearings from cultural and artistic organizations were conducted in order **to deliberate on the wide range of the opinions on the site**.

### I. The Situation, etc. Around Policy on Culture and the Arts

#### (1) The Values of Culture and the Arts (Intrinsic Values)

- Cultivate rich humanity, nurture creativity and the senses
- Foster minds that respects cultural traditions

#### (Social and Economic Values)

- Promote minds that sympathize with others and mutual understanding
- Achieve high quality economic activities
- Create values respecting human beings and contribute to the true development of human beings
- Maintain cultural diversity and establish the foundation for world peace

#### (2) Changes in the Situation around Culture and the Arts

- Changes in social conditions such as declining birthrates and aging, globalization and the rapid progress of IT
- Hosting the Tokyo 2020 Olympic and Paralympic Games

Realization of a Nation Based on Culture and the Arts

### II. Visions of policy on culture and the arts

On the premise of the spirit of the Basic Act on the Promotion of Culture and the Arts that culture and the arts itself has its own meaning and value and continues to have extremely important significance for the creation of a vibrant and affluent society, our visions are defined as follows:

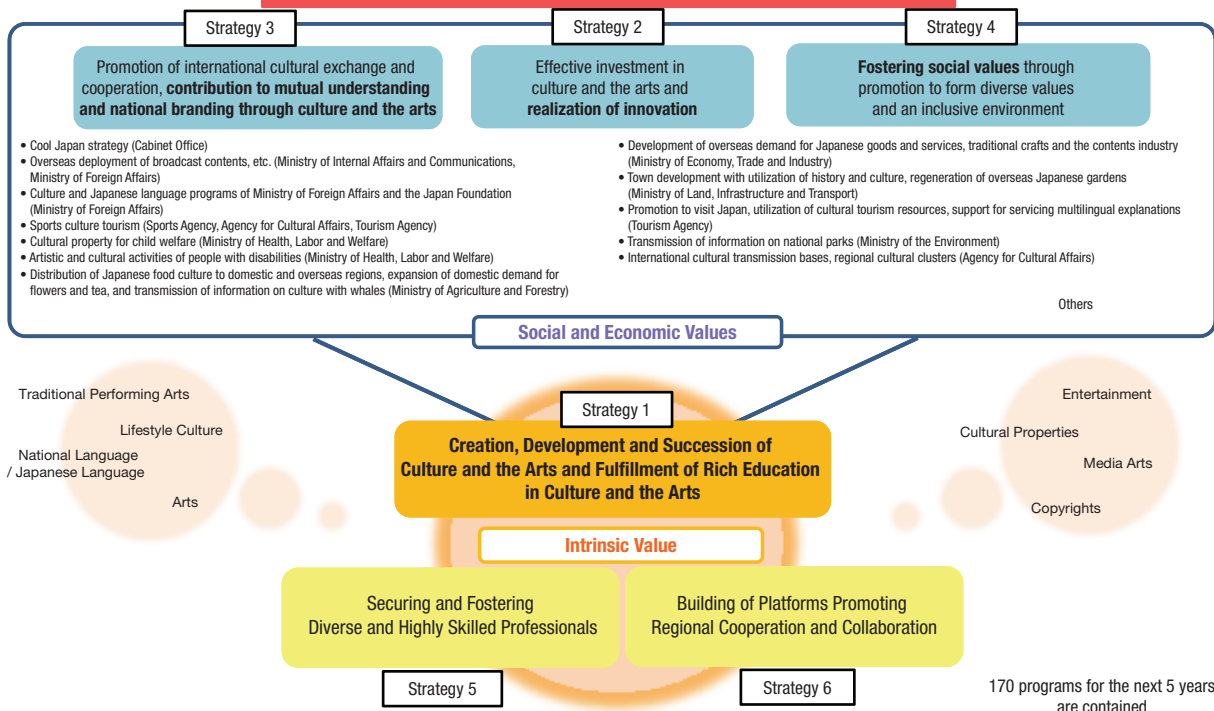
Vision 1: The Creation, Development, Succession of Culture and the Arts and Education

Vision 2: A Creative and Vibrant Society

Vision 3: A Spiritually Affluent and Diverse Society

Vision 4: Platforms to Promote Culture and the Arts in Regions

### III. & IV. The Basic Direction of Cultural and Artistic Policies over the Next Five Years (FY 2018 to 2022)



### V. Establishment, etc. of Evaluation and Verification Cycles

- Every fiscal year, follow-up on the progress of the plan are done based on 36 evaluation indicators such as cultural GDP. Mid-term evaluation will be conducted during FY2020.

### VI. Strengthen the Functions, etc. of the Agency for Cultural Affairs to Comprehensively Promote Future Cultural and Artistic Policies

- The "New" Agency for Cultural Affairs will be realized in FY2018 through strengthening its functions (strengthening policy functions, transferring of affairs related to museums and arts education from the MEXT).

### 3. Council for Cultural Affairs

To enhance the Agency for Cultural Affairs' functions for planning and drafting policy concerning the administration of cultural affairs, the Council for Cultural

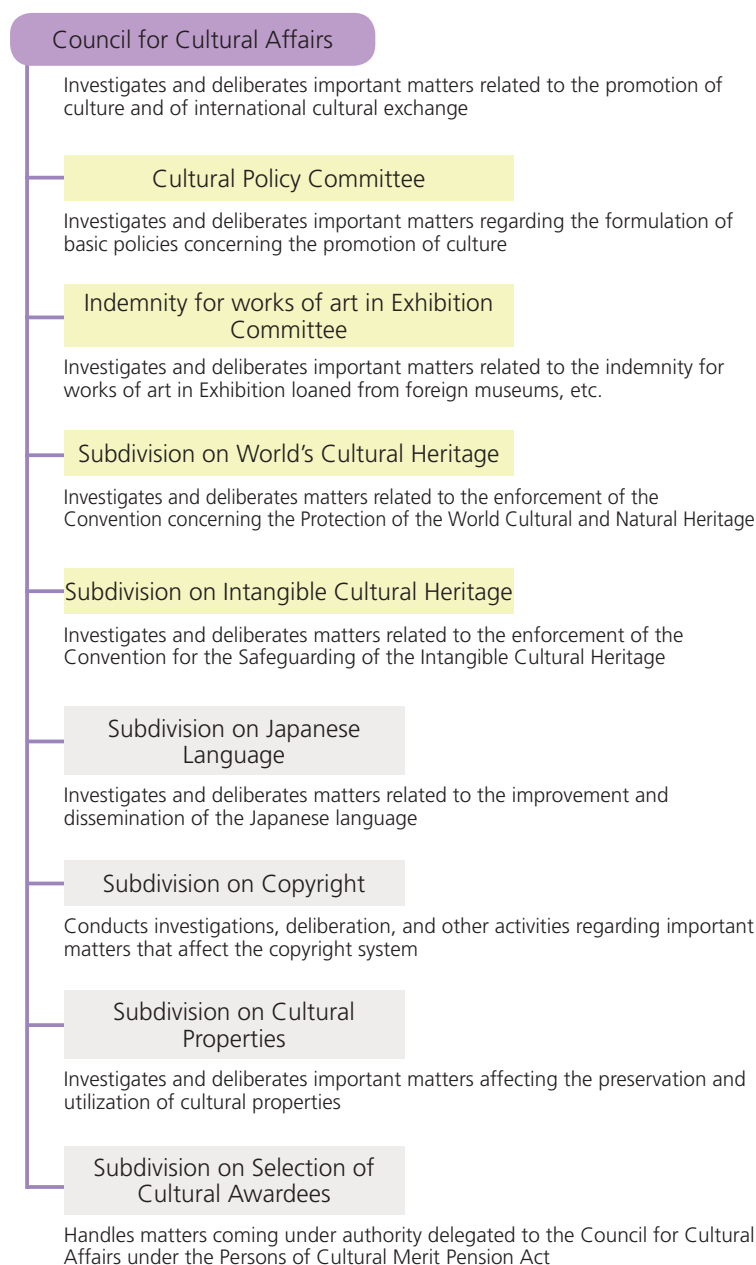
Affairs employs diverse perspectives to investigate and deliberate important matters related to the promotion of culture and of international cultural exchange and so on.

Main reports  
submitted

- "Guidelines for Honorific Expressions" (Feb. 2007)
- "Revised Joyo kanji-hyo" (Jun. 2010)
- "The (4th) Basic Policy on the Promotion of Culture and Arts" (Apr. 2015)
- "Cultural Policy for Accelerating the Realization of the Nation Based on Culture and the Arts" (Nov. 2016)
- "On the Preservation and Use of Cultural Properties Suitable in This Day and Age to Ensure That They Are Passed on to Future Generations (1st Report)" (December 2017)
- "Basic Plan on the Promotion of Culture and the Arts" (February 2018) (see p. 5)

#### Organization of the Council for Cultural Affairs

(As of April 6, 2018)





## 4. Overview of the FY2018 Budget for the Agency for Cultural Affairs

### ► Changing Cultural Policy for Creating Social and Economic Value

—First Year of the New Agency for Cultural Affairs, the Agency Changes on Its 50th Anniversary—

#### Summary

(Unit: million yen)

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

\*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).

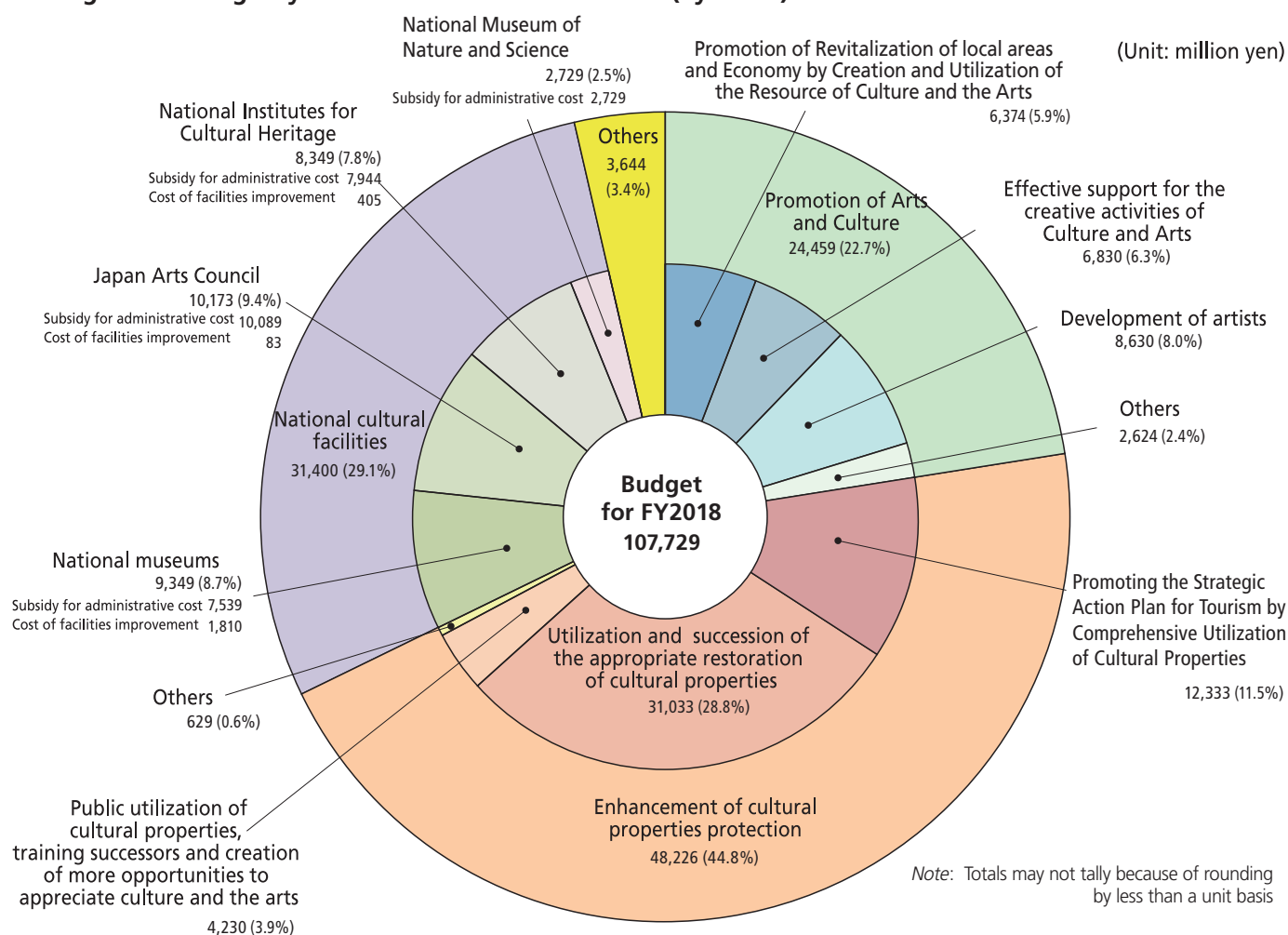
#### Expenditures

(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

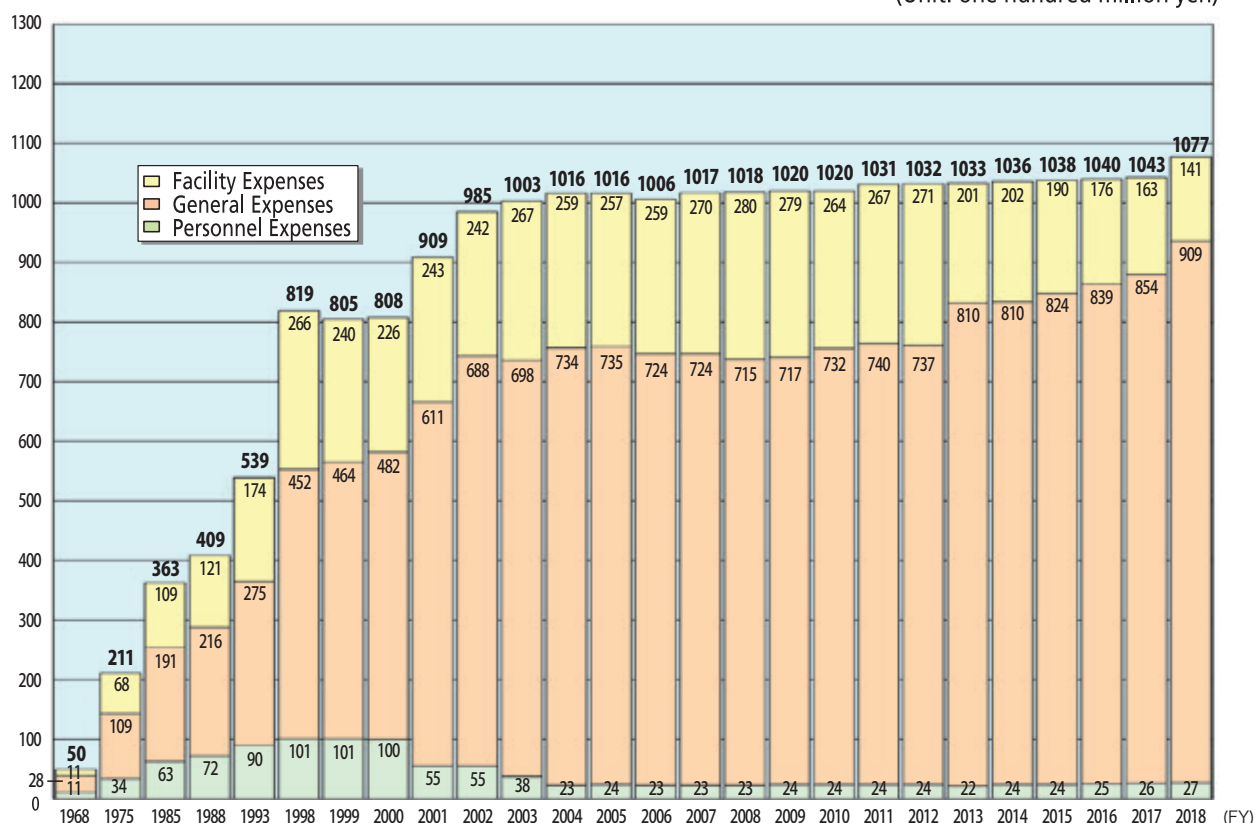
Note: Totals may not tally because of rounding by less than a unit basis.

## Budget for the Agency for Cultural Affairs for FY 2018 (By Areas)



## Trend of the Budget for the Agency for Cultural Affairs

(Unit: one hundred million yen)

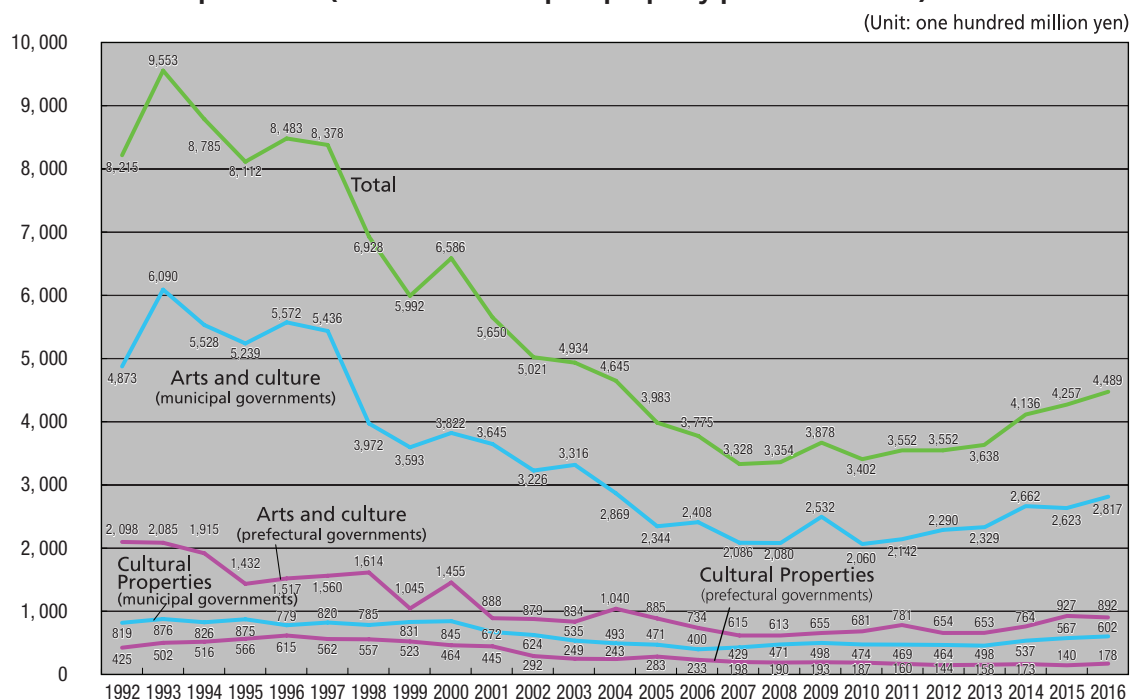


## ► Transition of Culture-Related Expenditure by Local Governments

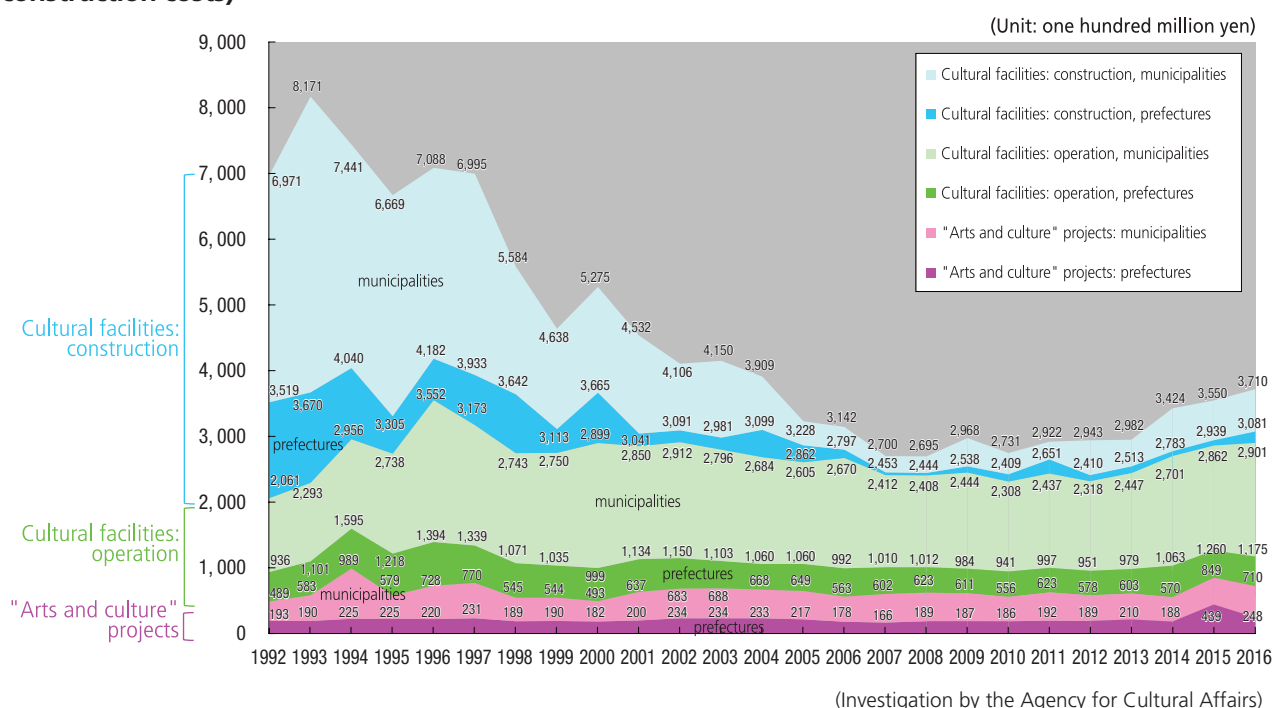
Culture-related expenditures by local governments have declined to 332.8 billion yen of FY 2001 (A: Arts and culture plus property protection costs) since peaked in FY 1993 of 955.3 billion yen. The tendency has

remained practically the same since FY 1993. However, the expenditures such as arts and culture, protection of cultural properties are upward trend in recent years and reached 448.9 billion yen in FY 2016.

### A. Transition in Culture-Related Expenditure (Arts and culture plus property protection costs)



### B. Transition in "Arts and Culture" Expenditure ("Arts and culture" projects plus "Cultural facilities" operation and construction costs)





## ► Taxation System Related to Culture

Category		Description		FY enforced
National tax	Contributions to particular institutions	Public Benefit Corporation/Foundation fulfilling certain criteria	Individual donation [Value of the donation (up to 40% of total income) minus ¥2,000] is deducted from the individual's income (income tax)	2011–
	Contributions to Authorized nonprofit organizations	Activities that aim to promote science, culture, arts, or sports	or [Value of the donation (up to 40% of total income) minus ¥2,000] x 40% deducted from income tax amount (up to 25% of income tax amount) (income tax)	
	Contributions to Institutions officially recognized as contributing to the public welfare	Public Benefit Corporation / Foundation Nonprofit foundations that perform work related to the dissemination of the arts Nonprofit foundations that perform work related to the preservation and use of cultural properties Nonprofit foundations that perform work related to the establishment and operation of a registered museum Nonprofit foundations that perform work on a nationwide scale related to the promotion of a registered museum	Individual donation: [Value of the donation (up to 40% of total income) minus ¥2,000] is deducted from individual's income (income tax).  Corporate donation: The deductible expense is either the total amount of the donation, or the special deductible amount [(total income tax x 3.125%) + (amount of funds etc. x 0.1875%)], whichever amount is the lesser. * (Corporation tax) * The limit on deductible expenses are separately allowable deductible expenses for general donations	1976 (1997 for corporations that conduct activities related to a registered museum)
		Incorporated Administrative Agencies (IAAs) National Museum of Art National Institutes for Cultural Heritage National Museum of Nature and Science Japan Arts Council		2001
	Authorized and specified charitable trusts	Charitable trusts that perform work related to the dissemination of the arts (restricted to the provision of grants) Charitable trusts that perform activities related to the preservation and use of cultural properties (restricted to the provision of grants)	Incurred losses are handled similarly to the case of a donation to a Designated Public Benefit Corporation (income tax and corporation tax)	1987
	Designated donations	Public Benefit Corporation / Foundation Expenses required for the repair of Important Cultural Properties and the installation of anti-disaster facilities	Individual donation: [Value of the donation (up to 40% of income of the applicable fiscal year) minus ¥2,000] is deducted from the individual's income (income tax)	1965
		IAAs Expenses required by the National Museum of Art, National Institutes for Cultural Heritage, or the National Museum of Nature and Science, for the collection, preservation, and repair of Important Cultural Properties	Corporate donation: The entire value of the donation is calculated as a loss (corporation tax)	2001
	Donation of the inherited property	Public Benefit Corporation / Foundation Nonprofit foundations that perform work related to the dissemination of the arts Nonprofit foundations that perform work related to the preservation and use of cultural properties	Tax exempt (inheritance tax)	1977
		IAAs National Museum of Art National Institutes for Cultural Heritage National Museum of Nature and Science Japan Arts Council		2001
		Authorized nonprofit organizations Activities that aim to promote science, culture, arts, or sport		2001
	Capital gain from the transfer of Important Cultural Properties, etc.	Transfer of an Important Cultural Property (movable property or building) to the national or local government or to a specific IAA (the National Museum of Art, National Institutes for Cultural Heritage, or the National Museum of Nature and Science), or a local IAA (primarily establishes/manages a museum, art museum, botanical garden, zoological garden, or aquarium that is designated as a facility equivalent to a museum)	Tax exempt (income tax)	1972
		Transfer of cultural properties qualifying as Important Tangible Folk Cultural Properties (movable assets and buildings) to national and local governments as well as the National Museum of Art, National Institutes for Cultural Heritage, or the National Museum of Nature and Science with IAA status, or a local IAA (primarily establishes/manages a museum, art museum, botanical garden, zoological garden, or aquarium that is designated as a facility equivalent to a museum) (until Dec. 31, 2018)	Taxation on 50% of capital gains (income tax)	1972
		Transfer of land designated as an Important Cultural Property, Historical Site, Place of Scenic Beauty or Natural Monument to the national or local government or a specific IAA (National Institutes for Cultural Heritage or the National Museum of Nature and Science), or a local IAA (primarily establishes/manages a museum or a botanical garden that is designated as a facility equivalent to a museum)	Special deduction of up to ¥20 million (income tax); calculated as a loss (corporation tax)	1970

Category		Description		FY enforced
National tax	Inheritance and gifting of Important Cultural Properties, etc.	Inheritance or gifting of a house or other building (including its land) that is an Important Cultural Property	A 70% deduction of the assessed property value (inheritance tax, gift tax)	2004
		Inheritance or gifting of a house or other building (including its land) that is a Registered Tangible Cultural Property	A 30% deduction of the assessed property value (inheritance tax, gift tax)	2004
		Inheritance or gifting of a house or other building (including its land) that is a Traditional Building (as defined by the Minister of Education, Culture, Sports, Science and Technology)	A 30% deduction of the assessed property value (inheritance tax, gift tax)	2004
	Inheritance of Enrolled Artwork	The Enrolled Artwork is accepted as payment in kind if the payment of tax may be difficult by deferment	The priority level for payment in kind is raised from Level 3 to Level 1 (inheritance tax)	1998
	Inheriting Cultural Properties (Artworks and Handicrafts)	The inheritance of national treasures, important cultural properties and registered tangible cultural properties (artworks and handicrafts) deposited or exhibited at museums or similar institutions following the approval of a preservation and utilization plan	Taxation is deferred for the duration of the preservation and utilization plan and the deposition agreement (inheritance tax). *Exempted in case of death, etc.	2019
Local Tax	Ownership of Important Cultural Properties	An Important Cultural Property, Important Tangible Folk Cultural Property, Historical Site, Place of Scenic Beauty, or National Monument (buildings and their plots)	Tax exempt (fixed assets taxes, special property tax, and urban planning tax)	1950
		Registered Tangible Cultural Properties (buildings)	50% taxation (fixed assets taxes and urban planning tax)	1996
		Registered Tangible Folk Cultural Property (buildings)	50% taxation (fixed assets taxes and urban planning tax)	2005
		Registered Monuments and Sites (buildings and their plots)	50% taxation (fixed assets taxes and urban planning tax)	2005
		Buildings and their plots forming part of an Important Cultural Landscape (as defined by the Minister of MEXT)	50% taxation (fixed assets taxes)	2005
		Buildings designated “Traditional Buildings” that form part of a “Preservation Districts for Groups of Historic Buildings” site (as defined by the Minister of MEXT)	Tax exempt (fixed assets taxes and urban planning)	1989
		Plots of buildings designated “Traditional Buildings” that form part of a “Preservation Districts for Groups of Historic Buildings” site	Tax exemption or reduction, according to circumstances (fixed assets taxes and city planning tax)	2000
		Facilities (buildings and their plots) owned by public interest incorporated association or public interest incorporated foundation for performances by holders of Important Intangible Cultural Properties (until Mar. 31, 2017)	50% taxation (real estate acquisition tax, fixed assets taxes and city planning tax)	2008
	Access to Theaters and Music Halls for People with Disabilities	Music halls and similar facilities with advanced barrier free measures to facilitate access for people with disabilities and senior citizens	Tax amount (fixed asset tax, city planning tax) is reduced by 1/3 for theaters	2018

Note: Although the land tax imposed on Important Cultural Properties is now being waived as a tax exemption, the levying of land tax was abolished in FY 1998.

## 5. Commending Artistic and Related Personnel Achievement

Various awards have been established to recognize outstanding instances of artistic achievement and other distinguished cultural contributions.

Type of Award	Description	FY Founded
Order of Culture	The Order of Culture is awarded to an individual in recognition of outstanding achievements related to the development of culture in such fields as fine arts, literature, music and drama. Upon hearing the opinions of the Subdivision on Selection of Cultural Awardees, the Minister of Education, Culture, Sports, Science and Technology recommends nominees to the Cabinet Office, which selects recipients and confers the award. Recipients of the Order of Culture are normally chosen from among past recipients of the Person of Cultural Merit award of the previous fiscal year or earlier.	1937
Person of Cultural Merit	The Person of Cultural Merit award was established to provide a lifetime pension to an individual who has rendered particularly distinguished service related to the advancement and development of culture in such fields as fine arts, literature, music, and drama.	1951
Japan Art Academy	An honorary institution that gives special recognition to outstanding artists and related personnel, the Japan Art Academy was founded in 1919 as the Imperial Academy of Fine Arts, underwent further reorganization as Imperial Art Academy in 1937, and eventually assumed its present name in 1947. The Academy currently has one director and up to 120 members belonging to the first section (fine arts), the second section (literature) or the third section (music, drama and dance). It also presents the Imperial Prize and the Japan Art Academy Prize to non-members with outstanding achievements.	1919
Art Encouragement Prizes	The Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize and the Art Encouragement Prize for New Artists are presented to persons whose outstanding achievements have opened up new vistas in a given year. They each are awarded in 11 fields: drama, film, music, dance, literature, fine arts, broadcasting, popular entertainment, development of the arts, criticism, and media arts.	1950
Regional Cultural Merits Award	The Minister of Education, Culture, Sports, Science and Technology presents this award in recognition of efforts by individuals and groups that make significant contributions to regional culture, such as the promotion of culture or the protection of cultural properties.	1983
Commissioner for Cultural Affairs Award	This award is conferred by the Commissioner for Cultural Affairs to individuals who have made distinguished accomplishment in cultural activities to make a significant contribution to the promotion of culture, individuals who have made distinguished accomplishment in international cultural activities, and municipalities that have accomplished significant achievements in cultural and artistic activities that maximize local characteristics	1989
ACA Film Award	This award is presented by the Commissioner for Cultural Affairs for an excellent film and a person with outstanding achievements in relevant fields, in order to contribute to improving and developing Japanese cinema.	2003
Agency for Cultural Affairs Arts Festival Awards	Outstanding participant performances and artworks in the Agency for Cultural Affairs Arts Festival are presented MEXT awards (Arts Festival Grand Award, Arts Festival Merit Award, Arts Festival Newcomer Award) in each category.	1947
Agency for Cultural Affairs Media Arts Festival Awards	The Agency for Cultural Affairs Media Arts Festival has the aim of honoring outstanding works of media art that are highly artistic and creative as well as providing an opportunity to appreciate that artwork. There is a public appeal for works in the four categories art, entertainment, animation and comics, for each of which a grand award, a merit award, and a newcomer award are presented. Awards for distinguished service are also presented to persons who have contributed to the promotion of the media arts.	1997

Note: Other commendation systems include the conferment of decorations, medals of honor, and so on.

## 6. Cultural Publicity

The Agency for Cultural Affairs strives to foster a better understanding among the public of cultural policies and to enhance the platforms which inform the public of the opportunities to enjoy culture widely.

Therefore, the ACA introduces its policy information to the public and provides various kinds of information to practitioners of cultural arts using mainly the Internet, along with other means.

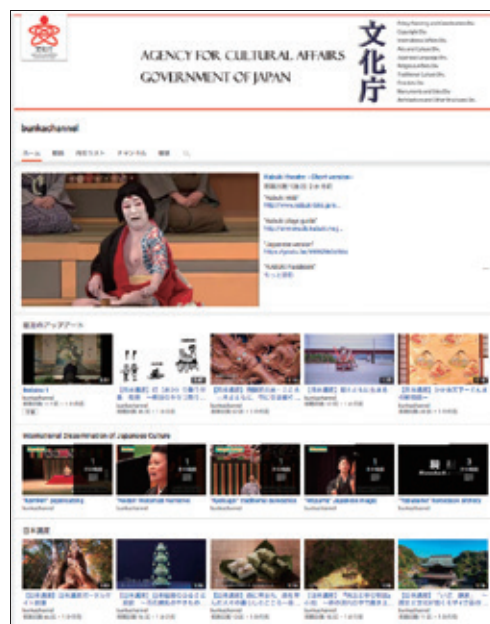
### ▶ Agency for Cultural Affairs Website

<http://www.bunka.go.jp/english/>

The Agency for Cultural Affairs provides extensive information about its activities through its website. The website:

- (i) announces the latest activities and events in sections including Press Releases, and Events & Topics, Public Comments & Inquiries, etc.;
- (ii) presents latest information in its “Databases”
  - National Database of Designated Cultural Properties
  - Cultural Heritage Online
  - Japan Location Database
  - Copyright Registration Status Search System, etc.;
- (iii) The release of the online magazine started as “Bunkacho Public Relations Magazine Buncul.” The new magazine has continued to provide information on initiatives undertaken by the Agency for Cultural Affairs, national art museum, museum, theater, and a variety of cultural activities.  
<http://www.bunka.go.jp/prmagazine/english/>
- (iv) provides information of ACA’s website including What’s New almost every day via ACA’s official twitter, “Bunkacho (ACA) Public Relations Magazine ‘Buncul.’”  
[https://twitter.com/prmag\\_bunka](https://twitter.com/prmag_bunka) (Japanese only)

- (v) ACA has opened its official YouTube channel “bunkachannel” since March, 2017. The Agency distributes movies of Japanese traditional cultures, mainly ACA supports.  
<https://www.youtube.com/c/bunkachannel>



“Bunkacho (ACA) Youtube channel”

### ▶ Museum of “Joho-Hiroba” (MEXT)

<http://www.mext.go.jp/joho-hiroba/> (Japanese only)

The Ministry of Education, Culture, Sports, Science and Technology has set up the Joho Hiroba, where it presents exhibits designed to acquaint large numbers of people with the current and past work of the Ministry. In the Cultural Exhibits Room, the works of holders of important intangible cultural properties (so-called living national treasures), art works, and so forth are exhibited.



## 7. Private-Sector Support for the Arts and Culture

### ► Arts and Cultural Support (Mécénat) Activities by Firms and Other Private-Sector Entities

Many corporations are undertaking private sector promotion of the arts and culture out of recognition that cultural aspects are vital for economic development. In addition, the rising prominence of CSR (Corporate Social Responsibility) and awareness of social contribution propel this movement. Corporations are implementing cultural projects on their own initiative, funding activities in the arts and culture, as well as providing support by leveraging staff or products or other corporate business resources. In particular, aiming to revitalize the local community and to develop local towns, relatively small corporations and local corporations have developed mécénat activities in recent years and fulfill an important role in promoting culture in every region.

#### Survey Results on Actual Corporate Arts Support

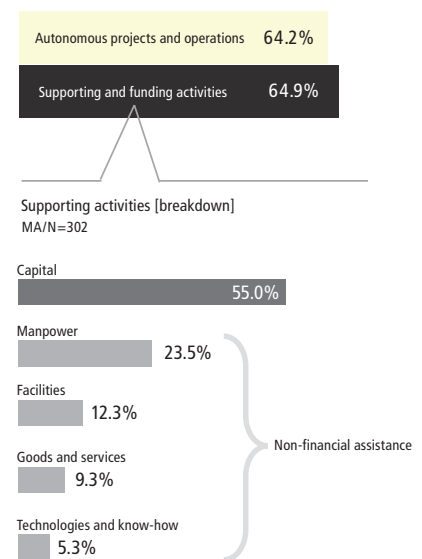
Number of implementing companies: 302 (quantity of responses: 340)

Total number of patronage activities: 1,592 (average number of activities by company: 5.2)

Total amount of activity cost: 20.56 billion yen (total amount of 203 responded companies, average amount by responded company is 101.3 million yen)

#### Method of Cooperate Mécénat Activities

[Companies] Company number base (company number: 302, multiple answers)



Source: "Mécénat Report 2017," Association for Corporate Support of the Arts (Kigyo Mécénat Kyogikai "KMK")  
Graphic design by NDC Graphics

### ► Association for Corporate Support of the Arts (KMK: Kigyo Mécénat Kyogikai)

The Association for Corporate Support of the Arts (Kigyo Mécénat Kyogikai "KMK") is an interim support organization established in 1990 with the aim of stimulating mécénat (creation of society by promoting the arts and culture) by corporations. In order to impart the social significance of corporate mécénat and put in place the infrastructure for promoting culture and the arts, the Association undertakes survey research and proposals, public certifications and commendations and grants as its core activities.

The association survey the current status of mécénat activities of companies and corporate foundations in the survey research. As for the activity of public certifications and commendations, the Association transmit the actualized mécénat activities and their social significance

by "This is Mécénat" which is the commendation of corporate mécénat activities and the Mécénat Awards which commends the excellent mécénat activities.

The Agency for Cultural Affairs presents the Commissioner for Cultural Affairs Award to activities that improve the cultural power and creative strength of the nation and contribute to spreading Japanese culture overseas in the Association's commendation program.

As for the grants program, the Association also set up the GBFund immediately after the Great East Japan Earthquake to support artistic and cultural activities that contribute to the recovery in the disaster areas and, at the same time, has been operating another fund called 2021Arts Fund specified for each purpose.



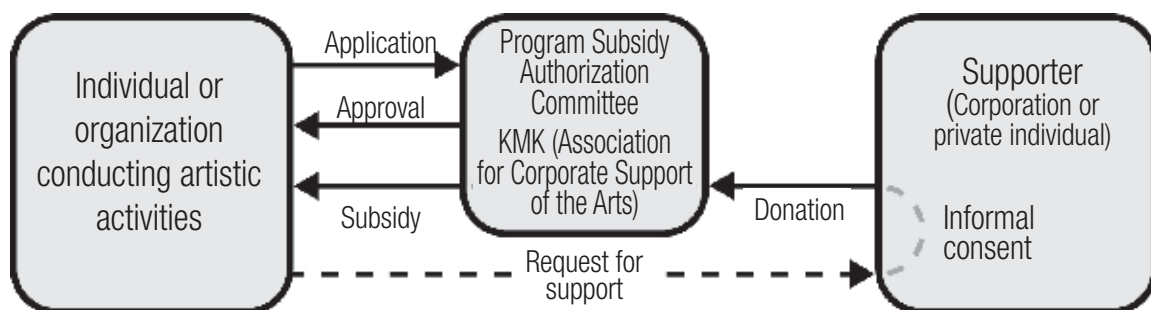
## 1. The Arts Project Assistance Approval Program (APAA Program)

Since 1994, the Association has administered the Arts Project Assistance Approval Program aiming to encourage private-sector donations to artistic and cultural activities from the aspect of tax system. By donating to artistic and cultural activities of the Association, which is a Public Interest Incorporated Association, individuals and corporations are eligible for a system of tax credits. Organizations/individuals are able to receive donations through the Association by obtaining the accreditation for each applied activities.

### Actual Performance during FY2017

The Association approved 63 artistic or cultural activities and received a total of 76.61 million yen in donations from 412 donors.

### Arts Project Assistance Approval Program (APAAP) of the Association for Corporate Support of the Arts (KMK)



## 2. GBFund—The Great East Japan Earthquake Restoration Fund through the Arts and Culture

The Association launched the GBFund (where G stands for *Geijutsu*, or Art, B for *Bunka*, or Culture, and F for *Fukkou*, or Restoration) on March 23, 2011. Together with donors who endorse the intent, the fund has supported artistic and cultural activities organized for the purpose of assisting the victims of the disaster and the disaster area, and activities to revive tangible and intangible cultural assets in the disaster areas. Since January 2017, the fund has made possible to support for all potential disasters which could happen in the future without limiting the support targets based on the previous performances of the fund management. Now, the fund receives donations and provides financial supports the reconstruction activities for the Great East Japan Earthquake and Kumamoto Earthquake.



## 3. 2021 Social Creativity through Arts and Culture Fund (2021 Arts Fund)—The Fund to Create Society through Culture and the Arts in 2021

To contribute to the creation of culture beyond 2020, the Association has established a fund for each objective according to the intentions of contributors. It focuses on the promotion of regional culture, regional activities based on arts and culture, international exchanges through them, the international dissemination of Japanese culture, and the development of human resources. They all play important roles in the field of social creativity through arts and culture.



### Actual Performance during FY2017

The Association approved 45 artistic or cultural activities and received a total of 256.82 million yen in donations from 555 donors.

## 8. Cultural Programs for the Olympic and Paralympic Games Tokyo 2020

### ► Cultural Programs

In preparation for the upcoming Olympic and Paralympic Games Tokyo 2020, the Tokyo Organising Committee of the Olympic and Paralympic Games and other concerned agencies have launched cultural programs such as the Tokyo 2020 Cultural Olympiad and the beyond2020 program.

These programs are meant to recognize the efforts to contribute to the appreciation, inheritance and development of Japanese culture, the advancement of future generations, the creation of new forms of culture

and art, and the dissemination of Japanese culture worldwide, while looking ahead to the establishment of a cultural legacy that is suitable for a mature society and can be a source of pride for future generations, with due consideration for the vision of the Olympic Games. The Agency for Cultural Affairs has started authentication service of the beyond2020 program since May 2017. The programs are expected to help encourage culture and art and boost the mood for the Olympic and Paralympic Games nationwide.

### ► Efforts for Promoting Cultural Programs

Aiming to make Japan a nation of culture and art, taking advantage of the opportunity to host the Olympic and Paralympic Games in 2020, the Agency for Cultural Affairs seeks to develop diverse forms of culture and art, utilize our cultural properties and facilitate our cultural programs, for example, by supporting local cultural and art activities.

To foster opportunities for nationwide cultural programs, we are collaborating with the Tokyo Organising Committee of the Olympic and Paralympic Games and the relevant ministries and agencies to promulgate a certification system and held a symposium to discover and disseminate culture that is rich in regional flavor and

diversity.

We are also working on creating a “Cultural Information Platform” for collecting and managing information relating to cultural programs across Japan online. Based on this information, we have been running trials with the cultural program portal site “Culture NIPPON” since May 2017.

To create a legacy that remains beyond 2020, the Agency for Cultural Affairs is implementing a variety of cultural programs that contribute to the internationalization of Japanese culture and the building of a symbiotic society, through the discovery and dissemination of regional cultural resources.



Culture NIPPON symposium (January 19, 2018, Oita Prefectural Art Museum atrium)



Nippon Takaramono Project - Live Performance at Japenese Heritage (October 15, 2017, Zuiryuji Temple, Takaoka City, Toyama)  
©GEIDANKYO (Photo: Horikiri Isao)

## 9. Initiatives Grounded in the Changing Conditions for Culture and the Arts

### ► Formulation of the Cultural Economic Strategy

Going beyond the cultural promotion that we have done so far, the Agency for Cultural Affairs is faced to formulate a strategic plan for economic expansion based on the cross-sectional consolidation of culture-related measures for the Olympic and Paralympic Games, the industries, tourism, towns, people and jobs, implemented by the Cabinet Secretariat and other ministries and agencies. This kind of comprehensive planning and coordination requires a system that goes beyond the framework of the Agency for Cultural Affairs, which is why a task force consisting of staff from the relevant ministries and agencies was created in the Cabinet Secretariat in March 2017.

Moreover, in the 2017 Basic Policy for Economic and Fiscal Management and Reforms as well as the 2017 Future Investment Strategy from June 2017, the Cabinet decided on formulating the Cultural Economic Strategy.

Subsequently, the Cabinet Secretariat and the Agency for Cultural Affairs formulated such a strategy on December 27 of the same year. The aim was to create mechanisms for autonomous and sustainable development through 1) the expansion of strategic investments into culture by the state, central & local governments, private sector and individuals, 2) the creation of new values through culture-based creative activities in collaboration with industries and other actors and 3) effective reinvestments of created values into the preservation and passing on of culture and the arts as well as new creation. In the process of formulating this strategy, “six perspectives” were identified as the basic viewpoints and points of emphasis. Initiatives whose promotion was especially prioritized were identified as the “six key strategies” (see figure). From here on, we will be promoting measures based on the Cultural Economic Strategy.

#### Policy Background and Basic Ideas of the “Cultural Economic Strategy”

“Culture” in the international community	Culture of Japan	Culture and the economy
Increasing significance and importance of “culture” as a factor in determining presence in the world	Diverse and abundant cultural resources that are attractive, and competitive on the global stage	Culture as a driving force of the “creation of new values,” which leads industrial competitiveness

The newly reborn Agency for Cultural Affairs has been carrying out unprecedented reforms to strength cultural policy making in the time of historical transformation



Expand strategic investments in culture by the central and local governments, private sector and individuals

Create new values through culture-based creative activities in collaboration with industries and other actors

Explore an ecosystem that leads to sustainable and longer-term development through reinvestments of those new values into culture

#### The future envisioned in the “Cultural Economic Strategy”

##### ► Bloom Culture

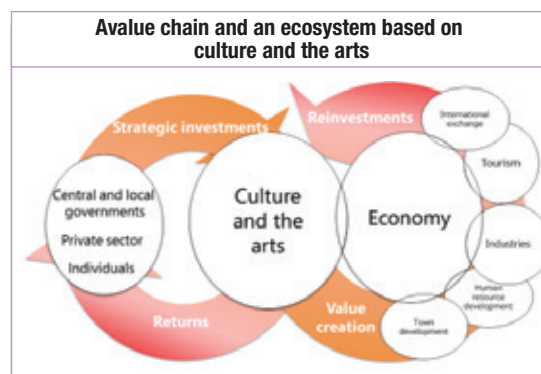
-Steadily preserving and succeeding cultural heritage to the future, developing “the next generation of cultural creators” and creating the new “cultural properties of the next generation”

##### ► Create new industries

-Exploring new industries and innovation inspired by cultural and artistic resources  
-Promoting business management that enables culture and the arts as a source of corporate values

##### ► Flourish society

-Increasing the number of citizens who knows, loves and supports the value of culture and the arts, and leading to a nation based on enhanced people’s cultural and creative power



[Figure 1] Overview of the Cultural Economic Strategy

## Six Key Perspectives of the “Cultural Economic Strategy”

- **Preserve and succeed cultural properties to the future**
  - Preserving and succeeding to the next generation the nation's shared assets of cultural properties as nationally important strategic investment and a major precondition for new creative activities
- **Create mechanisms for sustainable and longer-term investment into culture**
  - Creating mechanisms so that created values are reinvested in new cultural creation, human development, culture-friendly social creation and so forth
- **Vitalize local society through cultural economic activities**
  - Promoting the regional vitalization through culture and arts festivals, cultural facilities and other regional cultural and arts resources and activities
  - Realizing regional economic promotion in cooperation with industries, tourism and other fields
- **Create Japan's brand value through international interactions**
  - Exploring strategically important overseas markets
  - Expanding inbound tourism
  - Creating an environment that attracts the world's culture and artists to Japan
- **Realize an inclusive and multiculturally symbiotic society through cultural economic activities**
  - Developing a foundation for society that allows all people to participate in cultural economic activities, for example by improving accessibility and multilingual support
  - Increasing the number of enthusiasts and supporters of culture and the arts
- **Seize an opportunity of 2020 to create a cultural legacy that we can proudly pass on to the next generation**
  - Looking beyond 2020, carrying out high-quality nationwide cultural projects that enhance a diversified and inclusive society in Japan

## Promoting the “Cultural Economic Strategy”

## Implement a plan to achieve targets and goals

➤ **Laying out the “Cultural Economic Strategy Action Plan” (August 2018)**

Compiling policy measures taken by the relevant ministries and agencies

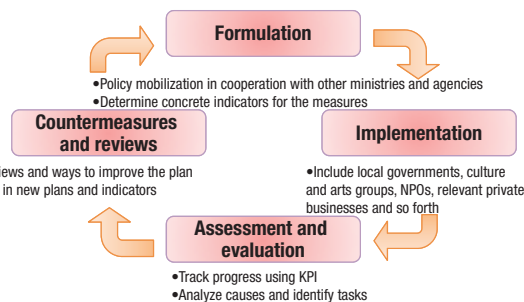
➤ **Determining the indicators**

Identifying concrete indicators for each measure

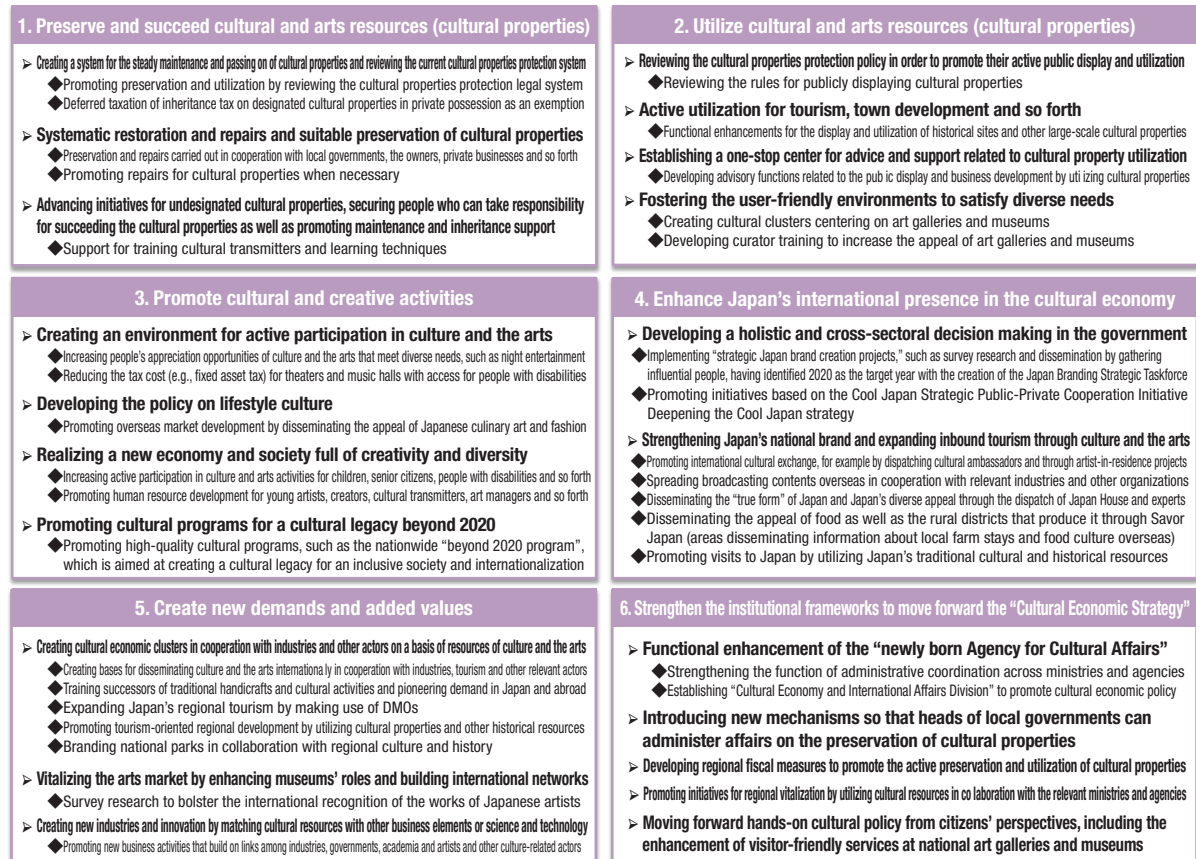
➤ **PDCA cycle implementation**

The progress of each measure is to be reviewed every fiscal year. The policy measures will be strengthened and accelerated through assessment and evaluation process, continuous reviews and additions to the plan.

- Consider reviews and ways to improve the plan
- Reflect them in new plans and indicators



[Figure 2] Perspectives for and the promotion of the Cultural Economic Strategy



[Figure 3] The six key strategies and principal examples of initiatives





# Promoting Activities of Performing Arts

## 1. Effective Support for the Creative Activities of Performing Arts

The Agency for Cultural Affairs has introduced a new subsidy system for creative performing arts activities, in line with the nature of activities in each area of the performing arts, as part of a “Project to Revitalize Creative Performing Arts Activities.” The aim is to improve standards amongst Japanese performing arts groups and provide opportunities for more people to experience the best in performing arts.

Under this project, the agency will be introducing a system of tailored subsidies in line with the nature

of each area of the performing arts, providing support based on ticket receipts for independent performances, assisting with creative and related costs in advance of performances (including production, script and rehearsal costs), increasing opportunities for people to experience the best in performing arts, and encouraging people to get actively involved in artistic activities.

The Agency for Cultural Affairs provides assistance by granting subsidies to the Japan Arts Council.

**FY 2018 Selections by Subsidy Field for Projects to Revitalize the Creative Activities of Performing Arts**

(unit: million yen)

Subsidy Field	Number of applications	Number of selections	Planned subsidies
Music	136	111	1,792
Dance	38	35	558
Theater	161	90	706
Traditional performing arts	32	29	80
Popular entertainment	13	12	132
Total	380	277	3,268

### Description of the New Effective Support

Since fiscal 2014, the Agency for Cultural Affairs has also been carrying out the Strategic Project to Create Culture and the Arts. In this project, the Agency for Cultural Affairs implements projects that contribute to solving problems in promoting culture and the arts in Japan in such ways as developing and fostering the new audience segments of stage performance arts, strengthening the business foundations of cultural and artistic organizations, and making efforts to promote the exhibition of outstanding art works of handicapped people by putting into practice the plans and proposals of

artistic organizations, etc. through public invitation and audition. In fiscal 2018, the Agency for Cultural Affairs adopted 25 events and performances.

To provide more effective support for artistic and cultural activities and to establish the PDCA cycle, the Japan Arts Council is introducing a trial mechanism for reviews and evaluations by experts (concerning top-level Projects to Revitalize the Creative Activities of Performing Arts and the grant program for artistic and cultural activities by grant from the Japan Arts Fund (managed by the Japan Arts Council)). (Introducing the for four categories — music, dance, theater and traditional/popular entertainment.)

## 2. Japan Arts Fund

### Activities Eligible for Grants

#### 1 Activities for creation or popularization of art by artists or by arts-related groups

- (1) Performances of performing arts activities such as orchestra, opera, chamber music, group singing, ballet and modern performing arts
- (2) Releasing activities of traditional performing arts such as bunraku (puppet theater), kabuki, noh-gaku, Japanese traditional music and dance etc.
- (3) Releasing activities such as rakugo (comic storytelling), kodan (storytelling), rokyoku (theatrical play), manzai (comic dialogue) and conjuring tricks
- (4) Exhibition of fine arts
- (5) Activities related to domestic film festivals
- (6) Performances, exhibitions, or similar activities that are not restricted to a particular field of art

#### 2 Activities for the promotion of regional or local community culture

- (1) Performances and exhibitions held at regional cultural facilities, such as cultural halls and art museums
- (2) Activities of holding seminars which directly enhance the preserving or utilizing historic buildings, historic sites, and cultural landscapes, collecting and organizing materials, preserving and utilizing by public awareness activities
- (3) Activities to preserve or utilize folklore cultural assets by opening to the public, wide-range cultural exchange, handing down the assets by reviving or restoring, recording related documents

#### 3 Activities for cultural promotion and popularization conducted by culture-related groups

- (1) Performances, exhibitions, and other activities by cultural groups, such as amateur groups
- (2) Activities for preserving and passing, exhibiting and utilizing, and recording techniques of traditional craft or preserving cultural property, activities for restoring the depressed traditional arts and crafts

The Japan Arts Fund (JAF) was established in 1990 to provide artistic and cultural activities with stable and continuous support. The Japan Arts Council supports numerous artistic and cultural activities by the yield on fund operations of its resources of ¥68.1 billion (¥54.1 billion endowment from the national government and ¥14.0 billion in private-sector donations). To increase its level of support, donations to the fund are also recruited from time to time.

### Status of Grant Disbursements of FY 2017

Grant Category	Applications	No. of Grants	Amount of Grants
• Activities for creation and popularization of art by artists or by arts-related groups	787 (784)	395 (401)	692 (716)
• Activities to promote the culture of a region or local community	360 (356)	193 (193)	225 (234)
• Activities for cultural promotion or popularization conducted by culture-related groups	176 (196)	106 (124)	90 (94)

Note : Figures in brackets are of FY 2016

### 3. Nurturing Upcoming Artists with Potentially Global Appeal

The Agency for Cultural Affairs is making efforts to nurture upcoming artists by supporting their study abroad, training performance and instructions.

Program	Description
Program of Overseas Study for Upcoming Artists	Offers upcoming artists involved in the fine arts, music, dance, drama, or other arts opportunities for practical training overseas. Until now, this program has helped some 3,500 awardees study abroad for one-year, two-year, three-year, or senior high school students (350-day) special (80-day) periods. Also short-term program (20 to 40-day) has introduced in FY 2014.
Program for Nurturing Upcoming Artists who lead the next generation	As well as preparing the infrastructure, we provide the practical opportunities such as the necessary settings for up-and-coming artists to improve their foundation skills and techniques, and the venues where they can acquire knowledge and broaden their outlook, observations, and fields.
Program for Cultural and Art Promotion Utilizing Universities	The resources of art universities (including faculty, educational and research functions, facilities/materials) are used to support a program for nurturing human resources for art management, including stage art.

#### Examples of Past Trainees of Program of Overseas Study for Upcoming Artists

OKUTANI Hiroshi	Art: Western Art	'67
MORISHITA Yoko	Dance: Ballet	'75
KINUTANI Koji	Art: Western Art	'77
SATO Shinobu	Music: Vocal music	'84
NODA Hideki	Drama: Director	'92
SUWANAI Akiko	Music: Instrumental music	'94
NOMURA Mansai	Performance: Kyogen	'94
SAI Yoichi	Movie: Director	'96
KOKAMI Shoji	Drama: Director	'97
HIRAYAMA Motoko	Dance: Modern dance	'01
SAKAI Kenji	Music: Composition	'04
NAGATSUKA Keishi	Drama: Director, Playwright, Actor	'08
TANAKA Koki	Art: Modern art	'09
HAGIWARA Mami	Music: Piano	'09

#### Adoptive Situation for Trainees of the Japanese Government Overseas Study Program for Artists in 2018 (breakdown by areas)

	For one year	For two year	For three year	Special	Short-term program (preceding term only)	Age 15–17
Art	22	1	0	1	4	—
Music	17	3	0	0	2	0
Dance	3	0	0	0	1	3
Drama and Stage Design	3	1	0	2	2	—
Film and Media Arts	5	1	0	2	0	—
Total	50	6	0	5	9	3

## 4. Organizing the National Arts Festival

### The 72<sup>nd</sup> National Arts Festival in 2017



Opening Opera: *Twilight of the Gods*  
Production: The New National Theatre, Tokyo  
Photo: TERASHI Masahiko



November Bunraku Performance at the National Bunraku Theatre  
*Hachijin Shugo no Honjo (Masakiyo's Loyalty)*  
Production: Japan Arts Council

Since 1946, the ACA National Arts Festival has been held every autumn with the aims of enabling a wide segment of the public to enjoy outstanding works of art from Japan and abroad, encouraging artistic creativity, and advancing the arts.

In 2016, major performances in the Kanto and Kansai areas as well as other artistic events were given as before.

Moreover, among participating performances in four divisions (drama, music, dance, and entertainment) and participating works in four divisions (television/drama,

television/documentary, radio, and records), outstanding achievements in each division were awarded the ACA National Arts Festival Grand Prize, Excellence Award, New Artist Award, and ACA National Arts Festival Individual Broadcasting Award.

The opening of the ACA National Arts Festival was marked in a spectacular fashion with Traditional Performing Arts "Japanese four Seasons." There were also a variety of sponsored performances of opera, ballet, theater, music, noh, bunraku, kabuki and other public entertainment.

### The 72<sup>nd</sup> National Arts Festival in 2017

		Performance
Summary	Opening Opera	Opening Opera: <i>"Twilight of the Gods"</i>
	Kabuki	October Kabuki Performance Toshi Kyogen <i>"Reigen Kameyama hoko : Kameyama no adauchi"</i>
	Popular entertainment	October Special Performance at the National Engei Hall <i>"Storytellers' theater"</i>
	Noh	November Special Performance <i>"Kurokawa Noh Performance"</i>
	Bunraku	November Bunraku Performance at the National Bunraku Theatre
	Hobu (or buyo, traditional dance)	October Buyo Performance <i>"National Assemble Performance of Famous Buyo Schools"</i>
	Asia-Pacific Regional Performing Arts	Asia-Pacific Regional Performing Arts: <i>Kokyu</i> (fiddle)
	Ballet	Ballet: <i>"The Nutcracker"</i>
	Drama	Ballet: <i>"The Nutcracker"</i>
	Orchestra	Drama: <i>Marjorie Prime</i>
Participating performances		Total of 174 performances in the theater, music, dance and popular entertainment categories Total of 122 productions for TV dramas, TV documentaries, radio, recordings
Sponsored performances		Total of 29 performances in the theater, music, dance and popular entertainment categories





# Promoting the Media Arts and Films

The Media Arts (Japanese: *Media Geijutsu*) including animation, manga, media art and games are widely loved by the public, and stimulates the creation of new arts and the revitalization of the country's arts as a whole as well as attracting international attention, which in turn serves to deepen interest and understanding in respect of Japan. Not only do the media arts promote culture, they are also

highly significant for the role they play in promoting the content industry and tourism, and in encouraging international cultural exchange. Therefore, in order to step up encouragement for the media arts, we are carrying out the following projects that support creators and their creative activities.

## 1. Promoting the Media Arts

### ► Creation and Dissemination of Media Arts (Support for the Media Arts Creators and their creative activities)

#### 1. Media Arts Festival and Other Projects

Agency for Cultural Affairs have organized the Japan Media Arts Festival since 1997 in order to provide an opportunity to present, appreciate, and commend outstanding works of the media arts.

In the 21st festival attracted 4,192 applications, including 2,262 from 97 countries and regions abroad.

Grand Prize, Excellence Awards, and New Face Awards were presented for each of the four divisions of Art, Entertainment, Animation, and Manga. In addition, Special Achievement Award was presented to those who have made significant contributions to the field of the media arts. Memorable events for the year was that two works won the Grand Prize the Animation Division at the same time. It was since the Fifth Festival, for the first time in the sixteen festivals.

An award-winning works exhibition is held in June, 2018 at the National Art Center, Tokyo in Roppongi, Minato Ward and other venues.

In addition to the exhibition, focusing on the award-winning works from the past years, the Project for the Global Promotion of Media Arts and the Japan Media Arts Festival Regional Exhibitions are organized in order to disseminate outstanding works of the media arts in Japan and overseas.

In March, Japan Media Arts Festival in Xiamen, China 2018 “CHARACTER” was held in Xiamen City, Fujian Province, China.



**Art Division  
Grand Prize**

Interstices / Opus I - Opus II Video installation  
Haythem ZAKARIA [Tunisia]  
©Haythem Zakaria



**Entertainment Division  
Grand Prize**

The Last Guardian Game  
“The Last Guardian” Development Team  
(UEDA Fumito, Representative) [Japan]  
©2016 Sony Interactive Entertainment Inc.



### Animation Division Grand Prize

*In This Corner of the World*

Animated feature film

KATABUCHI Sunao [Japan]

©Fumiyo Kouno/Futabasha/Konosekai no katasumini Project



### Animation Division Grand Prize

*Lu over the wall*

Animated feature film

YUASA Masaaki [Japan]

©2017 Lu Film partners



### Manga Division Grand Prize

*Nee, Mama (My dear, mom)*

IKEBE Aoi [Japan]

©Aoi Ikebe (AKITASHOTEN) 2017



Scene from the Japan Media Arts Festival in Aichi



Scene from the Japan Media Arts Festival in Xiamen City, China

## 2. Project to facilitate interaction on media arts

The Agency for Cultural Affairs operates a Media Arts Database, consisting of information on the location of media arts works created in Japan to date. The database serves as an essential platform for storing and accessing such works, and currently lists around 445,000 manga titles, 11,000 animated works, 47,000 video game titles, and 10,000 events relating to media art (as of April 2018).

In the interests of storing and accessing outstanding artworks, or works that are particularly at risk of being lost or damaged, the agency also provides support and works in conjunction with individual research institutions to promote archiving initiatives.

The Agency for Cultural Affairs promotes collaboration and cooperation between industry, academic and institutional bodies (including museums) too, across different sectors and fields that are essential to media arts, in an effort to maintain and develop cultural assets within the field on an ongoing basis.



Media Arts Database (development version)  
<http://mediaarts-db.bunka.go.jp/>

### 3. Supporting production of animated films

The Agency for Cultural Affairs provides support for production and other activities associated with the best

animated films, and for joint international productions, in an effort to promote media arts. The agency also promotes international cultural exchange through film and efforts to secure overseas screenings of Japanese films.

## ► Nurturing Talent for Media Arts (Support for Human Resources Development)

Agency for Cultural Affairs supports and promotes measures for nurturing outstanding creators and

animators who will lead the media arts of the country in the future.

### 1. Project to support the nurturing of media arts creators

The Agency for Cultural Affairs provides support for creative activities carried out by young creators working in media arts, in order to improve standards amongst creators within the field and create a more nurturing environment. The agency also invites talented overseas creators to Japan and promotes international exchange within the field of media arts, to provide opportunities to interact with and inspire domestic creators.



Scene from briefing session of the project

### 2. Project to nurture young animators and other talent

In the field of animation, the Agency for Cultural Affairs engages in human resource development targeted at actual production workplaces, including actively recruiting young production staff and including on-the-job training (OJT) at the production stages.



Animetamago 2018

## Promoting media arts

Supporting Activities for Media Arts (for example, facilitating dissemination, exhibitions, information gathering, and creative activity)	Japan Media Arts Festival	<ul style="list-style-type: none"> <li>All-round media arts festival that commends outstanding works and exhibits Award-winning works.</li> <li>Organizes local exhibitions and shows outstanding works at media arts festivals and facilities in Japan.</li> </ul>
	Project for the Global Promotion of Media Arts	<ul style="list-style-type: none"> <li>Exhibits and screens outstanding works at media arts festivals and facilities overseas.</li> </ul>
	Supporting the production of animated films	<ul style="list-style-type: none"> <li>Partially subsidizes production costs for outstanding animated films.</li> </ul>
	Project to facilitate interactions on Media Arts	<ul style="list-style-type: none"> <li>Launch a consortium with an industry-academia-government and museum</li> <li>Utilizing the database for media-arts works and supporting projects of archiving contents in research institutions</li> </ul>
Nurturing Talent for Media Arts (Support for Human Resources Development)	Project to support the nurturing of media arts creators	<ul style="list-style-type: none"> <li>Support projects that relate to creative activities engaged in by young creators.</li> <li>Invite outstanding young creators from overseas and offer them opportunities for training and research.</li> </ul>
	Project to nurture young animators and other talent	<ul style="list-style-type: none"> <li>Nurture talent at animation production sites that incorporate on the job training (OJT) at the production stage by hiring young talent as production staff.</li> </ul>



## 2. Promoting Film Arts

Film is a composite art that includes drama, music, and fine arts, and it is firmly fixed in the everyday lives of the people of Japan as one of the most familiar forms of entertainment. Film is also an expression of the cultural situation in a country or region at a particular time, and shows the special characteristics of a culture.

From the viewpoint of encourage the development of

Japanese film industry, Agency for Cultural Affairs has implemented the promotion measures based on the pillars of (1) creating, exchanging and transmitting Japanese films, (2) fostering young filmmakers and people involved in film, as well as (3) collecting, preserving and restoring Japanese films.

### Promoting Japanese Film

Creating, exchanging, and disseminating Japanese films	Support film production	<ul style="list-style-type: none"> <li>Provide support for the production of outstanding films.</li> </ul>
	Operating a database for film locations	<ul style="list-style-type: none"> <li>Work to promote filming in Japan by operating a centralized database of information on film locations nationwide and disseminating attractive shooting locations [to film producers] at home and overseas.</li> </ul>
	Film Awards by the Agency for Cultural Affairs	<ul style="list-style-type: none"> <li>Decide the winners of the Agency for Cultural Affairs Documentary Film Category Prize and winners in the Film Merit Category and hold award-giving ceremonies and screenings.</li> </ul>
	Support for participating in overseas film festivals	<ul style="list-style-type: none"> <li>Support Japan's participation in overseas film festivals in order to disseminate outstanding Japanese films.</li> </ul>
	Japan Film Conference	<ul style="list-style-type: none"> <li>Provide opportunities for various film related bodies' exchange and dissemination by holding conferences to collect the various opinions and topics on films.</li> </ul>
	Special Screenings of Japanese Films in Asia Project	<ul style="list-style-type: none"> <li>Promote understanding of Japanese culture and increase opportunities for screening by carrying out special screenings of Japanese films in the Asian region.</li> </ul>
	Maintaining the Japan Film Information System	<ul style="list-style-type: none"> <li>Maintain a film information database to enable Japanese films to be introduced overseas and to enable a variety of works to be screened.</li> </ul>
Training young film-makers and related personnel	Train young film-makers and related personnel by providing support for short films	<ul style="list-style-type: none"> <li>Nurturing young promising film-makers to rise to prominence, through film production workshops and production of actual short films.</li> </ul>
	Support project for training people in film-related organizations, etc.	<ul style="list-style-type: none"> <li>Support the acceptance of students for internships at production sites in order to train highly specialized talent to lead every process of film production.</li> </ul>
Collecting, preserving and restoring Japanese films	National Film Archive of Japan	<ul style="list-style-type: none"> <li>Collecting, preserving and restoring valuable Japanese films</li> </ul>

In addition, film is an extremely effective medium for disseminating Japanese culture to audiences overseas. At the Agency for Cultural Affairs, we are developing the

following databases as a way of providing information about Japanese films.



短編映画作品製作による若手映画作家育成事業  
(製作実地研修の様子)



Japan Location Database (JLDB)  
<http://www.jldb.bunka.go.jp/en/>



Japanese Cinema Database (JCDB)  
<http://www.japanese-cinema-db.jp/>  
(Japanese only)





# Promotion of Activities Enabling Children to Experience Arts and Culture

## ▶ Student Development Program through Culture and the Arts

Children's experience about authentic stage arts and traditional culture develops their sensitivity and creativity through direct exposure to the kind of inspiration and stimulation that is not normally experienced. That also contributes to create the environment for our nation's culture preservation and development.

Therefore, the Agency for Cultural Affairs provides opportunities for children to experience/appreciate outstanding culture and in gymnasiums at primary and secondary schools.

The programs shown on the right are provided under the Student Development Program through Culture and the Arts.

### (1) Touring performance

Leading cultural and artistic groups selected by the Agency for Cultural Affairs perform at primary or secondary schools. Workshops are conducted to teach dramatic or musical appreciation and to provide technical training. Performance fields: choral singing, orchestral music, etc., musicals, drama, children's theater, musical theater, ballet, contemporary dance, kabuki, noh, ningyo joruri (puppet theater), traditional Japanese dance and music, dramatic entertainment.

### (2) Dispatch of artists

Individual artists or small groups of artists selected independently by a school provide a lecture, practical presentation, or practical instruction. Performance fields: music, popular entertainment, literature, drama, art, lifestyle and culture, dance, traditional arts, media art, etc.

### (3) Improvement of communication skills

Individual artists or small groups of artists are dispatched to schools to offer a planned/continual workshop, etc. using an expression method. Performance fields: music, popular entertainment, literature, drama, art, lifestyle and culture, dance, traditional arts, media art, etc.



Touring Performance Program (orchestra music)



Dispatch Program (performance of *kagura*, shinto music and dance)



Improvement of Communication Skills Project (workshop)

## ▶ Traditional Art Experience Program for Parents and Children

Japan has a variety of traditional cultures that have been cherished and passed down through the ages. In addition to them, there are also cultures that have long been developed and incorporated into people's lifestyle. In order to continuously inherit these cultures to the next generations, it has great importance to give children opportunities to come in touch with them. Having such opportunities also contributes to enrich and nurture children's inner lives.

Based on this perspective, the Agency for Cultural

Affairs provides support for diverse cultural activities such as folk performing arts, traditional craft techniques, traditional Japanese music, classical Japanese dance, Japanese flower arrangement and tea ceremony exclusively offered to children along with their parents. In addition, the Agency also supports these activities in collaboration with the Ministry of Education, Culture, Sports, Science and Technology, which promotes after-school programs for children and Saturday educational activities.



# Promoting cultural and artistic activities for people with disabilities

## ► Initiatives for the promotion of cultural and artistic activities for people with disabilities

The Agency for Cultural Affairs provides support for developing cultural and artistic activities for people with disabilities, for example by creating opportunities in Japan and abroad to perform and exhibit outstanding cultural and artistic activities by people with disabilities, supporting the creation of subsidized movies with hearing impaired subtitles and audio guides, providing opportunities for exhibiting artworks and presenting live performances by students of special needs schools and giving children at special needs schools opportunities to

watch and experience culture and the arts.

In October 2017, we implemented the 2017 Japan x Nantes Project in Nantes France, whose aim is to promote the dissemination and spread of the fruits of outstanding cultural and artistic activities by Japan people with disabilities to the world. The project included displays of outstanding artworks by people with disabilities, performances of Japanese drums, Iwami kagura, dance and theater as well as the showing of movies for those with visual and hearing impairments.



Japanese drum performance at the 2017 Japan x Nantes Project (Zuiho Taiko; photo: Onishi Nobuo)



Theater performance at the 2017 Japan x Nantes Project (Jiyu Gekijo; photo: Matsunaga Ikuko)

## ► Developing cultural facilities accessible for people with disabilities

Starting in 2018, a special case of fixed asset tax reduction or exemption is instituted for theaters and musical halls that implement advanced accessibility measures for people with disabilities and senior citizens.

Moreover, in addition to offering free admission

at national art galleries and museums, we are also promoting improvements to the environment for people with disabilities, such as the installation of toilets and elevators for wheelchair use at theaters, concert halls, art galleries and museums across the country.



# Promoting Cultural Activities in Local Areas

## 1. Strategic Plan for Integrated Use of Cultural Properties

There is an extensive variety of rich cultural heritage throughout Japan. This cultural heritage is a vital source of support for the people living in each region and for local community formation, and it must be passed down to the next generation without fail. In addition, with renewed awareness of the appropriate preservation and transmission of local cultural heritage and the role it plays in local revitalization, among other things, the

active utilization of local cultural heritage is anticipated.

In FY 2014, the Agency for Cultural Affairs began supporting various initiatives that make integrated use of properties such as transmission information / public awareness activities (aspect of consolidation of software) and upgrading facilities for public use (aspect of consolidation of hardware) as the project of the Strategic Plan for Integrated Use of Cultural Properties.

### ► Project to Promote Japan Heritage

The administration of cultural properties in Japan has been carried out mainly for the purpose of preserving and utilizing cultural properties as a site under certain regulations by designating them as National Treasures, Important Cultural Properties and Historic Sites, Places of Scenic Beauty and National Monuments according to their type based on the Law for the Protection of Cultural Properties.

Meanwhile, there are a great number of excellent tangible and intangible cultural properties in many parts of the country, and developing a system to promote their attractions by adding value such as a storyline and promoting town development policies in an integrated manner in conjunction with industrial promotion, tourism promotion and the development of human resources, etc. in the regions (including surrounding areas), with cultural properties as the core, will contribute to the reconfirmation of the identity of local residents and the branding of the regions, etc., and will eventually make a significant contribution to regional revitalization.

It is desirable for local governments to make efforts to use cultural properties actively, keeping in mind the effects as described above, and the Agency for Cultural Affairs has established a project to support the efforts of local governments to comprehensively use groups of tangible and intangible properties that are attractive and

essential for telling stories about the culture and tradition of Japan as an effective measure for implementing initiatives to encourage such highly-motivated local governments by certifying such stories describing the culture and tradition of Japan as Japan Heritage. In the current fiscal year, the Agency for Cultural Affairs has certified 13 stores as Japan Heritage for fiscal 2018 following deliberations by the Japan Heritage Review Committee in April, 2018. 67 stores have been certified for these three fiscal years including 18 stores for FY 2015, 19 for FY 2016 and 17 for FY 2017.



Logo for the Japan Heritage, produced by graphic designer SATOH Taku

## Japan Heritage List 2018

No	Prefecture	Applicant (©representative)	Story model
1	Hokkaido	©Kamikawa Town, Asahikawa City, Furano City, Aibetsu Town, Kamishihoro Town, Kamifurano Town, Shikaoi Town, Shihoro Town, Shintoku Town, Toma Town, Higashikawa Town, Pippu Town	Kamikawa Ainu in Coexistence with Kamui - Traditional World of the Gods at the Foot of Mt. Daisetsu
2	Yamagata Prefecture	©Yamagata Prefecture (Yamagata City, Sagae City, Tendo City, Obanazawa City, Yamanobe Town, Nakayama Town, Kahoku Town)	Safflower Culture Supported by Yama-dera
3	Tochigi Prefecture	Utsunomiya City	Discover a Secret Subterranean Labyrinth - Utsunomiya and Oya Stone Culture
4	Tochigi Prefecture	©Nasushiobara City, Yaita City, Otawara City, Nasu Town	The Future Envisioned by Meiji Aristocrats - A Romantic Tale of the Development of Nasunogahara
5	Toyama Prefecture	Nanto City	Inami Woodcarving Museum Born from the Chisels of Master Carpenters
6	Yamanashi Prefecture	©Yamanashi Prefecture (Yamanashi City, Fuefuki City, Koshu City)	A Landscape Interwoven with Vineyards - Kyoto Area, Yamanashi Prefecture
7	Nagano Prefecture, Yamanashi Prefecture	©Nagano Prefecture (Chino City, Fujimi Town, Hara Village, Suwa City, Okaya City, Shimosuwa Town, Nagawa Town, Kawakami Village), Yamanashi Prefecture (Kofu City, Hokuto City, Nirasaki City, Minami-Alps City, Fuefuki City, Koshu City)	The Jomon World of the Chubu Highlands where the stars shine Let's go on a journey to meet the obsidian mines and Jomon culture thousands of years ago
8	Shizuoka Prefecture, Kanagawa Prefecture	Shizuoka Prefecture (©Mishima City, Kannami Town), Kanagawa Prefecture (Odawara City, Hakone Town)	In Travellers' Footsteps on Ancient Cobblestone Roads - A Distant Edo Journey Following the Hakone Hachiri Route
9	Wakayama Prefecture	Hirogawa Town	Eternal Relief - Heritage of Disaster Prevention Through the Memories of Tsunami and Recovery in Hirogawa
10	Okayama Prefecture	©Okayama City, Kurashiki City, Soja City, Akaiwa City	Okayama, the Birth Place of the Legend of Momotaro - Ancient Kibi Heritage Conveying Tales of Demon Slaying
11	Hiroshima Prefecture	Fukuyama City	Japan's Leading Port Town of Early-Modern Times – Tomonoura, with its Sepia Tones Enveloped in the Evening Calm of the Seto Inland Sea
12	Oita Prefecture	©Bungotakada City, Kunisaki City	Kunisaki - where ONI and Buddha coexist as one
13	Miyazaki Prefecture	©Saito City, Miyazaki City, Shintomi Town	Monuments of Ancient People - Scenic Ancient Burial Mounds on the Plateaus in the Southern Land Miyazaki

## ► Comprehensive Project for Promoting the Use of Cultural Heritage

Agency for Cultural Affairs supports unique initiatives that make comprehensive use of the varied and rich cultural heritage, Japan's treasure, based on the situation in each area including presenting traditional arts/events to the public, nurturing/training successors, and activities that expose people to Japanese classics.



Ena Lion Dance at Iwaki Traditional Performing Arts Festival

The Agency also supports the projects which provide and disseminate the accurate and explicit information meeting with foreign visitors' needs, and which organize multilingual system which utilize the local cultural properties for helping foreign visitors' understanding.



Kanazawa Visitors Host introducing the techniques of craftsmen at the Public Interest Incorporated Association Kanazawa Institute of Traditional Crafts (Kanazawa City, Ishikawa Pref.)



## ▶ Discovering Japan's Beauty again! Promotional projects for flourishing the attractions of cultural properties and art craftworks

Agency for Cultural Affairs supports the projects to restore the beauty of National Treasures and Important Cultural Properties

and increase the value of them as the resource for tourism to implement the “flourish of cultural properties as tourist resource.”



Soiling condition



cleaning soiling components

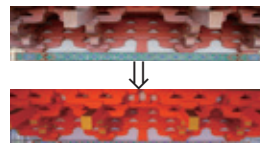


after cleaning

Scenes from cleaning Mokuzo Senju Kannon ryuzo (a wooden standing statue of the Thousand-armed Buddhist Goddess of Mercy) possession of Myohoin temple in Kyoto

## ▶ Project to Promote for Increasing Attractiveness of Structural Cultural Properties to Enjoy Beautiful Japan

Agency for Cultural Affairs supports the activities (decorative maintenance activities) to maintain the beauty of both appearance and interior of structure or building of cultural properties to increase the value of them as the resource for tourism to implement the “flourish of cultural properties as tourist resource” measure written in the “Tourism Vision.”



Example: Painting colors on the peeling or falling of the painted layers / lacquering over the damaged layers or points



Example: Repairing the internal layer of mud wall or plastering the whitewash walls

## ▶ Vivid Revitalization by Utilization of Historic Sites: Project to Promote Integrated Use and Support of Historic Landmarks that Utilize Local Characteristics

The local historic landmarks, places of scenic beauty, natural monuments are the treasures of each community. The project supports the improvement of preservation of those treasures to hand core values on to the next generation. Also, the

project supports the creation of attractive areas that integrate elements of safety and security, and public access in order to promote and revitalize communities by leveraging the treasures that form the core of the local community.



Reconstruction of Gate of Yashima Castle Gate (Takamatsu City, Kagawa Prefecture)



Repair of stonewalls of Nakagusuku Castle (Kitanakagusuku Village, Okinawa Prefecture)

## ▶ Project for Using Buried Cultural Properties with Local Characteristics

This project promotes the understanding of buried cultural properties and disseminates and cultivates them by implementing study program and experience learning and improves facilities for exhibit and storage buried cultural properties, by renovating unused buildings such as abolished schools, etc. These efforts, one contributing regional revitalization.



Prefectural Arts Hall was renovated to Center for Archaeological Operations (Oita City, Oita Prefecture)

## 2. Projects for establishing centers to disseminate culture and the arts internationally

We strive to build a country based on culture and the arts by identifying them as the foundation of society, generation additional values through cultural resources and creating social and economic values. As such, we are working to establish centers that can reach out to the world through the power of regional culture and arts,

thereby achieving effective dissemination abroad during and after the 2020 Tokyo games. The aim is for this to contribute to an increase in foreign visitors (inbound tourism) and the realization of vital and rich regional society.



Kagawa Prefecture  
Setouchi Triennale 2016



Kitakyushu City  
Kitakyushu Pop Culture Festival 2016

## 3. Projects for establishing culture and arts creative centers

Looking at the 2020 Tokyo games and beyond, we are supporting cultural and artistic projects led by local governments, thereby increasing the overall scale of the local governments' ability to plan and implement

cultural projects as well as contributing to the promotion of diverse and unique culture and arts and regional vitalization.



Sapporo City  
Sapporo International Art Festival 2017  
Photo: Komaki Yoshisato



Yokohama City  
Smart Illumination Yokohama 2017



## 4. Encouraging Local Residents to Participate in Artistic and Cultural Activities

### ► The National Cultural Festival

The National Cultural Festival is a festival of culture which aims to provide opportunities to present various cultural activities by the Japanese public with an emphasis on activities by amateurs, rouse motivation to join cultural activities, encourage the creation of new culture, achieve the development of local culture, and enrich the life of the people.

In 2018, the 33<sup>rd</sup> holding of the festival took place in Oita Prefecture.

#### Host Prefectures of Past and Future National Cultural Festival

No. (Year)	Host	No. (Year)	Host	No. (Year)	Host
1 <sup>st</sup> (1986)	Tokyo	13 <sup>th</sup> (1998)	Oita	25 <sup>th</sup> (2010)	Okayama
2 <sup>nd</sup> (1987)	Kumamoto	14 <sup>th</sup> (1999)	Gifu	26 <sup>th</sup> (2011)	Kyoto
3 <sup>rd</sup> (1988)	Hyogo	15 <sup>th</sup> (2000)	Hiroshima	27 <sup>th</sup> (2012)	Tokushima
4 <sup>th</sup> (1989)	Saitama	16 <sup>th</sup> (2001)	Gunma	28 <sup>th</sup> (2013)	Yamanashi
5 <sup>th</sup> (1990)	Ehime	17 <sup>th</sup> (2002)	Tottori	29 <sup>th</sup> (2014)	Akita
6 <sup>th</sup> (1991)	Chiba	18 <sup>th</sup> (2003)	Yamagata	30 <sup>th</sup> (2015)	Kagoshima
7 <sup>th</sup> (1992)	Ishikawa	19 <sup>th</sup> (2004)	Fukuoka	31 <sup>st</sup> (2016)	Aichi
8 <sup>th</sup> (1993)	Iwate	20 <sup>th</sup> (2005)	Fukui	32 <sup>nd</sup> (2017)	Nara
9 <sup>th</sup> (1994)	Mie	21 <sup>st</sup> (2006)	Yamaguchi	33 <sup>rd</sup> (2018)	Oita
10 <sup>th</sup> (1995)	Tochigi	22 <sup>nd</sup> (2007)	Tokushima	34 <sup>th</sup> (2019)	Niigata
11 <sup>th</sup> (1996)	Toyama	23 <sup>rd</sup> (2008)	Ibaraki	35 <sup>th</sup> (2020)	Miyazaki
12 <sup>th</sup> (1997)	Kagawa	24 <sup>th</sup> (2009)	Shizuoka	36 <sup>th</sup> (2021)	Wakayama



Logo for the National Cultural Festival, produced by graphic designer Fukuda Shigeo with the aim of enhancing the festival's image



The 32nd National Cultural Festival Nara 2017 Opening ceremony

#### Main features

##### Sponsored program

Those that are jointly hosted by the Agency for Cultural Affairs together with the hosting prefectural government or the municipal government, cultural group, or other organization associated with the locale concerned.

##### Comprehensive festival

Includes an opening festival that indicates the orientation of new trends in amateur cultural activities, and so forth.

##### Symposiums

Keynote lectures, panel discussions, and other events to discuss diverse topics related to trends in Japanese culture, including amateur cultural activities and regional cultural activities.

##### Genre-Specific festivals

Performances, exhibitions, and other events are presented with a focus on groups nominated by prefectural governments and so on in such genres as folk performance, folk music, orchestral music, choral music, brass band music, drama, literary arts, dance, traditional Japanese music, daily culture.

##### Cooperative festival

Those that comply with the objectives of the National Cultural Festival and are hosted by local governments, culture-related groups, and corporations and other organizations nationwide. They consist of performances, contests, festivals, exhibitions, classes, and other events.

## The 33rd National Cultural Festival in Oita 2018

### [Opening ceremony]

October 6 (Sat), 2018

Culture and arts zone (iichiko Culture Center, Oita Prefectural Art Museum and environs)

### [Finale and closing ceremony]

November 25 (Sun), 2018

iichiko Culture Center, iichiko Grand Theater



Mejiron, the mascot character the 33rd National Cultural Festival in Oita 2018



The logo for the festival theme "Oita Grand Tea Party." The characters gathered under the parasol represents the growth that comes through new encounters and discoveries when various cultures and people meet for the grand tea party.

About 150 projects are carried out at the aforementioned locations as well as 18 other cities and towns in Oita. The basic principles are "A Festival for the Whole Prefecture That Floods the Towns and the Streets," "New Encounters, New Discoveries: Traditional Culture and Contemporary Art, Different Fields in Collaboration" and "Developing the Region, Fostering the People."

## ▶ National Cultural Festivals for Senior High Schools

Aiming to improve and enhance the artistic and cultural activities of high school students and to deepen mutual exchange, the National Cultural Festival for Senior High Schools, the largest cultural festival for high schools in Japan, has been held since 1977.

The event capitalizes on the flexible ideas of high school students with the students taking on a central role in planning and operating the event while participants in the event deepen exchanges and compete on the results of day-to-day activities.

The 42<sup>nd</sup> Festival for FY2018 was held in Nagano Prefecture.

### Main features

Opening events	Opening ceremonies and announcement of host prefecture, etc.
Parade	Processions and other activities performed by students of senior high schools nationwide, with an emphasis on schools participating in the Marching Band and Baton Twirling division.
Sponsored division	Drama, Chorus, Brass Band, Instrumental Music, Wind and String Instrument Music, Japanese Music; Gin'ei, Kenbu, and Shibu (song, sword dance, fan dance); Local Traditional Performing Arts, Marching Band and Baton Twirling, Fine Arts and Applied Arts, Calligraphy, Photography, TV and Radio Broadcasts, Go, Shogi, Speech, Ogura Hyakunin Isshu Card Game, Newspaper, and Literary Arts, Natural Science, etc.

### Host Prefectures of Past and Future National Cultural Festivals for Senior High Schools

No. (Year)	Host	No. (Year)	Host
1 <sup>st</sup> (1977)	Chiba	24 <sup>th</sup> (2000)	Shizuoka
2 <sup>nd</sup> (1978)	Hyogo	25 <sup>th</sup> (2001)	Fukuoka
3 <sup>rd</sup> (1979)	Oita	26 <sup>th</sup> (2002)	Kanagawa
4 <sup>th</sup> (1980)	Ishikawa	27 <sup>th</sup> (2003)	Fukui
5 <sup>th</sup> (1981)	Akita	28 <sup>th</sup> (2004)	Tokushima
6 <sup>th</sup> (1982)	Tochigi	29 <sup>th</sup> (2005)	Aomori
7 <sup>th</sup> (1983)	Yamaguchi	30 <sup>th</sup> (2006)	Kyoto
8 <sup>th</sup> (1984)	Gifu	31 <sup>st</sup> (2007)	Shimane
9 <sup>th</sup> (1985)	Iwate	32 <sup>nd</sup> (2008)	Gunma
10 <sup>th</sup> (1986)	Osaka	33 <sup>rd</sup> (2009)	Mie
11 <sup>th</sup> (1987)	Aichi	34 <sup>th</sup> (2010)	Miyazaki
12 <sup>th</sup> (1988)	Kumamoto	35 <sup>th</sup> (2011)	Fukushima
13 <sup>th</sup> (1989)	Okayama	36 <sup>th</sup> (2012)	Toyama
14 <sup>th</sup> (1990)	Yamanashi	37 <sup>th</sup> (2013)	Nagasaki
15 <sup>th</sup> (1991)	Kagawa	38 <sup>th</sup> (2014)	Ibaraki
16 <sup>th</sup> (1992)	Okinawa	39 <sup>th</sup> (2015)	Shiga
17 <sup>th</sup> (1993)	Saitama	40 <sup>th</sup> (2016)	Hiroshima
18 <sup>th</sup> (1994)	Ehime	41 <sup>st</sup> (2017)	Miyagi
19 <sup>th</sup> (1995)	Niigata	42 <sup>nd</sup> (2018)	Nagano
20 <sup>th</sup> (1996)	Hokkaido	43 <sup>rd</sup> (2019)	Saga
21 <sup>st</sup> (1997)	Nara	44 <sup>th</sup> (2020)	Kochi
22 <sup>nd</sup> (1998)	Tottori	45 <sup>th</sup> (2021)	Wakayama
23 <sup>rd</sup> (1999)	Yamagata	46 <sup>th</sup> (2022)	Tokyo

### FY2017 The 41<sup>st</sup> National Cultural Festival for Senior High Schools in Miyagi



Grand opening ceremony



Scene of Parade

### FY2018 The 42<sup>nd</sup> National Cultural Festival for Senior High Schools in Nagano

[Grand opening ceremony/Parade] Tuesday August 7, 2017 – Matsumoto Performing Arts Centre/Streets of Matsumoto

Approximately 20,000 senior high school students from throughout Japan compete over five days in 17 towns and cities, in 19 specific divisions and six categories set independently by Nagano Prefecture; special needs education, volunteer, popular music, dance, industry and puppet drama.



Shinshu Nabisuke, the PR mascot



## 5. Training Human Resources to Support Artistic and Cultural Activities

The training programs described below aim to raise the competence of staff at theaters and concert halls, curators, and other specialists working at art museums or museums, and other staff involved in culture and the arts.

Course name	Organizer	Duration	Target / Capacity	Description
Staff at theaters and music halls nationwide (Workshop for art managers and theatrical technicians)	Agency for Cultural Affairs	About 3 days	All staff involved in management, operations as well as business, theatrical technician managers, chief managers, technicians and so forth at theaters and music halls nationwide	Art management training needed for the smooth management and operation of theaters and music halls as well as training for acquiring specialized knowledge and skills needed for the general management of lighting, sound and stage equipment
Staff at theaters and music halls in each region (Workshop for art managers and theatrical technicians)	Agency for Cultural Affairs	About 2 days	All staff involved in management, operations as well as business, theatrical technician managers, chief managers, technicians and so forth at theaters and music halls in each region	Basic art management training the planning and management of performances as well as basic training related to stage technologies such as lighting, sound and stage equipment
Training Seminar for Specialists at Folk-History Museums	Agency for Cultural Affairs and National Museum of Japanese History, Inter-University Research Institute Corporation National Institute for the Humanities	5-day course held annually for 2 years	Specialized staff with under 5 years of work experience at an ethnohistorical or history museum (about 50 people)	Training in the specialized knowledge and skills needed to investigate, collect, preserve, display, and other wise manage historic, folkloric, and archaeological material
Seminar on Planning and Holding Exhibitions of Designated Cultural Properties (fine arts and crafts)	Agency for Cultural Affairs	5-day course held annually for 2 years	Curators at museums that exhibit designated cultural properties (fine arts and crafts) (about 50 people)	Trainings and lectures with specialized knowledge and techniques related to the preservation and exhibition of designated cultural properties (fine arts and crafts)
Training for Conservation Supervisors at Museums and Art Galleries	Independent Administrative Institution National Research Institute for Cultural Properties, Tokyo	2 weeks	Conservation supervisors at museums, art museums, and similar facilities that are either national, public, or private institutions (about 25 people)	Lectures and practical training to acquire basic knowledge and skills related to the conservation of cultural properties
Museum Management Seminar	Agency for Cultural Affairs	3 days	Management staff at art museums and history museums nationwide, staff with responsibility for culture at local government (about 50 people)	Lectures on the skills necessary to plan and operate art museums and history museums
Museum Educator Training	Agency for Cultural Affairs	5 days	Curators etc. of art museums and history museums nationwide (about 50 people)	Trainings on the educational skills for staff in charge of education at art museums and history museums
Training for Excavation Staff in Charge of Buried Cultural Properties	Independent Administrative Institution Nara National Research Institute for Cultural Properties	Varies with the topic and curriculum	Local government staff in charge of buried cultural properties (about 160 people)	Training to acquire the specialized knowledge and skills needed to excavate and investigate buried cultural properties
Cultural Properties Administration Course	Agency for Cultural Affairs	3 days	Local government staff in charge of administering cultural properties with under 3 years of work (about 100 people)	Learning basic matters that are needed for carrying out cultural properties administration, and dealing with practical issues
Seminar on the Basic Scheme for Historical and Cultural Properties	Agency for Cultural Affairs	About 3 days	Local government staff in charge of administering cultural properties (about 100 people)	Training in the requirements for formulating the Basic Scheme for Historical and Cultural Properties, administrative issues, case studies
Training Course on managing "Preservation Districts for Groups of Traditional Buildings" (basic course and advanced course)	Agency for Cultural Affairs	3 days each	Mainly those who are engaged in preservation administration by local government for groups of traditional buildings (advanced course requires more than 2 years working experience) (about 60 people)	The basic course provides fundamental knowledge needed for implementing the system of Preservation Districts for Groups of Traditional Buildings. The advanced course offers practical training in how to cope with various problems related to preservation
Senior conservation architects course (Standard course, Advanced course)	Agency for Cultural Affairs	Standard course 8 days x 2 years Advanced course 7 days	Architects in conservation work (Participants who have completed the standard course are accepted for the advanced course) (about 20 people each)	Training on conservation of architectural monuments and other structures



## 6. Projects to Revitalize Theaters and Concert Halls etc.

Based on the Law Concerning the Revitalization of Theaters, Concert Halls etc., the projects contribute to a spiritually rich day-to-day life and dynamic communities, promote creation and revival in the local community, and attempt the reactivation of theaters and concert halls etc. by supporting the formation of networks of theaters

and concert halls etc., enlightenment programs to raise public awareness, training for expert human resources, promotion of creative acts and disseminating of stage performance arts at the theaters and concert halls that are the cultural hubs in Japan.

### ► Special Support Projects

The projects provide comprehensive support for campaigns to raise awareness, projects for training human resources, and projects to convey the creation of stage

performance arts of an international standard at top-level theaters and concert halls etc. with the pulling power to raise the standard of stage performance in Japan.

### ► Projects to Support Joint Productions

Projects that support new creative activities (new works, new productions, new choreography, first performances of translated works) in the stage performance arts undertaken by multiple theaters and concert halls in

cooperation with stage performance associations with the aim of increasing the ability to convey the creation of stage performance arts.

### ► Projects to Revitalize Theaters and Concert Halls etc.

The theaters and concert halls etc. that provide the drive to promote the local stage performance arts work together with local residents and stage performance groups to

raise awareness of programs to train human resources and the creative activities of the stage performance arts at the individual level.

### ► Projects that Support the Formation of Networks of Theaters and Concert Halls etc.

Projects that support touring stage performances planned and produced by theaters, concert halls and stage performance associations to allow everyone in Japan

access to the stage arts regardless of where they live, and to promote mutual collaboration and cooperation of theaters and concert halls etc.

### ► Projects that Provide the Foundation of Theaters and Concert Halls etc.

Projects that implement survey research and workshops (art management seminars, training for technical staff) and provide information in order to cultivate the environment

for independent stage performance activities at theaters and concert halls etc.



*Kanochi II Aitaihi.to*  
produced by Kitakyushu  
Performing Arts Center  
presents  
Photo: FUJIMOTO Gen



Mt. Fuji Kawaguchiko  
Music Festival 2017  
Kawaguchiko Stellar  
Theater  
Photo: Mt. Fuji  
Kawaguchiko Music  
Festival Executive  
Committee

## 7. Development of a Cultural and Artistic Creative City

In recent years, local governments are increasingly aiming to nurture citizens' creativity by utilizing the scenic beauty and cultural environment unique to local communities, and to have this lead to new industries and prosperity for cities. The Agency for Cultural Affairs is focusing its efforts on the Cultural and Artistic Creative City, which uses the creativity of culture and the arts for industrial development and regional revitalization. In FY 2007, the Agency for Cultural Affairs established a commendation for local governments' efforts to base their urban policies on culture.

For example, in an effort to assist local governments that regard cultural policy as central to their urban policy, we established a public recognition system in 2007, through which the cities of Kani (Gifu Pref.), Kitakyushu (Fukuoka Pref.) and Kumamoto (Kumamoto Pref.) were recognized in FY2017. The Agency for Cultural Affairs also supports the activities of the Creative City Network of Japan, which was established in collaboration with local governments. In FY2017, the network organized a Creative City Policy Seminar (Kyoto City, Kyoto Pref.) and a Creative Farming Village Workshop (Kamiyama City, Tokushima Pref.).

### List of recipient local governments of Commissioner for Cultural Affairs Award (division of Cultural Creative Cities)

FY 2007	FY 2008	FY 2009	FY 2010	FY 2011	FY 2012	FY 2013	FY 2014	FY 2015	FY 2016	FY2017
Yokohama City (Kanagawa Pref.)	Sapporo City (Hokkaido)	Higashikawa Town (Hokkaido)	Mito City (Ibaraki Pref.)	Semboku City (Akita Pref.)	Niigata City (Niigata Pref.)	Hachinohe City (Aomori Pref.)	Bibai City (Hokkaido)	Kembuchi Town (Hokkaido)	Esashi Town (Hokkaido)	Kani City (Gifu Pref.)
Kanazawa City (Ishikawa Pref.)	Toshima Ward (Tokyo)	Sendai City (Miyagi Pref.)	Tokamachi City, Tsunan Town (Niigata Pref.)	Tsuruoka City (Yamagata Pref.)	Ogaki City (Gifu Pref.)	Iwaki City (Fukushima Pref.)	Matsumoto City (Nagano Pref.)	Furano City (Hokkaido)	Ashikaga City (Tochigi Pref.)	Kitakyushu City (Fukuoka Pref.)
Omihachiman City (Shiga Pref.)	Sasayama City (Hyogo Pref.)	Nakanono Town (Gunma Pref.)	Nanto City (Toyama Pref.)	Hamamatsu City (Shizuoka Pref.)	Kamiyama Town (Tokushima Pref.)	Chikuma City (Nagano Pref.)	Matsuyama City (Ehime Pref.)	Toyonaka City (Osaka Pref.)	Toyooka City (Hyogo Pref.)	Kumamoto City (Kumamoto Pref.)
Okinawa City (Okinawa Pref.)	Hagi City (Yamaguchi Pref.)	Beppu City (Oita Pref.)	Kiso Town (Nagano Pref.)	Maizuru City (Kyoto Pref.)		Onomichi City (Hiroshima Pref.)	Uchiko Town (Ehime Pref.)	Taketa City (Oita Pref.)	Oita City (Oita Pref.)	
			Kobe City (Hyogo Pref.)							



Kani City: Large-scale annual performance by participating of citizens is held at the Kani Public Arts Center, ala. Musical, contemporary dance and drama are performed in every three years.



Kitakyushu City: Making efforts to invite film and drama makers to the city with the cooperation of citizens contributed to improve the brand power of the city and economic effects.



Kumamoto City: Scene from an exhibition held at the Contemporary Art Museum Kumamoto. Praying for the recovery of citizens and their symbol, Kuamamoto-jo Castle, the faithful miniature of the Castle in one twentieth scale was bought back into existence again by special effect of photographic technique. The museum has taken cultural activities with citizens.

### Collaboration among the Japan Sports Agency, the Agency for Cultural Affairs and the Japan Tourism Agency

The three agencies, the Sports Agency, the Agency for Cultural Affairs and the Tourism Agency are collaborating in their policy work, for example by connecting regional sports events and cultural and artistic resources to generate new tourism resources that we can proudly present to the world. Utilizing this synergistic effect, we are establishing and disseminating newly created regional brands as well as the national brand to increase the number of foreign visitors to Japan beyond the 2020 Tokyo games and revitalizing domestic tourism. On March 7, 2018, we concluded the "Sports Agency, Agency for Cultural Affairs and Tourism Agency Comprehensive Cooperation Agreement" with the aim of vitalizing the national and regional economies.

As one of the measures implemented in accordance with this agreement, starting in FY2016, we are selecting the winners of and presenting them with the Sports and Culture Tourism Awards, which represent model cases of tourism that merges culture and sports. We also held a symposium in November 2017 to further encourage sports and culture tourism.

## 8. Power of Culture Projects

Culture has the power to promote the development of an attractive society by encouraging people and invigorating local communities.

The Agency for Cultural Affairs is promoting projects to augment the “Power of Culture” of each region in Japan and invigorate Japanese society as a whole in collaboration with the parties concerned in each region. These projects have drawn much attention for linking

people and connecting people to culture, and give a great stimulus to tourism and economic activities in a region. Each of the projects involves diverse activities to disseminate the “Power of Culture” including advertising activities using the “Power of Culture” logo and websites. At present, the following eight projects (four region specific and four theme-specific projects) are being carried out.

### ▶ Power of Culture from Kansai Project

The “Power of Culture from Kansai Project Promoting Conference,” consisting of various bodies including cultural organizations, companies, local governments, and the Agency for Cultural Affairs are developing cultural activities with the aim of promoting the unification and revitalization of the cultural sphere (since 2003).

<http://kansai.bunkaryoku.bunka.go.jp>



### ▶ Power of Culture from Marunouchi Project

ACA has supported the cultural events by cultural bodies and companies by utilizing the common information medium to promote the impression of Marunouchi district as the cultural streets since May 2004 with the aim of enhancing the power of the region and energizing society by increasing opportunities for people working in the Marunouchi district to come into contact with the arts and culture.

<http://www.marunouchi.com/bunka/> (Japanese only)



### ▶ Power of Culture from Kyushu and Okinawa Project

With the “Meeting of Promoters of the Power of Culture from Yamaguchi, Kyushu and Okinawa Project,” initiatives are being carried out to enrich and disseminate cultural activities by creating a fresh awareness in these regions of the fascinating culture that has been accumulated and handed down, with the aim of unifying and revitalizing these regions.

<http://www.bunkaryoku.bunka.go.jp/cgi-bin/kyushu/index.php> (Japanese only)



### ▶ Power of Culture from Kasumigaseki Project

This project was started in March 2008 with the aim of energizing society by conducting activities in Kasumigaseki, the location in Tokyo of most of Japan's cabinet ministry offices, that highlight the rich benefits brought about by culture.

The project organizes a variety of cultural activities at Lounge (information lounge of the Ministry of Education, Culture, Sports, Science and Technology, located on the 1st floor of the preserved and rebuilt building of the forerunner of the Ministry) and many different areas in Kasumigaseki Common Gate.

[http://www.bunka.go.jp/bunkaryoku\\_project/kasumigaseki/](http://www.bunka.go.jp/bunkaryoku_project/kasumigaseki/) (Japanese only)



### ▶ Power of Culture from Fields of Repair Work Project

This project was started in June 2007 with the aim of making Cultural Property in the form of architectural assets the core for augmenting the regional “Power of Culture,” and promoting regional communities by opening to the public the process of repairing, in preservation and renovation projects for architectural assets designated as National Treasures, Important Cultural Properties, or any other Cultural Properties, and by conducting diffusion and publicity activities concerning the preservation and renovation of such cultural properties.

<http://www.bunka.go.jp/bunkazai/bunkaryoku/> (Japanese only)



### ▶ Power of Culture from Citizens Project

Arts NPO and citizens work hard undertaking activities to enjoy culture and the arts and help others experience them. This project was started in February 2008 with the aim of further promoting such activities to enhance the regional cultures of Japan.

<http://shimin.bunkaryoku.bunka.go.jp> (Japanese only)



### ▶ Power of Culture from Excavation Ground Project

This project was started in May 2009, seeking to promote proper understanding and cooperation among the Japanese public and the people of particular localities regarding buried cultural properties and investigation by excavation, while at the same time invigorating the activities of the diverse people involved with these properties. We are using the logo to publicize the Agency in buried cultural property excavation surveys and projects that present the results.

<http://www.bunka.go.jp/bunkazai/hakkutsu/> (Japanese only)



### ▶ Power of Culture from Universities

This project was started in April 2013 for extensive use in activities and PR that publish the outcomes of artistic and cultural activities in areas where universities are active. The expectation is that it will be used to make areas more attractive by increasing opportunities for local residents to come into contact with culture.

[http://www.bunka.go.jp/bunkaryoku\\_project/daigaku/](http://www.bunka.go.jp/bunkaryoku_project/daigaku/) (Japanese only)







# Preservation and Utilization of Cultural Properties

## 1. Legal Revisions with Regard to the Law for the Protection of Cultural Properties as well as the Organization and Management of Regional Educational Administration

### ► Nurturing Talent for Media Arts (Support for Human Resources Development)

Cultural properties are essential to accurately understand the history and culture of Japan, and they also form the foundations for its future cultural growth and development. It is extremely important to appropriately preserve and utilize such cultural properties, which are the heritage of Japanese people.

Under the Law for the Protection of Cultural Properties, the national government thus designates and selects the most

#### Number of Cultural Properties Designated by the National Government As of April 1, 2018

Designation		
Important Cultural Properties (National Treasures)		
	13,166	(1,110) *1
Buildings and other structures	2,480	(225)
Fine Arts and Crafts	10,686	(885)
Important Intangible Cultural Properties (Number of Holders and Groups)		
Performing Arts	Individuals recognition	39 (57 people)
	Collective recognition	14 (14 groups)
Craft Techniques	Individuals recognition	38 (57 people) *2
	Group recognition	16 (16 groups)
Important Tangible Folk Cultural Properties		
	220	
Important Intangible Folk Cultural Properties		
	309	
Historic Sites, Places of Scenic Beauty, and Natural Monuments (Special Historic Sites, Special Places of Scenic Beauty, and Special Natural Monuments)		
	3,242	(173) *3,*4
Historic Sites	1,805	(62)
Places of Scenic Beauty	410	(36)
Natural Monuments	1,027	(75)
Selection		
Important Cultural Landscapes		
	61	
Important Preservation Districts for Groups of Traditional Buildings		
	117	
Registration		
Registered Tangible Cultural Properties (buildings)		
	11,690	
Registered Tangible Cultural Properties (fine arts and crafts)		
	14	
Registered Tangible Folk Cultural Properties		
	44	
Registered Monuments		
	106	
Objects of conservation that are not Cultural Properties		
Selected Conservation Techniques (Number of Holders and Groups)		
	Holders	46 (55 people)
	Preservation Groups	33 (35 groups) *5

\*1 The number of Important Cultural Properties includes National Treasures.  
 \*2 The actual number of people who received recognition as holder is 56 after deleting the number of double recognition.  
 \*3 The number of Historic Sites, Places of Scenic Beauty, Natural Monuments includes Special Historic sites, Special Places of Scenic Beauty, and Special Natural Monuments.  
 \*4 The actual number of Historic Sites, Places of Scenic Beauty, and Natural Monuments is 3,128 after deleting the number of double recognition. (The number of Special Historic Sites, Special Places of Scenic Beauty, and Special Natural Monuments are 163)  
 \*5 The actual number of recognized groups is 32 after deleting the number of double approvals.

important cultural properties and imposes restrictions on such activities as alteration of their existing state, repairs, and export.

The national government also implements diverse measures necessary for the preservation and utilization of cultural properties. Measures for tangible cultural properties (such as structures, fine arts and crafts, and tangible folk cultural properties) include preservation, disaster protection work, and acquisition. For intangible cultural properties (such as performing arts, craft techniques, manners and customs, and folk performing arts), these measures include subsidies for programs to train successors or for documentation.

Even so, there is a lack of people willing to inherit cultural properties due to depopulation, shrinking birthrates and an aging population, so it is an urgent task to prevent the destruction and loss of those properties. Moreover, as the regions are going ahead with town development initiatives, there are more and more opportunities to unearth and utilize cultural properties unique to those regions. With increasing utilization of both designated and undesignated cultural properties in town development, it becomes necessary to prepare mechanisms for regional societies to combine efforts to ensure that the properties are passed on.

For this reason, the Minister of Education, Culture, Sports, Science and Technology made an inquiry to the Council for Cultural Affairs in May 2017 to comprehensively examine what kind of system for the protection of cultural properties would be suitable for the sake of taking the measures necessary for the future (“On the Future of Protecting and Utilizing Cultural Properties”). Based on this, the Planning and Survey Group in the Subdivision on Cultural Properties in the Council for Cultural Affairs investigated initiatives and regional promotion affecting cultural properties and their environment as a whole, as a first step of the comprehensive examination. In December of the same year, they submitted a report titled “On the Future Protection and Utilization of Cultural Properties to Ensure That



They Are Passed on” (1st report).

Building on this, the Agency for Cultural Affairs made legal revisions, with the “Proposal for Partial Legal Revisions with Regard to the Law for the Protection of Cultural Properties as well as the Organization and Management of Regional Educational Administration” being approved by the Cabinet on March 6, 2018.

The revision proposal included three main arrangements to promote the systematic protection and utilization of cultural properties in the regions as well as to strengthen the promotional capacity of regional administration for cultural property protection.

## 1. Comprehensive Protection and Utilization of Cultural Properties in the Regions

Firstly, we can formulate comprehensive principles regarding the prefectural protection and utilization of cultural properties. The principles should include a basic policy on the protection and utilization of cultural properties within the designated area as well as initiatives for every larger area, responses in case of disaster and support for smaller municipalities. The prefectures are expected to collaborate on a greater scale than the municipal level and play an active role with municipalities that have yet to formulate their own regional plans, as described below.

Furthermore, once the prefectural principles have been formulated, they should form the basis for the creation of comprehensive plans for the protection and utilization of cultural properties (regional plans for the protection and utilization of cultural properties), which will be submitted for state approval. The regional plans should include the following.

1. A basic policy on the protection and utilization of cultural properties in the relevant municipal area;
2. The contents of the relevant municipality’s measures for the protection and utilization of cultural properties in the relevant municipal area;
3. Matters relating to surveys for gathering information about the cultural properties in the relevant municipal area;
4. Duration of the plan, etc.

The creation of these plans should reflect popular opinions and require hearings with the local Councils for the Protection of Cultural Properties. As such, councils should be formed in a way that allows the participation of not only representatives from the municipalities, prefectures, owners of cultural properties, private organizations that support the protection and utilization of cultural properties (“Cultural Property Protection and Utilization Support Organizations,” as discussed below), but also experienced scholars, business associations, tourism-related organizations and a broad range of other human



Submission of the report, December 2017

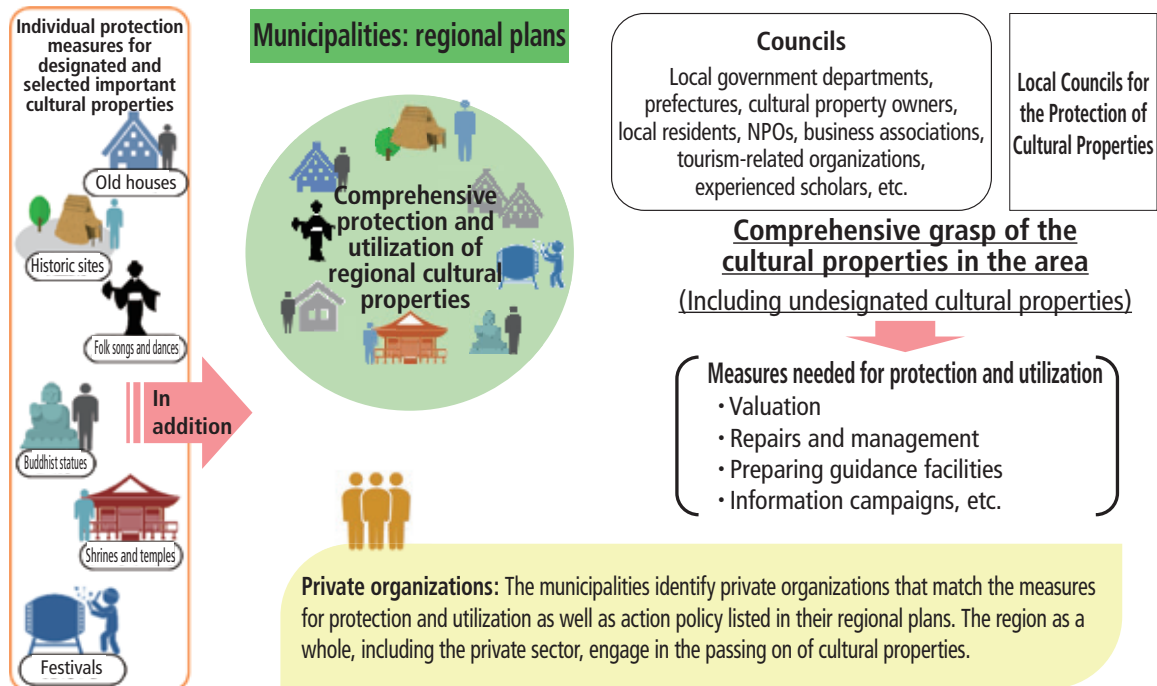
resources deemed necessary by the municipalities.

Once the regional plans have been approved by the state, they will have the legal effect of creating an arrangement for proposing cultural properties for state designation. The regions should consider measures needed to protect undesigned cultural properties discovered through surveys and suitable articles can then be suggested for entry into the state’s registration record. This facilitates deeper collaboration between the state and the regions for the protection of undesigned cultural properties found in the regions. Moreover, the authority to approve of change of status for designated cultural properties (excluding important properties) and other powers are partially transferred from the Commissioner for Cultural Affairs to regional government organizations, allowing prefectures, cities and even authorized towns to conduct the administrative work on their own in special cases. This requires that the town specify their wish to handle administrative tasks in their plans as well as state approval. The specifics of the procedure will be determined in future government ordinances or the equivalent.

Furthermore, the Agency for Cultural Affairs is planning to announce operational guidelines reflecting our basic ideas regarding the prefectural principles and municipal regional plans, so as to help discussions conducted in the local governments.

Moreover, municipalities will be able to designate regional private organizations that offer advice to cultural property owners or conduct relevant surveys as Cultural Property Protection and Utilization Support Organizations. The support organizations are expected to not only protect and utilize cultural properties in the area, but also to provide information and advice to parties involved in projects for such protection and utilization as well as to take on managing and repairing cultural properties when requested by the owners. They will also be able to make suggestions to the municipalities as they formulate or change their regional plans. Also, the supporting organizations should be “corporations or corresponding organizations,” making it an institutional framework that can also include preservation societies and other voluntary associations.

## Examples of initiatives in a municipality's regional plan



## 2. Reviewing the Protection and Utilization System for Ensuring the Passing on of Individual Cultural Properties

Below is an overview of the revision proposal on the level of individual cultural properties.

The current system has been functioning quite effectively for the protection of cultural properties in terms of mechanisms for the designation, selection and registration of cultural properties as well as their repairs. The revision proposal maintains the current system but adds mechanisms for systematically implementing appropriate initiatives to visualize the value of and ways of protecting and utilizing cultural properties.

Concretely speaking, owners and managing organizations of designated cultural properties may formulate “protection and utilization plans” for those properties and apply for their state approval. The protection and utilization plans should include the current state of the cultural property (location, owner, preservation status, whether there is someone to inherit it and so forth), matters of concern regarding its protection and management, repairs and utilization policy as well as protection and inheritance policy. The Agency for Cultural Affairs plans to provide more details in future operational guidelines (for the discussions conducted in the Council for Cultural Affairs to date, refer to the examples of protection and utilization

plan durations and contents, sorted by type).

At present, we are promoting the formulation of plans for buildings, historical sites, places of scenic beauty and natural monuments, aiming to expand that to other types of cultural properties, institutionalize them and prepare mechanisms for state certification.

The plans should include planned projects, such as repairs and development, and it is expected that various procedures will be needed for their implementation, for example in case approval is needed for changes to the cultural property’s current status, but the revised proposal aims to make procedures more flexible. For example, if the plan specifies what the repairs include or the specific parts to be repaired, those repairs are deemed appropriate and the plan has been approved by the Commissioner for Cultural Affairs, then any matters normally requiring individual approval may be submitted after the fact. Moreover, for artworks and handicrafts that have been designated or registered as important cultural properties or registered tangible cultural properties, if a protection and utilization plan has been approved by the state and the object has been either deposited or exhibited at an art gallery or museum, then an exception should be made to defer taxation of inheritance tax on the relevant artwork or handicraft. We expect that this will help ensure that precious cultural properties are stored in suitable environments at art galleries and elsewhere as well as increase the opportunities for a broad range of people to

appreciate their charm.

In addition, as an effort to develop arrangements for situations where old age or other circumstances make it difficult for the owners of cultural properties to provide sufficient protection by themselves, we are reviewing the “custodian” system that allows someone else to manage

the protection and utilization of a cultural property in its owner’s stead. At present, owners may nominate a custodian “in case of special circumstances,” but we are looking to improve the support system for owners of cultural properties by expanding the wording to “if necessary for appropriate management.”

## Examples of Protection and Utilization Plan Durations and Contents, Sorted by Type

<p>[Important cultural properties (buildings)]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• Generally about 10 years, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Protection and utilization status of the cultural property</li> <li>• Protection and management policy</li> <li>• Plans (protection policy, plans for management and repairs, etc.)</li> <li>• Environmental protection policy and plans</li> <li>• Disaster prevention policy and plans</li> <li>• Utilization policy and plans</li> <li>• Procedures relating to cultural property protection</li> </ul>	<p>[Important cultural properties (artworks and handicrafts)]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• Generally about 5 years, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Protection environment (facility and equipment environment)</li> <li>• Daily management (disaster and crime prevention)</li> <li>• Repair history and plans and other matters of concern</li> <li>• Utilization history and plans and other matters of concern</li> <li>• Procedures relating to cultural property protection</li> </ul>	<p>[Historical sites, places of scenic beauty and natural monuments]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• Generally about 5 years, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Protection, management and utilization status</li> <li>• Protection, management and utilization basic policy</li> <li>• Development policy</li> <li>• Procedures relating to cultural property protection</li> <li>• System for managing historical sites, places of scenic beauty and natural monuments</li> </ul>
<p>[Important intangible cultural assets (performing arts)]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• Generally about 5 years, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Activity performance</li> <li>• Situation in the field</li> <li>• Plans for preservation and passing on (trainings and presentations to foster successors, collecting and organizing materials, securing ingredients and tools, information activities, etc.)</li> </ul>	<p>[Important intangible cultural assets (handicraft techniques)]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• At least 5 years expected, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Activity performance</li> <li>• Status of succession</li> <li>• Plans for protection and passing on (trainings and presentations to foster successors, collecting and organizing materials, securing ingredients and tools, information activities, etc.)</li> </ul>	<p>[Important tangible folk-cultural properties]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• Generally about 5 years, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Owner status</li> <li>• Protection status</li> <li>• Plans for protection and utilization (repairs and restoration, developing and maintaining the protection environment, exhibitions, public displays and loans, replacements [making copies], disaster and crime prevention, educational usage, spreading, informing and disseminating [holding classes or courses for successors, etc.], transfer or change of owner, utilization for regional vitalization, etc.)</li> </ul>
<p>[Important intangible folk-cultural assets]</p> <p>○ <b>Plan duration</b></p> <ul style="list-style-type: none"> <li>• Generally about 5 years, but adapted to each individual cultural property</li> </ul> <p>○ <b>Plan contents</b></p> <ul style="list-style-type: none"> <li>• Basic information about the cultural property, etc.</li> <li>• Status of preservation associations</li> <li>• Status of succession</li> <li>• Plans for preservation and passing on (securing and training human resources, repairing, renewing, and replacing tools and the like, maintaining and repairing stages and other facilities, disaster and crime prevention, local performances, securing performance opportunities farther away, spreading, informing and disseminating, making arrangements for regional support and incorporation, educational usage, new surveys and records, utilization for regional vitalization, etc.)</li> </ul>	<p>*Sources: “On the Future Protection and Utilization of Cultural Properties to Ensure That They Are Passed on” (1st report) (December 8, 2017; Council for Cultural Affairs)</p> <p>*Details are subject to change.</p>	

## 3. Strengthening the Promotional Capacity of Regional Administration for Cultural Property Protection

In order to promote initiatives like those described above for local governments and to further develop regional administration for cultural property protection, we need to involve more diverse insights and broader perspectives than before in our work. Thus, it is imperative that we develop local governments’ systems for promotion. In particular, as each local government will be implementing systematic initiatives, it is important to ensure unity in cultural administration as a whole, including the arts and culture field, as well as facilitating comprehensive and unified initiatives that also take into consideration

other administrative fields such as scenery and town development and tourism.

As such, currently, local-government clerical work related to cultural property protection that is to be managed and executed by the Boards of Education can be entrusted to a custodian by the owner of the cultural property in question “in case of special circumstances.” This responsibility can be moved to the head of the local government by ordinance in cases where it is deemed an effective way to further enhance clerical work “necessary for appropriate management” of the cultural property (Legal Revisions with Regard to the Organization and Management of Regional Educational Administration).

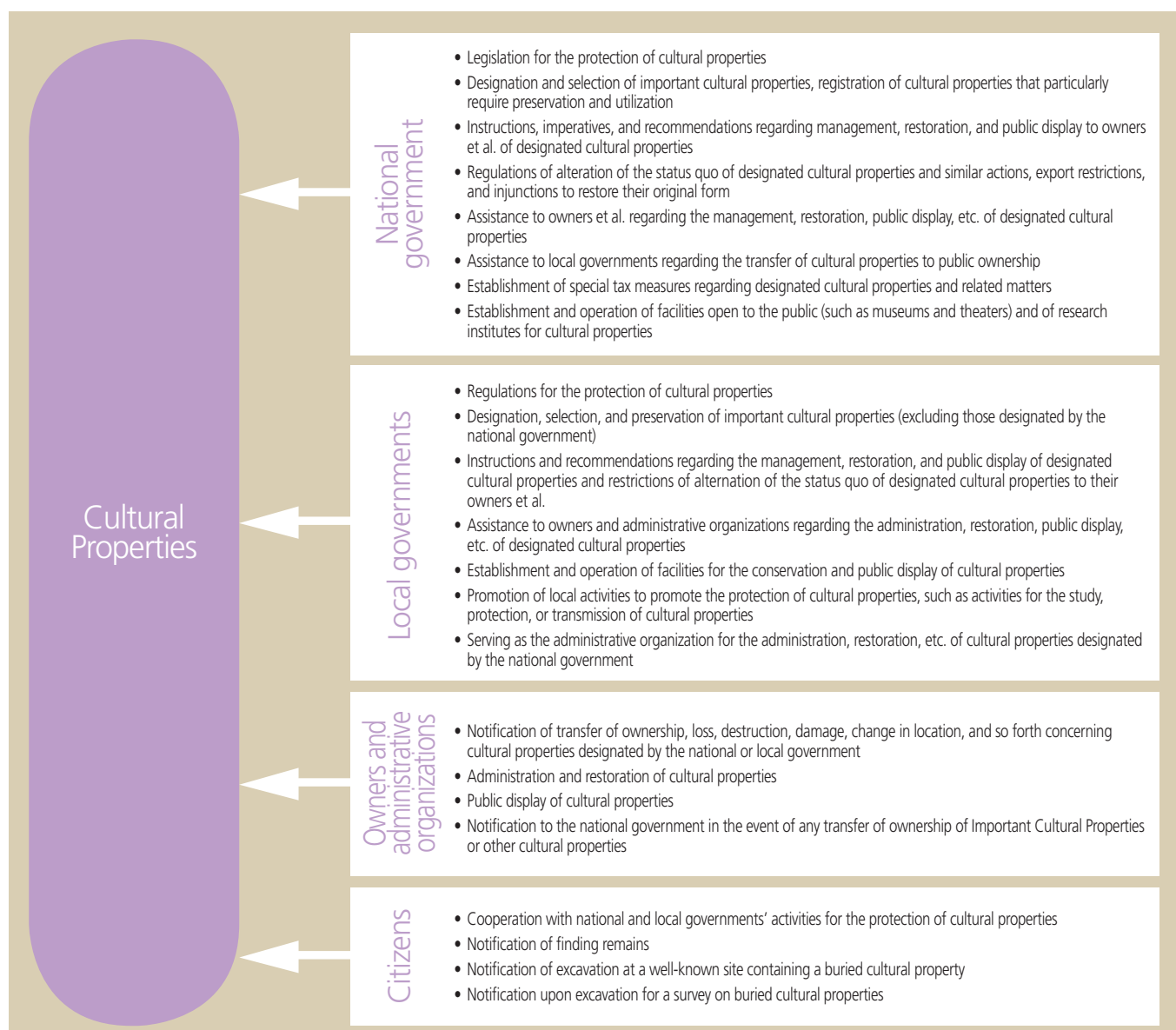
Even so, there is a need to prepare an environment that can handle all points of concern with regard to the

cultural property protection, including the securing of specialized and technical decision-making and a proper balance with development action. Thus, in cases where the responsibility falls on the local government, a regional Council for the Protection of Cultural Properties must be created, comprising individuals with expert knowledge on cultural properties. All in all, we expect that each local government can handle matters appropriately, for example by encouraging the placement of staff with specialized knowledge in the departments in charge of cultural properties, provide training to develop the expertise of those staff members, thoroughly enforce compliance, increase transparency with regard to cultural property

administration as well as steadily build relationships of close collaboration and cooperation with the departments in charge of school education and social education.

Furthermore, at present, “cultural property protection guidance committee members,” who perform tasks such as inspecting cultural properties and offering advice to owners, may be placed in prefectures, but in order to develop human resources in the local governments it will become possible to place such committee members in municipalities as well. This arrangement allows specialized human resources to support daily management, prevent crime and disasters and in other ways work closely with the local community.

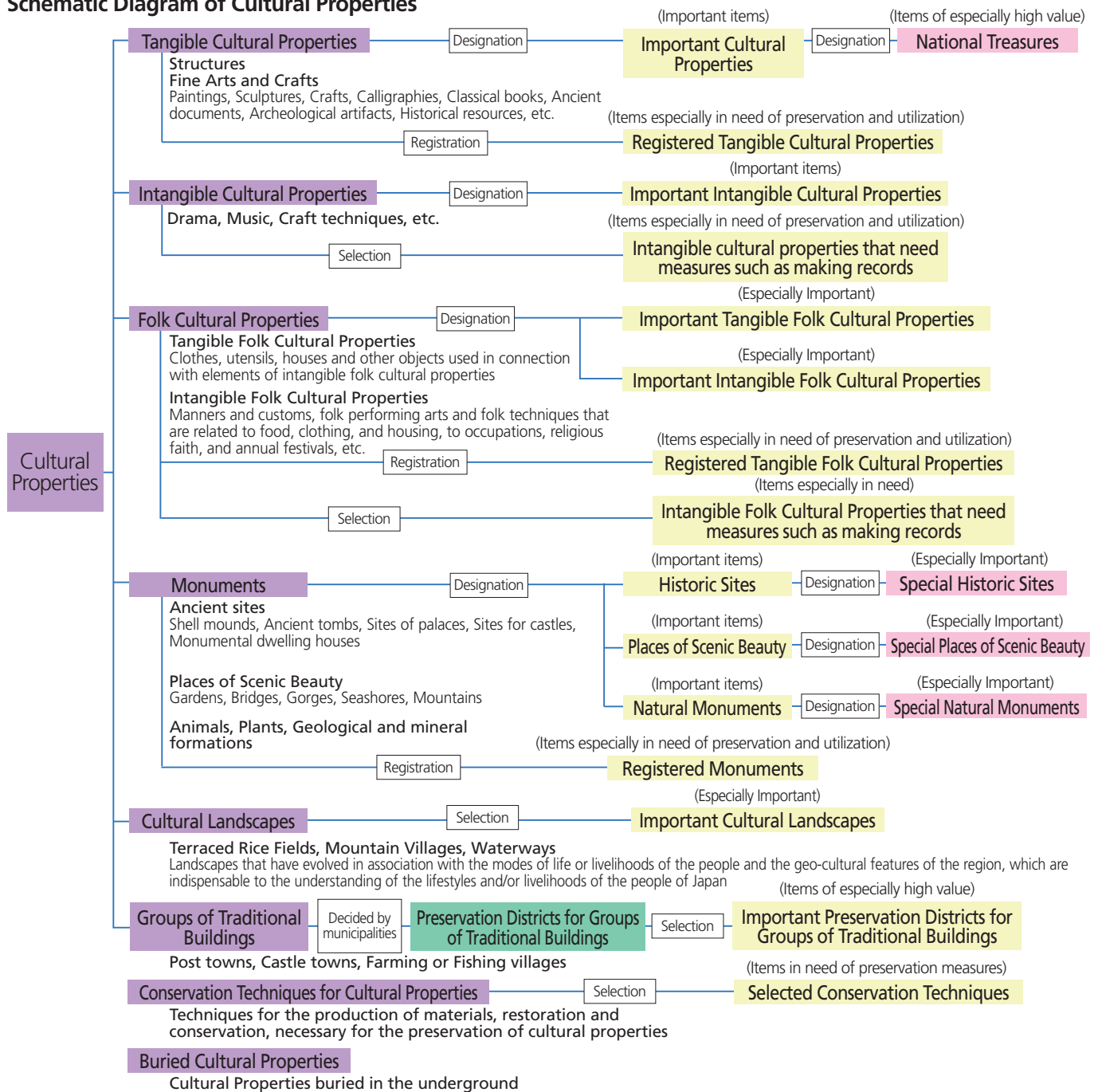
## ► The National Government, Local Governments, Owners, and Others in the Framework of the Law for the Protection of Cultural Properties and Other Laws / Regulations





## ► Schematic Diagram of Cultural Properties

### Schematic Diagram of Cultural Properties



### Process of Designation, Registration, or Selection of Cultural Properties



## 2. Tangible Cultural Properties

“Tangible Cultural Properties” collectively refer to cultural products with a tangible form that possess high historic, artistic, and academic value for Japan, such as structures, paintings, crafts, sculptures, calligraphic

works, classical books, paleography, archaeological artifacts, and historic materials. Within this category, all objects except for structures are called “fine arts and crafts.”

### ► Structures

Japan is home to countless historical buildings, from temples and shrines, including the world’s oldest wooden structure Horyuji Temple, through to castles built during the early days of the modern era, *shoin* and other traditional residential buildings, and a range of private buildings that reflect the characteristics of their locations. Thanks to Japan’s extensive forest resources and unrivaled traditional techniques, the country has many examples of outstanding wooden structures.

In recent years, studies have been carried out nationwide with the aim of protecting modern buildings that were built as part of the modernization process from the early part of the 20th century, including public buildings and large houses. The same applies to modern properties linked to industry, transport or civil engineering, including wooden structures. Work is also underway to protect postwar modernist architecture, including the main building at the National Museum of Western Art.

As of April 1, 2018, the national government had



National Treasure  
Senjuji Mieido hall and  
Senjuji Nyoraido hall of  
Senjuji Temple (Tsu City, Mie  
Pref.)  
Photo: Courtesy of Senjuji  
Temple



Important Cultural  
Property  
The Old Nara Juvenile  
Prison (Nara City, Nara  
Pref.)

designated 2,480 sites (4,959 buildings) as Important Cultural Properties, including 225 National Treasures (284 buildings). These include 348 modern Important Cultural Properties, and two National Treasures, namely the former Togu Palace (Akasaka Palace State Guest House) and the former Tomioka Silk Mill.

The majority of these structures are wooden, and many have roofs made from plant-based materials such as kaya (nutmeg-yew) and hiwada (cypress bark). It is therefore necessary to carry out repairs at regular intervals, and install fire prevention facilities to protect buildings from fires and other such disasters.

It is also necessary to reinforce structures to protect them, and people inside them, from earthquakes. The national government provides subsidies as necessary for such projects, and decides whether or not to approve upgrades in accordance with the Act on Protection of Cultural Properties.

### Buildings and Other Structures Designated as National Treasures or Important Cultural Properties (classified by period)

As of April 1, 2018

	Category	Sites	Structures
Early modern period or earlier	Shinto shrines	575 (40)	1,234 (75)
	Buddhist temples	860 (157)	1,224 (165)
	Castles	53 (9)	235 (17)
	Residences	97 (14)	155 (20)
	Private domestic buildings	353	867
	Others	194 (3)	263 (3)
	Subtotal	2,132 (223)	3,978 (280)
Meiji Period Onward	Religious buildings	29	44
	Residences and private buildings	101 (1)	392 (1)
	School facilities	43	82
	Cultural facilities	38	74
	Governmental offices	31	60
	Commercial buildings	23	30
	Civil engineering structures	78 (1)	282 (3)
	Others	5	17
	Subtotal	348 (2)	981 (4)
Grand total		2,480 (225)	4,959 (284)

Note: A parenthesized numeral indicates the number of National Treasures included in the figure that precedes it.



Registered Tangible Cultural Property  
Shiriyazaki Lighthouse  
(Higashidori Village, Aomori Pref.)



Registered Tangible Cultural Property  
Sagae City Hall  
(Sagae City, Yamagata Pref.)

In 1996, the Law for the Protection of Cultural Properties was amended and a cultural property registration system was introduced in addition to the existing designation system. Under the new system, the Minister of Education, Culture, Sports, Science and Technology can register architectural and other structural properties (tangible cultural properties other than those designated by the national or local governments) which are in particular need of measures for protection and utilization as Registered Tangible Cultural Properties.

A variety of buildings and other structures are registered, including houses and public structures, civil engineering structures such as bridges and dikes, and installations such as fences or towers. In March, 2015, the number of registrations exceeded 10,000. As of April 1, 2018, 11,690 properties were registered, located in 911 municipalities of all 47 prefectures.

### Protection of Cultural Properties Logo

The protection of Cultural Properties logo chosen out of public proposers was established in May of 1966 as an emblem for the promotion of a campaign to protect cultural properties. Based on a pattern of two hands spread wide open, this logo invokes the image of a bracketing called a *tokyo*, which is an important element of Japanese architecture. The three stacked elements symbolize the spirit of protection which eternally preserves the ethnic heritage of cultural properties from the past, in the present, and into the future.



### Logo for the Cultural Properties Protection Week

The logo for Cultural Properties Protection Week was chosen out of public proposers in 2010, in commemoration of the 60th anniversary of enforcement of the Law for the Protection of Cultural Properties, to make the week more familiar to the nation.

This logo is the stylized kanji-character “文” which is the first character in “bunka,” 文化 (“bunka” means “culture” in English), and is designed in the image of family crests. It shows the transition of Japanese cultural artifacts born out of cultural activities over the years. The colored parts of the hexagonal logo symbolize the six categories of “Tangible Cultural Properties,” “Intangible Cultural Properties,” “Folk Cultural Properties,” “Monuments,” “Cultural Landscapes” and “Groups of Traditional Buildings.”

Cultural Properties Protection Week starts every November 1 and ends on November 7. During this week, municipal Boards of Education take the lead in organizing exhibitions of historical structures and fine arts and crafts, tours of historical sites, performances of traditional performing arts, and various events held across the country, providing opportunities to get in touch with Japan’s history and culture. In 2018, the 65<sup>th</sup> annual Cultural Properties Protection Week was held.



文化財保護強調週間  
Cultural Properties Protection Week



## ► Fine Arts and Crafts

The national government began to designate fine arts and crafts as cultural properties in 1897 under the Law for the Preservation of Ancient Shrines and Temples. Under the present Law for the Protection of Cultural Properties, 10,686 objects have been designated as Important Cultural Properties (including 885 National Treasures) as of April 1, 2018.

The administration and restoration of a National Treasure or Important Cultural Property shall be conducted by its owner or administrative organization (the local government entity or other corporate entity recognized by the Commissioner for Cultural Affairs to appropriately administer the designated cultural property concerned). Out of the total number of works of fine arts and crafts that have been designated as National Treasures or Important Cultural Properties, approximately 60% are owned by shrines and Buddhist temples.

Approval from the Commissioner for Cultural Affairs is required to change the form of these designated cultural properties or to add any touch that will affect their preservation. Exportation of designated cultural properties from Japan is forbidden, except when it is judged necessary and approved as in the case of an overseas exhibition. The national government extends support for the conservation and restoration of designated cultural properties by providing subsidies and other means, whereas the Commissioner for Cultural Affairs is authorized to give instructions on their administration, restoration, public display, and other related activities.

The Cultural Property Registration System was introduced to works of fine art and crafts in April, 2005, and 14 properties have been registered as of April 1, 2018.

### Fine Arts and Crafts Designated as National Treasures or Important Cultural Properties

As of April 1, 2018

Category	Number	
Paintings	2,017	(160)
Sculptures	2,701	(134)
Crafts	2,457	(253)
Calligraphic works/Classical books	1,909	(227)
Ancient documents	764	(61)
Archaeological artifacts	633	(47)
Historic resources	205	(3)
<b>Total</b>	<b>10,686</b>	<b>(885)</b>

Note: The numbers in parentheses are National Treasures and included in the total number



Important Cultural Property  
Tochigi Kabutozuka-kofun Tumulus Excavated Articles  
(Shimotsuke City, Tochigi Pref.)



National Treasure  
Wooden Tablets excavated from the Nara Palace Site  
(Nara National Research Institute for Cultural Properties)



Important Cultural Property  
Sitting Thousand-Armed Kannon, wood  
(Association for the Preservation of O'yakushi-sama)



Important Cultural Property  
The No. 1001 electric car of Tokyo Underground Railway Company  
(Metro Cultural Foundation)  
Photo: Courtesy of Tokyo Metro Museum



### 3. Intangible Cultural Properties

In Japan, “Intangible Cultural Properties” refers to stage arts, music, craft techniques, and other intangible cultural assets that possess high historic or artistic value for Japan. Intangible Cultural Properties consist of human “technical artistry” which is embodied by individuals or groups of individuals who represent the highest mastery of the techniques concerned.

The national government designates especially significant Intangible Cultural Properties as “Important Intangible Cultural Properties” while simultaneously recognizing individuals or groups that have achieved advanced mastery of the pertinent technique as the holder or holders of that Important Intangible Cultural Property so as to ensure the transmission of traditional artistry. Recognition of holders may take one of three forms: individual recognition, collective recognition, or group recognition.

For the protection of Important Intangible Cultural Properties, the national government provides special grants (¥2 million a year) for the recognized individual holders (“Living National Treasure”) and also subsidizes the training programs of successors or public performance by recognized group holders, local governments, and other entities.

Exhibitions are held featuring works and related materials concerning the “technical artistry” of recognized individual holders and group holders of craft techniques and techniques for supporting cultural properties in order to facilitate understanding for the transmission of such techniques. Furthermore, the Japan Arts Council (National Theatre of Japan and other national theatres) conducts training workshops and other activities to train the respective successors of traditional performing arts, such as Nohgaku, Bunraku (puppet theater), Kabuki, Kumiodori (Traditional Okinawan musical theater), and traditional popular entertainment.



Important Intangible Cultural Property: *Koishiwara ware*  
Holder: Fukushima Zenzo



Important Intangible Cultural Property: *Ningyo Joruri Bunraku Ningyo* (Japanese puppet show)  
Holder: Ogino Tsunetoshi (stage name: Yoshida Kazuo)  
Photo: Kawahara Hisao

#### Number of Designated Important Intangible Cultural Properties

As of April 1, 2018

Division	Category	No. of designation	
		Individual recognition	Collective or group recognition
Performing arts	Gagaku	0	1
	Nohgaku	6	1
	Bunraku	3	1
	Kabuki	4	1
	Kumiodori	3	1
	Music	19	8
	Dance	2	1
	Engei	2	0
	Subtotal	39	14
Craft techniques	Ceramics	9	3
	Textile weaving and dyeing	13	7
	Lacquerwork	5	2
	Metalwork	5	0
	Woodwork and Bamboowork	2	0
	Doll making	2	0
	Papermaking	2	4
	Subtotal	38	16
	Total	77	30

## 4. Folk Cultural Properties

Folk cultural properties are indispensable for understanding the transition in the daily lives of the Japanese people. They include tangible and intangible cultural properties that people of Japan have created and passed down in the course of daily life, such as manners and customs; folk performing arts and folk techniques concerning food, clothing, housing, occupation, religious faith, annual events, and other matters; and clothing, tools and implements, dwellings, and other objects used in connection with the foregoing.

The national government designates especially significant tangible or intangible folk cultural properties as “Important Tangible Folk Cultural Properties” or “Important Intangible Folk Cultural Properties” and strives to preserve them.

For Important Tangible Folk Cultural Properties, the national government subsidizes projects concerning their restoration or administration, projects to install facilities necessary for their preservation and utilization, such as equipment for their preservation or utilization, disaster prevention facilities, and so forth. For Important Intangible Folk Cultural Properties, the government subsidizes projects to train successors and restore or newly acquire props, tools, and other objects. Regardless of designation by the national government, the national government also subsidizes a portion of the expenses incurred by local governments and other entities for projects that involve a survey of tangible or intangible folk cultural properties as well as dissemination; training, exhibition, and other classes; and the production of audiovisual records of intangible folk cultural properties.

Moreover, tangible folk cultural properties other than Important Tangible Folk Cultural Properties that particularly require measures for preservation and utilization are to be registered as “Registered Tangible Folk Cultural Properties.” The Agency for Cultural Affairs also provides financial support for the project including the organizing materials. Intangible folk cultural properties other than Important Intangible Folk Cultural Properties that particularly require documentation or other attention are selected as “Intangible Folk Cultural Properties that need measures such as making records.” The national government produces documentary records for them as necessary or subsidizes a documentation program for them conducted by local governments.



Registered Tangible Folk Cultural Property: Products and production tools of Hakone-zaiku (Hakone Town, Kanagawa Pref.)



Important Intangible Folk Cultural Property: Chichibu Yoshiida no Ryusei (Chichibu City, Saitama Pref.)

### Number of Properties Designated as Important Tangible Folk Cultural Properties

As of April 1, 2018

Category	Quantity
Used for food, clothing, and housing	30
Used for production and occupation	94
Used for transportation, transit, and communication	19
Used for commerce	1
Used for social living	1
Used for religious faith	39
Used for knowledge of folk customs	7
Used for folk performing arts, amusement, and games	23
Used for a lifetime	3
Used for annual events	3
<b>Total</b>	<b>220</b>

### Number of Properties Designated as Important Intangible Folk Cultural Properties

As of April 1, 2018

Category	No. of designation
Manners and customs	128
Folk performing arts	165
Folk techniques	16
<b>Total</b>	<b>309</b>

## 5. Monuments



Special historical site: Kasori Shell Mounds (Chiba City, Chiba Pref.)  
Photo: Courtesy of Chiba City Board of Education

### Number of Designated Historical Sites

As of April 1, 2018

Category	Number of designation
Shell mounds, ancient tombs, etc.	695 (15)
Site of palaces, etc.	399 (19)
Sites of shrines, temples, etc.	300 (14)
Sites of Confucian shrines, libraries	25 (3)
Herb gardens, charitable institutions, etc.	7
Sites of barrier gates, mileposts, etc.	205 (2)
Tombs, tombstones, etc.	80 (3)
Old houses, gardens, etc.	85 (6)
Sites related to foreigners or foreign countries	9
<b>Total</b>	<b>1,805 (62)</b>

Note: The numbers in parentheses are Special Historical Sites and included in the total

### Number of Designated Places of Scenic Beauty

As of April 1, 2018

Category	Number
Gardens	225 (24)
Parks	8
Bridges	2
Flowering trees	14
Pine groves	7 (1)
Rocks and caves	17
Ravines and mountain streams	35 (5)
Waterfalls	11
Lakes and marshes	3 (1)
Floating waterweeds	1
Springs	1
Beaches	40
Islands	8 (2)
Sandbars	1 (1)
Hot springs	3
Mountains	9 (1)
Hills, highlands, flatlands	1
Rivers	2
Panoramic views	15 (1)
Other	7
<b>Total</b>	<b>410 (36)</b>

Note: The numbers in parentheses are Special Places of Scenic Beauty and included in the total

### Number of Designated Natural Monuments

As of April 1, 2018

Category	Number
Animals	195 (21)
Plants	554 (30)
Geological and mineral formations	255 (20)
Nature conservation areas	23 (4)
<b>Total</b>	<b>1,027 (75)</b>

Note: The numbers in parentheses are Special Natural Monuments and included in the total



Place of Scenic Beauty: Yubatake (Kusatsu Town, Gunma Pref.)  
Photo: Courtesy of Kusatsu Town Board of Education



Registered Monument: Futagawa Fault Zone (Mashiki Town, Kumamoto Pref.)  
Photo: Courtesy of Mashiki Town Board of Education

“Monuments” is the collective term to refer to the following types of cultural properties:

- Shell mounds, ancient tombs, sites of palaces, sites of forts or castles, monumental dwelling houses, and other sites that possess a high historic or scientific value for Japan
- Gardens, bridges, gorges, seashores, mountains, and other places of scenic beauty that possess a high artistic or aesthetic value for Japan
- Animals, plants, minerals and geological features that possess a high scientific value for Japan

The national government designates significant items in these three categories as “Historic Sites,” “Places of Scenic Beauty,” and “Natural Monuments,” and seeks to preserve them. Those which are of particularly high significance are designated as “Special Historical Sites,” “Special Places of Scenic Beauty,” and “Special Natural Monuments,” respectively.

Under the terms of the Law for the Protection of Cultural Properties, any alterations to the existing state of area designated as a Historical Site or other category or activities that would affect its preservation require authorization from the Commissioner for Cultural Affairs. Local governments make arrangements for substantial compensation to land owners by purchasing designated land, and conserve the land to widely utilize such Historical Sites with the support of state subsidies.

For monuments of the modern period whose protection is increasingly necessary due to development or other reasons, a system for registering monuments has been introduced, which provides moderate measures for protection based on notification and guidance. As of April 1, 2018, 106 monuments were registered.



## 6. Cultural Landscapes

The legal definition of “Cultural Landscapes” in Japan is areas that include landscapes formed by people’s lives or livelihoods of the place and in the climate condition of the region, thus that are indispensable for understanding lives and livelihoods of the people in Japan. In accordance with applications submitted by prefecture or municipal governments, the national government selects particularly important cultural landscapes as Important Cultural Landscapes among those for which necessary protective measures are taken.

The national government subsidizes research projects conducted by the local public authorities on historical transitions and natural environments of cultural landscapes and on the livelihood and work of people in a relevant region; projects, including surveys, mapping and others, for formulating a conservation plan required to propose a landscape to be selected as an Important Cultural Landscape; maintenance projects for a selected Important Cultural Landscapes, including restoration and landscaping, disaster prevention work, and installation of signs describing the cultural landscape in question; and, diffusion and consensus formation projects including study sessions, open lectures, and workshops in which local residents can participate.

As of April 1, 2018, 61 areas across the country have been selected as Important Cultural Landscapes.



Cultural Landscape in Aso (Aso City, Kumamoto Pref.)



Cultural Landscape in Shibamata, Katsushika (Katsushika-ku, Tokyo)

### List of Important Cultural Landscapes

As of April 1, 2018

Name	Location	Assigned date
1 Wetland in Omi-hachiman	Omi-hachiman, Shiga	January 26, 2006
2 Farm Village of Hondera area, Ichinoseki	Ichinoseki, Iwate	July 28, 2006
3 Cultural Landscape along the Sarugawa River resulting from Ainu Tradition and Modern Settlement	Biratori, Hokkaido	July 26, 2007
4 Danbata (terraced fields) in Ysumizugaura	Uwajima, Ehime	July 26, 2007
5 Tono Arakawakogen Farm	Tono, Iwate	March 28, 2008
6 Waterfront of Kaizu, Nishihama, and Chinai in Takashima City	Takashima, Shiga	March 28, 2008
7 Ontayaki Village	Hita, Oita	March 28, 2008
8 Rice terraces in Warabino	Karatsu, Saga	July 28, 2008
9 Landscape with Tsujun irrigation channel and rice terraces in Shiraito Plateau	Yamato, Kumamoto	July 28, 2008
10 Cultural Landscape in Uji	Uji, Kyoto	February 12, 2009
11 Cultural landscape in the Shimantogawa River basin. Villages in the mountains to the headwater region.	Tsuno, Kochi	February 12, 2009
12 Cultural landscape in the Shimantogawa River basin. Villages and rice terraces in the mountains at the upstream region.	Yusuohara, Kochi	February 12, 2009
13 Cultural landscape in the Shimantogawa River basin. Circulation and traffic among agricultural and mountainous villages at the upstream region.	Nakatoso, Kochi	February 12, 2009
14 Cultural landscape in the Shimantogawa River basin. Circulation and traffic among agricultural and mountainous villages at the middlestream region.	Shimanto town, Kochi	February 12, 2009
15 Cultural landscape in the Shimantogawa River basin. Vocations, circulation and traffic in the downstream region.	Shimanto city, Kochi	February 12, 2009
16 Cultural landscape in Kanazawa. Tradition and culture in the castle town.	Kanazawa, Ishikawa	February 22, 2010
17 Rice terraces in Obasute	Chikuma, Nagano	February 22, 2010
18 Rice terraces in Kashiwara	Kamikatsu, Tokushima	February 22, 2010
19 Cultural landscape in Hirado Island	Hirado, Nagasaki	February 22, 2010
20 Waterfront of Harie and Shimofuri in Takashima City	Takashima, Shiga	August 5, 2010
21 Rural landscape of Tashibunoshō Osaki	Bungotakada, Oita	August 5, 2010
22 Kure port and fishing townscape	Nakatoso, Kochi	February 7, 2011
23 Cultural landscape of the Ojika islands	Ojika, Nagasaki	February 7, 2011
24 Fishing village of Sakitsu, Amakusa	Amakusa, Kumamoto	February 7, 2011
25 Wetland of meeting of Tonegawa and Watarasegawa Rivers	Itakura, Gunma	September 21, 2011
26 Agricultural and mountainous landscape of Sado Nishimikawa trace back to Sado Gold Mine	Sado, Niigata	September 21, 2011
27 Cultural landscape of Oku-Asuka	Asuka, Nara	September 21, 2011
28 Cultural landscape of Kuroshima Island in Sasebo	Sasebo, Nagasaki	September 21, 2011
29 Cultural landscape of Hisakajima Island in Goto	Goto, Nagasaki	September 21, 2011
30 Cultural landscape of Kita-Uonome in Shinkamigoto	Shinkamigoto, Nagasaki	January 24, 2012
31 Rural landscape at Kubote	Buzen, Fukuoka	September 19, 2012
32 Landscape with terraces retained by stonework at Sotome, Nagasaki	Nagasaki, Nagasaki	September 19, 2012
33 Island landscape at Shinkamigoto	Shinkamigoto, Nagasaki	September 19, 2012
34 Steam and hot spring landscape at Beppu	Beppu, Oita	September 19, 2012
35 The Mogami river and Aterazawa landscape	Oe, Yamagata	March 27, 2013
36 Farm Village of Hinenoshō Ogi	Izumisano, Osaka	October 17, 2013
37 Agricultural and mountainous landscape of Aragijima and Mita/Shimizu	Aridagawa, Wakayama	October 17, 2013
38 Agricultural and mountainous landscape of Sakatani and rice terraces of Sakamoto	Nichinan, Miyazaki	October 17, 2013
39 Cultural landscape of Gifu seen in the middle area of Nagara-gawa River	Gifu, Gifu	March 18, 2014
40 Mountainous landscape of Higashi Kusano	Maibara, Kyoto	March 18, 2014
41 Cultural landscape of Miyazu Amanohashidate	Miyazu, Kyoto	March 18, 2014
42 Cultural landscape of Ikuno mine and townscape	Asago, Hyogo	March 18, 2014
43 Cultural landscape of Tataro iron manufacturing and rice terraces in Okuizumo	Okuizumo, Shimane	March 18, 2014
44 Lakeshore landscape at Sygaura	Nagahama, Shiga	October 6, 2014
45 Cultural landscape of Kosuge Village and Mt. Kosuge	Iiyama, Nagano	January 26, 2015
46 Waterfront of Omizo	Takashima, Shiga	January 26, 2015
47 Cultural landscape in Misumi-ura	Uki, Kumamoto	January 26, 2015
48 Cultural Landscape in Aikawa mine of Sado Island and townscape	Sado, Niigata	October 7, 2015
49 Landscape of village with bamboo and wooden fence at Ozawa and Kami-ozawa	Wajima, Ishikawa	October 7, 2015
50 Cultural Landscape in Okazaki district of Kyoto City	Kyoto	October 7, 2015
51 Agricultural and mountainous landscape, and rice terraces in Okuuchi	Matsumoto, Ehime	February 9, 2017
52 Cultural Landscape in Aso, landscape of glassland in the center of the northern rim of the crater of Mt. Aso	Aso, Kumamoto	October 13, 2017
53 Cultural Landscape in Aso, landscape glassland and forest in the western part of Minamioguni	Minamioguni, Kumamoto	October 13, 2017
54 Cultural Landscape in Aso, landscape of glassland spread in the foot of Mt. Waita	Oguni, Kumamoto	October 13, 2017
55 Cultural Landscape in Aso, agricultural landscape of Ubuyama Village	Ubuyama, Kumamoto	October 13, 2017
56 Cultural Landscape in Aso, landscape of glassland in the southern foot of Mt. Nekodake	Takamori, Kumamoto	October 13, 2017
57 Cultural Landscape in Aso, landscape glassland and forest in the southwest area of Mt. Aso	Minamiaso, Kumamoto	October 13, 2017
58 Cultural Landscape in Aso, landscape of glassland in the western rim of the crater of Mt. Aso	Nishihara, Kumamoto	October 13, 2017
59 The Mogami river and Nagai landscape	Nagai, Yamagata	February 13, 2018
60 Cultural Landscape in Shibamata, Katsushika	Katsushika, Tokyo	February 13, 2018
61 Forest landscape of Chizu	Chizu, Tottori	February 13, 2018



## 7. Preservation Districts for Groups of Traditional Buildings

Due to the amendment to the Law for the Protection of Cultural Properties in 1975, a system of “Preservation Districts for Groups of Traditional Buildings” was introduced in order to protect historic cities, towns and villages in Japan, including castle towns, post towns, and towns built around shrines and temples.

This system enables municipalities to designate “Preservation Districts for Groups of Traditional Buildings.” Municipalities also develop a preservation plan based on the municipal preservation ordinance, and conduct necessary preservation projects according to the preservation plan. Among the Preservation Districts, those of national significance are classified as “Important Preservation Districts for Groups

of Traditional Buildings” by the national government upon receiving an application from a municipal government.

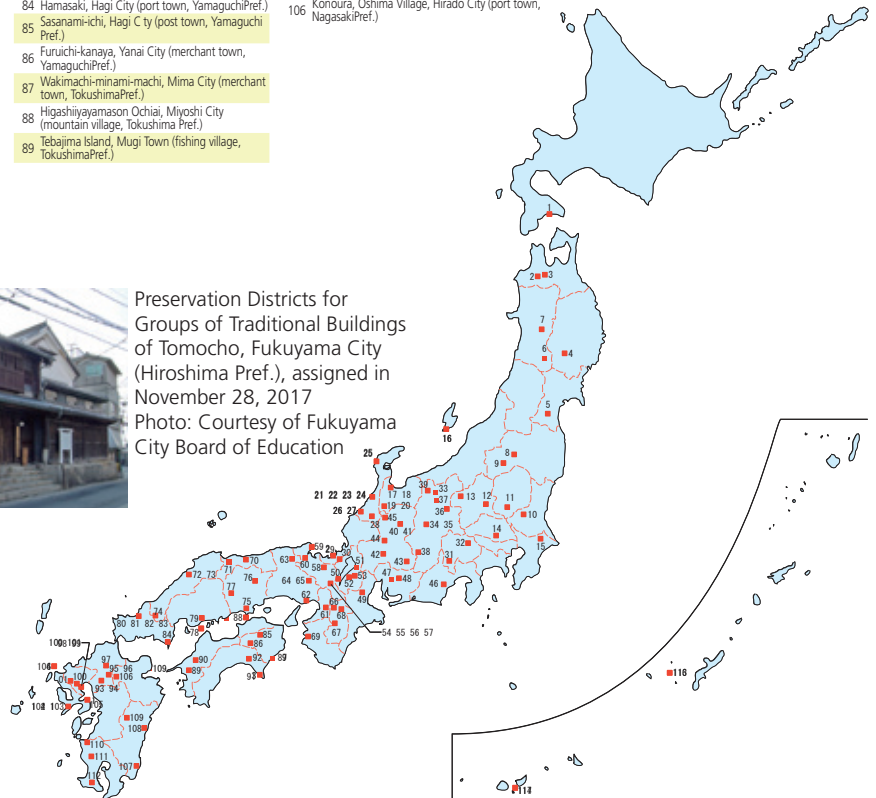
The Agency for Cultural Affairs provides financial support to municipal projects such as restoration, facade enhancement, and disaster prevention for the preservation of Important Preservation Districts for Groups of Traditional Buildings, while providing the necessary guidance and advice to municipal efforts.

As of April 1, 2018, 117 districts in 97 municipalities of 43 prefectures are classified as Important Preservation Districts for Groups of Traditional Buildings (total area of approximately 3,900 ha), which contain about 24,000 traditional buildings designated as “Traditional Buildings.”

1 Motomachi-Suehirocho, Hakodate City (port town, Hokkaido)	44 Gujo-hachiman K ta-machi, Gujo City (castle town, GifuPref.)	68 Gojo-shinmachi, Gojo City (merchant town, NaraPref.)	90 Kasashima, Shiwakuhonjimacho, Marugame City (port town, KagawaPref.)	107 Kojirokuji, Unzen City (buke-machi*1, NagasakiPref.)
2 Nakacho, Hiroasaki City (buke-machi*1, AomoriPref.)	45 Ogi-machi, Shirakawa Village (mountain village, Gifu Pref.)	69 Matsuyama, Uda City (merchant town, NaraPref.)	91 Uno-machi, Uwa-cho, Seio City (zaigo-machi *2, EhimePref.)	108 Mameda-machi, Hita City (merchant town, OitaPref.)
3 Nakamachi, Kuroishi City (merchant town, AomoriPref.)	46 Hanazawa, Yazu C ty (mountain village, Shizuoka Pref.)	70 Yusa, Yusa Town (brewery town, WakayamaPref.)	92 Yokaichi-gokoku, Uchiko Town (wax industry town, EhimePref.)	109 Kitadai-Minamidai, Kitsu City (buke-machi*1, NagasakiPref.)
4 Jyonai-suwakoji, Kanegasaki Town (buke-machi*1, IwatePref.)	47 Arimatsu, Naogaya City (textile weaving and dyeing town, Aichi Pref.)	71 Utsubukitamaagawa, Kurayoshi City (merchant town, TottoriPref.)	93 Kiragawacho, Muroto City (zaigo-machi *2, Kochi Pref.)	110 Obi, Nichinan City (buke-machi*1, MiyazakiPref.)
5 Murata, Murata Town (merchant town, MiyagiPref.)	48 Asuke, Toyota City (merchant town, AichiPref.)	72 Tokorogo, Daisen Town (agricultural village, Tottori Pref.)	94 Doikachu, Aki City (buke-machi*1, KochiPref.)	111 Mimitsu, Hyuga City (port town, MiyazakiPref.)
6 Masuda, Yokote City (zaigo-machi *2, AkitaPref.)	49 Sekijuku, Kameyama City (post town, Mie Pref.)	73 Omoriganzan, Oda City (mining town, ShimanePref.)	95 Yamefukushima, Yame City (merchant town, FukuokaPref.)	112 Tonegawa, Shiba Village (mountain village, Miyazaki Pref.)
7 Kakunodate, Senboku City (buke-machi*1, AkitaPref.)	50 Sakamoto, Otsu City (monks' dwellings and temple town, ShigaPref.)	74 Yunotsu, Oda C ty (port and hot spring town, ShimanePref.)	96 Kurogi, Yame City (zaigo-machi *2, FukuokaPref.)	113 Izumi-fumoto, Izumi City (buke-machi*1, KagoshimaPref.)
8 Ouchi-juku, Shimogo Town (post town, FukushimaPref.)	51 Kawaramachi-Serimachi district, H kone City (merchant town, Shiga Pref.)	75 Tsuwano, Tsuwano Town (buke-machi*1, ShimanePref.)	97 Chikugo-yoshii, Ukiha City (zaigo-machi *2, FukuokaPref.)	114 Iraki-fumoto, Satsumasendai City (buke-machi*1, KagoshimaPref.)
9 Maezawa, Minamiizu Town (mountain village, Fukushima Pref.)	52 Hachiman, Omihachiman City (merchant town, ShigaPref.)	76 Kurashiki-Kawetani, Kurashiki C ty (merchant town, OkayamaPref.)	98 Niikawa Tagomori, Ukiha City (mountain village, Fukuoka Pref.)	115 Chiran, Minami-kyushu City (buke-machi*1, KagoshimaPref.)
10 Makabe, Sakuragawa City (zaigo-machi *2, IbarakiPref.)	53 Gokashokondo, Higashiomori City (agricultural village, Shiga Pref.)	77 Fukiya, Takahashi City (mining town, OkayamaPref.)	99 Ak zuki, Asakura C ty (castle town, FukuokaPref.)	116 Tonaki-jima, Tonaki Village (agricultural village on the island, Okinawa Pref.)
11 Kauemon-cho, Tochigi City (zaigo-machi *2, TochigiPref.)	54 Kamigamo, Kyoto City (shrine town, KyotoPref.)	78 Joto, Tsuyama City (merchant town, OkayamaPref.)	100 Hamashozumachi-Hamakanayamachi, Kashima City (port town and z Zaigo-machi *2, SagaPref.)	117 Taketomi-jima, Taketomi Town (agricultural village on the island, Okinawa Pref.)
12 Kiryushinmachi, Kiryu C ty (weaving town, GunmaPref.)	55 Samei-zaka, Kyoto City (temple town, KyotoPref.)	79 Yutakamachi-mitarai, Kure City (port town, HiroshimaPref.)	101 Hamanakamachi-hachihongshuku, Kashima City (brewery town, SagaPref.)	
13 Kuni-Akaiwa, Nakanogo Town (mountain and silkworm-raising village, Gunma Pref.)	56 Gion Shimbashi, Kyoto City (chaya-machi*3, KyotoPref.)	80 Takehara district, Takehara C ty (salt industry town, HiroshimaPref.)	102 Shiota-tsu, Ureshino City (merchant town, SagaPref.)	
14 Kawagoe, Kawagoe City (merchant town, SaitamaPref.)	57 Saga-torimoto, Kyoto City (temple town, KyotoPref.)	81 Tomochi, Fukuyama (port town, Hiroshima Pref.)	103 Aritauchiyama, Arita Town (porcelain artisan town, SagaPref.)	
15 Sawara, Katari City (merchant town, ChibaPref.)	58 Miyamachi-Kita, Nantan City (mountain village, Kyoto Pref.)	82 Horiuchi district, Hagi City (buke-machi*1, YamaguchiPref.)	104 Higashiyamate, Nagasaki City (port town, NagasakiPref.)	
16 Shukunegi, Sado City (port town, NiigataPref.)	59 Ine-uwa, Ine Town (fishing village, KyotoPref.)	83 Hyako district, Hagi City (buke-machi*1, YamaguchiPref.)	105 Minamiyamate, Nagasaki City (port town, NagasakiPref.)	
17 Yamachosuji, Takaoka City (merchant town, ToyamaPref.)	60 Kaya, Yosano Town (weaving town, KyotoPref.)	84 Hamasaki, Hagi City (port town, YamaguchiPref.)	106 Konoura, Oshima Village, Hirado City (port town, NagasakiPref.)	
18 Kanaya-machi, Takaoka City (metal-caster town, ToyamaPref.)	61 Tondabayashi, Tondabayashi City (Temple and Zaigo-machi *2, OsakaPref.)	85 Sasamichi-ichi, Hagi C ty (post town, Yamaguchi Pref.)		
19 Ainokura, Nanto City (mountain village, Toyama Pref.)	62 K tanochi-yamamoto, Kobe City (port town, HyogoPref.)	86 Furuchi-kanaya, Yanai City (merchant town, YamaguchiPref.)		
20 Suganuma, Nanto C ty (mountain village, Toyama Pref.)	63 Izushi, Toyooka City (castle town, HyogoPref.)	87 Wakimachi-minami-machi, Mima City (merchant town, TokushimaPref.)		
21 Higashiyama-higashi, Kanazawa City (chaya-machi*3, IshikawaPref.)	64 Sasayama, Sasayama City (castle town, HyogoPref.)	88 Higashiyamason Ochiai, Miyoshi City (mountain village, Tokushima Pref.)		
22 Kazue-machi, Kanazawa City (chaya-machi*3, IshikawaPref.)	65 Fukusumi, Sasayama City (post town and agricultural village, Hyogo Pref.)	89 Tebajima Island, Muji Town (fishing village, TokushimaPref.)		
23 Utsu sanroku, Kanazawa City (temple district, IshikawaPref.)	66 Osugi, Oya Town, Yabu City (mountain and silkworm-raising village, Hyogo Pref.)			
24 Teramachidai, Kanazawa City (temple district, IshikawaPref.)	67 Imai-cho, Kashiwara City (temple and z Zaigo-machi *2, NaraPref.)			
25 Kuroshima district, Wajima C ty (ship-owner village, IshikawaPref.)				
26 Kagahashitate, Kaga City (ship-owner village, IshikawaPref.)				
27 Kagahigashitani, Kaga City (mountain village, Ishikawa Pref.)				
28 Shiramine, Hakusan City (mountain and silkworm-raising village, Ishikawa Pref.)				
29 Obamanishigumi, Obama City (merchant and chaya-machi*3, FukuiPref.)				
30 Kumagawajuku, Wakasa Town (post town, Fukui Pref.)				
31 Enzan Shimo-odawara Kam jo, Kosho City (mountain and silkworm-raising village, Yamaguchi Pref.)				
32 Akasawa, Hayakawa Town (mountain and Buddhist-inn district, Yamaguchi Pref.)				
33 Togakushi, Nagano City (pilgrims' lodgings, temple town, Nagano Pref.)				
34 Narai, Shiojiri City (post town, Nagano Pref.)				
35 Kisshirasawa, Shiojiri C ty (lacquer-artisan town, NaganoPref.)				
36 Inariyama, Chikuma City (merchant town, NaganoPref.)				
37 Innoyuku, Tomi C ty (post town and silkworm-raising village, Nagano Pref.)				
38 Tsumagojuku, Nagiso Town (post town, Nagano Pref.)				
39 Aoni, Hakuba Village (mountain village, Nagano Pref.)				
40 Sanmachi, Takayama City (merchant town, GifuPref.)				
41 Shimoninomachi-Ojirimachi, Takayama City (merchant town, GifuPref.)				
42 Mino-machi, Mino City (merchant town, GifuPref.)				
43 Iwamuracho-Hondori, Ena City (merchant town, GifuPref.)				



Preservation Districts for Groups of Traditional Buildings of Tomocho, Fukuyama City (Hiroshima Pref.), assigned in November 28, 2017  
Photo: Courtesy of Fukuyama City Board of Education



## 8. Conservation Techniques for Cultural Properties

The system of designating Selected Conservation Techniques was established through an amendment to the Law for the Protection of Cultural Properties in 1975. Based on this system, the Minister of Education, Culture, Sports, Science and Technology designates as "Selected Conservation Techniques" those traditional techniques or skills that are indispensable for the conservation of cultural properties and require protection and then recognizes the holders or preservation groups of such traditional techniques or skills.

To protect the Selected Conservation Techniques, the national government conducts various projects to compile documentary records or train successors, among



Selected Conservation Techniques: "Overglaze paint manufacturing"  
A technique for manufacturing paint used for "overglazing" pottery.  
Holder: Tsuji Hitoyuki (pen name: Tsuji Shogaku)

other goals. It also provides the necessary funding for programs conducted by holders, preservation groups, or other entities to refine and improve traditional techniques or skills, train successors, and so forth. In addition, the government holds symposia on Selected Conservation Techniques for their publicity and dissemination to the general public. Such activities are intended to ensure that there are technicians and craftsmen who can restore Tangible Cultural Properties and produce tools and raw materials for use in connection with Intangible Cultural Properties.



Selected Conservation Techniques: "Bamboo reed manufacturing"  
A technique for manufacturing reeds, a loom part, out of bamboo.  
Preservation group: Japan Society for the Preservation of Bamboo Reed Techniques

## 9. Buried Cultural Properties

At present, about 468,000 ancient sites are known in Japan. These common and valuable historical properties speak vividly of our history and culture, providing direct evidence of our predecessors' lives and insights that we cannot gain from historical documents alone.

In order to preserve these valuable buried cultural properties, notification must be submitted when conducting excavations for the purpose of any investigations or when starting construction work in an area known to have buried cultural properties. When it is impossible to preserve a site's present state, we ask developers to cover necessary expenses, and carry out the excavation and investigation for recording. However, when it is not appropriate to ask the owner to cover the cost for the excavation, local public organizations conduct the investigations and expenses are defrayed out of the National Treasury.

When an object is unearthed as a result of an excavation, the finder must turn it over to the chief of police except when the owner is known. If the object is recognized as a potential cultural property, the chief of police submits

it to boards of education of prefectures, designated cities, or core cities.

The boards of education investigate whether an object is a cultural property. An object recognized as a cultural property which has no known owner reverts to the prefecture which manages the land as a rule.



Goseda-Inubai Site (Minamisoma City, Fukushima Prefecture)

## 10. Promotion of Basic Scheme for Historic and Cultural Properties

The value of cultural properties emerges when such properties are associated with the environment and activities of the people. Cultural properties under similar conditions are mutually related. In order to pass them down through people's efforts, their values need to be clearly illustrated.

For this reason it is necessary to comprehensively preserve and utilize multiple cultural properties under specific themes while including the surrounding environment (a comprehensive understanding on cultural properties), in addition to conserving individual cultural properties. Specifically, an entire region can be understood as a historic and cultural scene with a focus on the cultural properties, and various measures can then be provided to develop attractive regional communities by formulating a basic scheme for conserving and utilizing local cultural properties (Basic Scheme for Historic and Cultural Properties, hereafter "Basic Scheme")

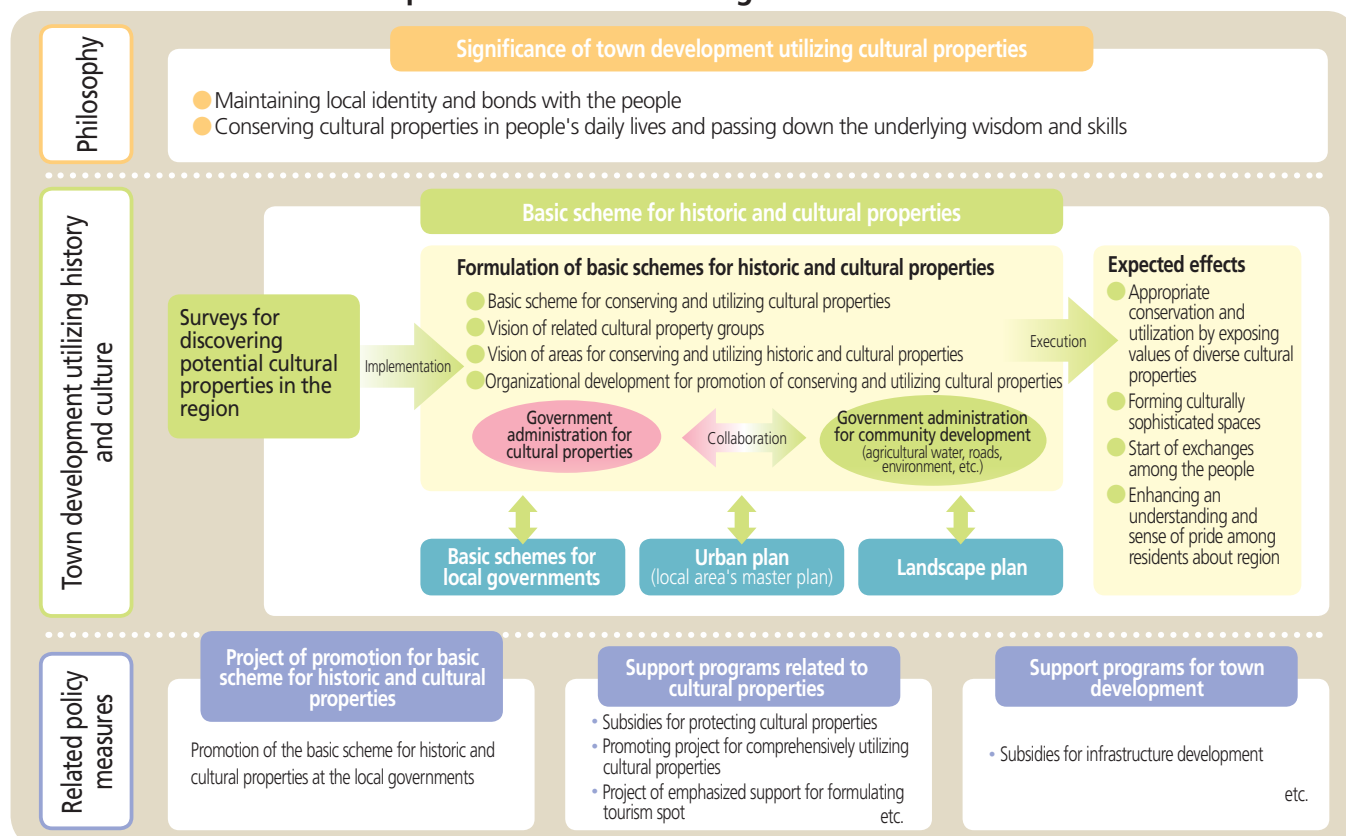
To promote the formulation of the Basic Scheme by municipal governments, the Agency for Cultural Affairs created technical guidelines and also provided training programs for municipal employees. The Agency grants

costs for municipalities to formulate the Basic Scheme and municipal projects to promote establishing local systems of tourism based on the scheme.

In developing the Basic Scheme, cooperation between those in charge of cultural assets and those in charge of town development, as well as cooperation with local people, incorporated non-profit organizations and businesses adds to the hopes for consistent efforts that are favorable both for the preservation and utilization of cultural assets and for local people.

One effort to facilitate overall understanding about cultural assets is a system for authorizing plans for maintenance and improvement of historic landscapes in compliance with the Law on the Maintenance and Improvement of Historical Landscape in a Community promulgated in 2008. This is designed for the national government to authorize municipal plans to maintain and upgrade good environments of urban areas consisting of a combination of historically valuable architecture and people's activities rooted in the region's history and tradition. The national government provides focused supports the municipal governments with the authorized plans.

### Town development at localities utilizing historic and cultural features





## 11. World Heritage



World Heritage: Hidden Christian Sites in the Nagasaki Region



World Heritage: Sacred Island of Okinoshima and Associated Sites in the Munakata Region



World Heritage: “The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement”  
Courtesy of National Museum of Western Art

The Convention Concerning the Protection of the World Cultural and Natural Heritage, adopted by the UNESCO General Conference in 1972, calls for the protection of irreplaceable cultural and natural heritage for all humanity. Currently, 193 countries have ratified it including Japan (as of June, 2018).

The UNESCO World Heritage Committee inscribes the properties of Outstanding Universal Value on the World Heritage List.

In June 2018, the UNESCO World Heritage Committee inscribed “Hidden Christian Sites in the Nagasaki Region” on the World Heritage List.

As a result, 22 Japanese properties (18 cultural properties and 4 natural properties) currently appear on the World Heritage List.

In January 2018, Japan nominated “Mozu-Furuichi Kofungun, Mounted Tombs of Ancient Japan” to be inscribed on the World Heritage List.

### Properties inscribed on the World Heritage List in Japan

As of July 2018

Cultural Properties	Buddhist Monuments in the Horyu-ji Area	Natural Properties	Yakushima
	Himeji-jo		Shirakami-Sanchi
	Historic Monuments of Ancient Kyoto (Kyoto, Uji, and Otsu cities)		Shiretoko
	Historic Villages of Shirakawa-go and Gokayama		Ogasawara Islands
	Hiroshima Peace Memorial (Genbaku Dome)		
	Itsukushima Shinto Shrine		
	Historic Monuments of Ancient Nara		
	Shrines and Temples of Nikko		
	Gusuku Sites and Related Properties of the Kingdom of Ryukyu		
	Sacred Sites and Pilgrimage Routes in the Kii Mountain Range		
	Iwami Ginzan Silver Mine and its Cultural Landscape		
	Hiraizumi-Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land		
	Fujisan, Sacred Place and Source of Artistic Inspiration		
	Tomioka Silk Mill and Related Sites		
	Sites of Japan's Meiji Industrial Revolution: Iron and Steel, Shipbuilding and Coal Mining		
	The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement		
	Sacred Island of Okinoshima and Associated Sites in the Munakata Region		
	Hidden Christian Sites in the Nagasaki Region		



## 12. Protection of Intangible Cultural Heritage

In 2003, the UNESCO General Conference adopted the Convention for the Safeguarding of the Intangible Cultural Heritage as the first international legal framework for the protection of intangible cultural heritage. The Convention entered into effect on April 20, 2006. Having taken leadership from the process of the formulation of the Convention, Japan became the third nation to sign on in June 2004, with the aim of ensuring that the Convention would come into effect quickly.

With the aim of protecting intangible cultural heritage, the Convention includes provisions on the inscription on the Representative List of the Intangible Cultural Heritage of Humanity, the establishment of a system for international cooperation for the protection of intangible cultural heritage, and the actions that the signatory countries need to take.

In Japan, proposals for the Representative List have been submitted annually since 2008. In November 2016, “Yama, Hoko, Yatai float festivals in Japan” was entered into the Representative List, making the number of Japanese entries 21.

Through the efforts of the Council for Cultural Affairs and the Ministries and Agencies Liaison Conference on the Convention for the Safeguarding of the Intangible Cultural Heritage, it was decided that “Techniques of traditional architectural artisans: Traditional techniques for inheriting wooden structures” should be nominated to UNESCO in 2017.

Moreover, the decision of whether or not to enter “Raiho-shin, ritual visits of deities in masks and costumes,” which was nominated to UNESCO in March 2017, into the

Representative List will be made at the 13th session of the Intergovernmental Committee in Port Louis (Mauritius) in November–December 2018.

### List of Intangible Cultural Properties inscribed on the Representative List (21 items) in Japan

Name	Year Inscribed
Nōgaku theatre	2008
Ningyo Johruri Bunraku puppet theatre	2008
Kabuki theatre	2008
Gagaku	2009
Ojiya-chijimi, Echigo-jofu : the techniques of making ramie fabric in Uonuma region, Niigata Prefecture	2009
Koshikijima no Toshidon (Kagoshima Pref.)	2009
Oku-noto no Aenokoto (Ishikawa Pref.)	2009
Hayachine Kagura (Iwate Pref.)	2009
Akiu no Taue Odori (Miyagi Pref.)	2009
Chakkirako (Kanagawa Pref.)	2009
Dainichido Bugaku (Akita Pref.)	2009
Daimokutate (Nara Pref.)	2009
Traditional Ainu dance (Hokkaido Pref.)	2009
Kumiodori, traditional Okinawan musical theatre	2010
Yuki-Tsumugi, silk fabric production techniques	2010
Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima (Hiroshima Pref.)	2011
Sada Shin Noh, sacred dancing at Sada Shrine, Shimane (Shimane Pref.)	2011
Nachi no Dengaku, a religious performing art held at the Nachi fire festival (Wakayama Pref.)	2012
Washoku, traditional dietary cultures of the Japanese, notably for the celebration of New Year	2013
Washi : craftsmanship of traditional Japanese hand-made paper	2014
Yama, Hoko, Yatai, float festivals in Japan	2016

### Yama, Hoko, Yatai, float festivals

\* 33 Yama, Hoko, Yatai float festivals, that are the nation's designated Important Intangible Folk Cultural Properties were grouped



Yamahoko, the float ceremony of the Kyoto Gion festival (Kyoto City, Kyoto Pref.)



Hitachi Fuyumono (Hitachi City, Ibaraki Pref.)



The Takayama Festival (Takayama City, Gifu Pref.)



The Chichibu Festival (Chichibu City, Saitama Pref.)

## 13. Cultural Heritage Online

In cooperation with museums, art galleries, and diverse related organizations, as well as local governments, it aggregates information on cultural heritage with the aim of offering a comprehensive list of cultural heritage in Japan.

The site also has a gallery of photographs of cultural heritage and a database where visitors can search for and find information on all registered cultural heritage by periods, types and system of cultural properties.

In addition, the site also contains information about art galleries and museums, notices and event information, as well as World Heritage and intangible cultural assets, videos of intangible cultural assets and other special content.

The Agency for Cultural Affairs has been posting about Japan's cultural heritage on Twitter since March 2015.

<http://bunka.nii.ac.jp/>

twitter: @bunkaisanonline



### Gallery

Browsing photographs and locations of site of cultural heritage

In addition to browsing the cultural heritage by timeline and area, it is possible to use associative searching to look up a specific cultural heritage and any associated cultural heritage, and to use maps to search and display. By using these functions on a portable device, it is possible to find cultural heritage material of interest in the collections of nearby art galleries and museums.



### Cultural Heritage Database

Search for information about Japan's registered cultural heritage! In addition to the associative search available in the Gallery, it is also possible to undertake full text searches including commentaries, and to search by museum collection.





# Responding to Copyright Policies for a New Era

## ► Revision of the Copyright Law

The Partial Amendment to the Copyright Law, which aims to accurately meet the various copyright user needs created by progress in digital network technologies, was enacted in May 2018. The revisions are based on the “Report of the Subdivision on Copyright, Council for Cultural Affairs” (April 2017). It revises the scope of actions requiring the permission of right holders and aims to make it easier to use copyrighted material in archives for educational purposes and for usage by persons with disabilities, art gallery and so forth. The specific contents is as follows.

With the exception of (2), these revisions are planned to come into effect on January 1, 2019. (2) will be executed on a date prescribed by ordinance within 3 years of the promulgation of the law.

### (1) Development of flexible provisions of limitations on copyrights<sup>(\*)</sup>

Given that needs to create and develop services using copyrighted works, such as the use of AI and big data, have arisen due to technical innovations, the new flexible provisions will make it possible to use copyrighted works without right holder permission if the purpose is a service or some other function<sup>(\*)</sup> that uses big data and that does not cause damage to the copyright market. Moreover, in an effort to promote innovation, the revisions include somewhat abstract provisions of limitations on rights in order to accommodate potential future uses of copyrighted works that may come about due to progress in information technology.

(\*1) The Copyright Law in principle prescribes that the permission of the right holder is required when using copyrighted works and identifies exceptions to this as “provisions of limitations on rights.”

(\*2) For example, location search services (e.g., searching for book information) or information analysis services (e.g., academic plagiarism checks).

### (2) Promoting ICT use in education

In recent years, education using ICT is considered to have become important to improve the quality of education by proactive learning through flip teaching, etc., and expand

education opportunities and the resolution of issues in the copyright system is required to promote this. As a way to improve educational quality through ICT use, in case teachers want to use other people’s copyrighted works to create teaching materials for school lessons, preparation and revision as well as share them with students via a network, the revisions allow them to do so without right holder’s permission, on the condition of paying compensation. Moreover, in addition to the legal revisions, it is expected to organize trainings and information campaigns about legal matters in educational institutions, formulating guidelines on how to interpret the law, developing a license environment through initiatives centering on the relevant parties to solve legal operational challenges.

### (3) Enhancement of opportunities for persons with disabilities to access information

In June 2013, the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled was ratified (entering into force in September 2016). In preparation of the Marrakesh Treaty, the revisions allow the creation of audiobooks for visually and physically impaired persons without right holder permission since they are unable to handle physical books.

### (4) Promoting archives

The new law made it easier to utilize copyrighted works in archives as the promotion of such usage will contribute to Japan’s cultural development.

If made it possible to present images of artworks online without permission for the purpose of providing the general public with information about works exhibited at art galleries and similar institutions, for example by making it possible to read commentaries on the works on tablets and other electronic devices. Furthermore, the new law not only removed the need to deposit compensation in advance, when the state or local governments seeks a ruling on works for which the right holder is unknown, but also made it possible for the National Diet Library to send out-of-print materials to libraries abroad and others.

[Reference] Please refer to the website of the Agency for Cultural Affairs for further details.

- Partial Amendment to the Copyright Law:  
[http://www.mext.go.jp/b\\_menu/houan/kakutei/detail/1405213.htm](http://www.mext.go.jp/b_menu/houan/kakutei/detail/1405213.htm) (Japanese only)
- Report of the Copyright Subdivision of the Council for Cultural Affairs (April 2017, Copyright Subdivision of the Council for Cultural Affairs):  
[http://www.bunka.go.jp/seisaku/bunkashingikai/chosakuken/pdf/h2904\\_shingi\\_hokokusho.pdf](http://www.bunka.go.jp/seisaku/bunkashingikai/chosakuken/pdf/h2904_shingi_hokokusho.pdf) (Japanese only)

## ► Discussions at the Subdivision on Copyright

The Subdivision on Copyright of the Council for Cultural Affairs is discussing how to revise the copyright system in accordance with changing conditions for copyright and related social demands. In FY2017, the following matters were discussed in particular.

### (1) Response to “leech” sites which provide links to infringing content

Since the activities of so-called leech sites\* which provide links to infringing content, etc. facilitates access to infringing content and fosters copyright infringement, examination of measures to tackle such activities is required. The Subdivision is hearing opinions from parties concerned on the actual situation with regard to leech sites, etc. and requirements in relation to the copyright system, and it discusses measures while taking

the balance between protection of rights and freedom of expression into consideration so as not to overly restrict use of the Internet.

(\*) Websites which do not post content themselves but which provide information on links to infringing content stored on other websites, thus linking users to infringing content

### (2) Appropriate return to the creators

Given the argument that the Private Copying Levy System introduced in 1992, which charges those who record music or TV programs for private use on dedicated devices or media with compensating right holders, is no longer in tune with the reality of sound and video recording, owing to the emergence of new devices and services, the Subdivision discussing how creators can be suitably remunerated.

## ► Promoting Smooth Distribution

Widespread Internet use, together with the digitalization of copyrighted works, has meant that the form of distribution of copyrighted works has been dramatically changed. In this situation, the Agency for Cultural Affairs takes the following measures in terms of the promotion of distribution of copyrighted works.

### (1) Appropriate operation of the Law on Management Business of Copyright and Related Rights

As for the management of copyright and related rights, the Law on Management Business of Copyright and Related Rights, went into effect in 2001 in response to the progress of deregulations, regulates collective management system for copyrighted works, which is widely used for the convenience of users of copyrighted works and for increasing effectiveness of rights management. The registered 27 copyright management entities are doing business under the Law (as of March

1, 2018). The Agency for Cultural Affairs supervises the collective management of copyrights that conduct these operations through collection of annual business reports and regular on-site inspections based on the Law.

Furthermore, in FY2017, the Japanese Society for Rights of Authors, Composers and Publishers submitted a set of rules for the collection of usage fees when music is performed in music classes and in similar location, in response to which the Society for the Protection of Music Education, which represents users, requested a ruling by the Commissioner for Cultural Affairs to defer the enforcement of the rules. Based on a report from the Council for Cultural Affairs, the Commissioner for Cultural Affairs ruled that the enforcement of said rules would not be deferred as well as notified the Japanese Society for Rights of Authors, Composers and Publishers of the suitable measures to be implemented for the enforcement of the rules.



(2) Compulsory license system for the use works etc. in case where the copyright owner is unknown

In cases where the copyright owner is unknown, under the authority of a ruling issued by the Commissioner of the Agency for Cultural Affairs, the Agency grants compulsory license for the legal use of such works etc. In FY2017, the Agency issued decisions concerning the use of 5,183 authored works in books or for performance in broadcast programs. Moreover, in FY2017, as a way to facilitate easier use of the ruling system, the ruling application fee was revised by government ordinance from 13,000 yen to 6,900 yen on the basis of operational performance of recent ruling procedures (enforced April 1, 2018).

Furthermore, we have been engaged in the new project Inspections to Consolidate Contents Rights Information since FY2017 for the purpose of making contents rights

management smoother.

(3) Others

In addition, the Agency for Cultural Affairs conducts research on the distribution of copyrighted works in response to changes in the times and encourages the use of the Free Use Mark.

### Free Use Mark

For details, please refer to the website of the Agency for Cultural Affairs.  
<http://www.bunka.go.jp/jiyuriyo/> (Japanese only)



[Reference] Please refer to the website of the Agency for Cultural Affairs for further details.

• Licensing scheme for the use works etc. in case where the copyright owner is unknown:  
[http://www.bunka.go.jp/seisaku/chosakuken/seidokaisetsu/chosakukensha\\_fumei/](http://www.bunka.go.jp/seisaku/chosakuken/seidokaisetsu/chosakukensha_fumei/) (Japanese only)

## ▶ Addressing international issues

### 1. Participation in International Rulemaking

(1) Response to the Trans-Pacific Partnership (TPP)

The Trans-Pacific Partnership (hereinafter the “TPP 12”) is a comprehensive economic partnership agreement signed by 12 member countries in the Asia-Pacific region. It aims not only to reduce or eliminate tariffs on goods but also to promote liberalization of services and investments and to write new rules for the 21st century in a wide range of industries. The TPP 12 also makes various provisions concerning intellectual property rights including copyright and seeks to promote the protection and use of intellectual property rights.

With regard to some matters included in the copyright provisions agreed in the TPP 12, such as extending the term of protection for copyrighted works, etc. and making certain crimes of copyright infringement prosecutable without the need for a formal complaint, the “Act for the Establishment of Relevant Laws to Accompany the Ratification of the Trans-Pacific Partnership (hereafter “Preparation Law for TPP 12”)), which includes some amendments to the Copyright Act, was enacted on December 9, 2016 following examination

by the Copyright Subdivision of the Council for Cultural Affairs. The amendments to the Copyright Act were to take effect on the date on which the TPP 12 enters into force in Japan.

Subsequently, in January 2017, as the United States signaled their withdrawal from the TPP12, the remaining 11 countries conducted negotiations, which resulted in the signing of the Comprehensive and Progressive Agreement for Trans-Pacific Partnership (hereinafter the “TPP11”). With the conclusion of the TPP11, the Partial Amendment to the Law for Preparing Laws Related to the Conclusion of the Trans-Pacific Partnership Agreement was created in June 2018. The laws related to the TPP11, including the revisions to the copyright law, are to be enacted on the day the TPP11 comes into force in Japan.

(2) The Japan–EU Economic Partnership Agreement (EPA)

The Japan–EU EPA is an economic partnership agreement with the EU, an important global partner of Japan. Negotiations commenced in March 2013 and a deal was reached in December 2017. As a model for the 21st-century economic order, the Japan–EU EPA contains a variety of regulations in the area of intellectual

property that aim to promote both the protection and the utilization of such properties.

In the area of copyright, we agreed with the EU that copyrighted works should be protected for 70 years after the death of the creator.

From here on, we will be taking measures necessary for enabling an early signing of the Japan–EU EPA in step with the schedule for the conclusion of the agreement.

### (3) Items Relating to WIPO

Additionally, WIPO (World Intellectual Property Organization) is currently holding discussions on the formulation of new treaties on broadcasting organizations, and Japan is actively part of those discussions. In June 2012, the Beijing Treaty on Audiovisual Performances was adopted, and in June 2013, the Marrakesh Treaty for facilitating access to and use of copyrighted works for the blind, visually impaired and otherwise print disabled was adopted. The conclusion of the Beijing Treaty on Audiovisual Performances was adopted by the Diet in May 2014 and Japan acceded to the Treaty in June 2014. The conclusion of the Marrakesh Treaty was similarly adopted by the Diet in April 2018.

Japan has been actively participating in discussions the formulation of new treaties on broadcasting organizations and other frameworks.

In addition, the Agency for Cultural Affairs is encouraging Asian countries to conclude treaties related to copyright as they are negotiating economic partnership agreements (EPA).

## 2. Anti-Piracy Initiatives Overseas

The copyrighted works of Japan such as manga, animation, music, movies and video games have become highly popular, mainly in Asian countries. On the other hand, large volumes of pirated copies have come to be produced, distributed and also infringing copyrights on the Internet in such countries, which is now a grave problem that cannot be ignored.

To cope with this problem, the Agency for Cultural Affairs proactively takes the environmental improvement to ensure the effectiveness of exercising owner's right.

For example, the following measures are taken to help Japanese copyright owners exercise their rights in other countries:

- (1) Encouraging better control in countries and areas where infringements occur through inter-government talks.
- (2) Training for government officials in countries and areas where infringements occur.
- (3) Awareness raising on copyright for general consumers in countries and areas where infringements occur.



Awareness poster for copyright protection

## ▶ Liability for Criminal Penalty for Illegal Downloading

In the amendment of the Copyright Act in 2009, illegal downloading (of sound or video recordings) became illegal even if the downloads are used for personal purposes, but it was exempted from criminal penalty.

However, since damage due to illegal downloading remained significant, in the amendment of the Copyright Act in 2012, even if the downloads are used for personal purposes, when the content is music or video recordings sold or music or video recordings distributed for fee, and when such downloading is done knowingly, a criminal penalty is applied (however, this crime constitutes an offense that warrants a complaint, and prosecution may

not be instituted without a complaint by the copyright owner).

National and local governments are obligated to improve education on the prevention of illegal downloading through a variety of occasions in schools, etc.

In addition, the Agency for Cultural Affairs releases frequently asked questions and answers concerning liability for criminal penalty for illegal downloading, and is also working on informing more people of the amendment of the Act.

For details, please refer to the website of the Agency for Cultural Affairs.

- Liability for criminal penalty for illegal downloading:  
<http://www.bunka.go.jp/seisaku/chosakuken/hokaisei/online.html> (Japanese only)
- Q&A on liability for criminal penalty for illegal downloading (two types: for adults and children):  
[http://www.bunka.go.jp/seisaku/chosakuken/hokaisei/download\\_qa/index.html](http://www.bunka.go.jp/seisaku/chosakuken/hokaisei/download_qa/index.html) (Japanese only)

## ▶ Promoting Copyrights Literacy

Having awareness and knowledge of copyrights are increasingly important today, and the current junior and senior high school curriculum guidelines stipulate copyrights to be taught.

The Agency for Cultural Affairs holds lecture classes throughout Japan and creates and provides materials. Concerning lecture classes, the Agency holds classes for the public, officers in charge of copyrights in each prefecture, library workers, etc. and teachers in more than 10 locations every year. In addition, with regard to materials, specifically, the Agency for Cultural Affairs widely provides software on learning about copyrights for pupils and students, collections of cases of guidance for teachers, video materials for university students and corporations, textbooks for beginners, and the “Naruhodo Shitsumonbako” Q&A database on copyrights etc. through the website of the Agency for Cultural Affairs (<http://www.bunka.go.jp/seisaku/chosakuken/seidokaisetsu/> (Japanese only)).



FY 2017 lecture class on copyrights for library workers, etc. (Tokyo)



# Japanese Language Policy and Japanese Language Education Policy

## 1. Enhancing Policy Related to the Japanese Language

The enhancement of the Japanese language policy including Japanese orthography has been improved based on discussions at the former Japanese Language Council and, as of 2001 when the Japanese Language Council was reorganized, the Subdivision on the Japanese Language of the Council for Cultural Affairs. The council

has issued resolutions regarding the Japanese writing system, including the *Joyo kanji-hyo*, or national list of Chinese characters in common use, *Gendai kana zukai*, or modern kana usage (contemporary Japanese syllabic writing), and the notation of borrowed foreign words as a guideline or standards in general social life.

### Major Reports and the Status of Their Implementation

#### (1) The reports concerning Cabinet notifications or directives

The Japanese Language Council					Subdivision on the Japanese Language of the Council for Cultural Affairs			
Consultation	Report	Cabinet Notification/Directive	Consultation	Report	Cabinet Notification/Directive	Consultation	Report (Council for Cultural Affairs)	Cabinet Notification/Directive
1. Matters related to control of national language 2. Matters related to surveys of kanji 3. Matters related to the revision of use of kana 4. Matters related to improvements in style (Mar. 1935)	<i>Toyo kanji-hyo</i> (Nov. 1946)	<i>Toyo kanji-hyo</i> (Nov. 1946)	Concrete measures for improving national language (Jun. 1966)	<i>Joyo kanji-hyo</i> (Mar. 1981)	<i>Joyo kanji-hyo</i> (Oct. 1981)	Modality of kanji policy for the information age (March 2005)	<i>Revised Joyo kanji-hyo</i> (June 2010)	<i>Joyo kanji-hyo</i> (Nov. 2010)
	<i>Toyo kanji on-kun-hyo</i> (Sept. 1947)	<i>Toyo kanji on-kun-hyo</i> (Feb. 1948)						
	<i>Toyo kanji jitai-hyo</i> (June 1948)	<i>Toyo kanji jitai-hyo</i> (April 1949)						
	<i>Gendai kana zukai</i> (Sept. 1946)	<i>Gendai kana zukai</i> (Nov. 1946)		<i>Revised Gendai kana zukai</i> (Mar. 1986)				<i>Gendai kana zukai</i> (Jul. 1986 part rev. Nov. 2010)
				Notation of borrowed foreign words (Feb. 1991)				Notation of borrowed foreign words (June 1991)
				<i>Revised Guide to the use of okurigana</i> (June 1972)				<i>Guide to the use of okurigana</i> (June 1972 part rev. Oct. 1981, part rev. Nov. 2010)
	<i>Recommendation</i> <i>Guide to the use of okurigana</i> (Nov. 1958) The integration of uses of Romanized Japanese words (Mar. 1953)	<i>Guide to the use of okurigana</i> (July 1959)						<i>Uses of Roman alphabet</i> (Dec. 1954)

#### (2) The reports not concerning Cabinet notifications or directives

The Japanese Language Council	
Consultation	Report
Modalities of the Japanese language policy to suit a new age (Nov. 1993)	Honorific expressions in modern society (Dec. 2000) Fonts for characters not listed in the <i>Joyo kanji-hyo</i> (Dec. 2000) Modalities of the Japanese language corresponding to the global society (Dec. 2000)

Subdivision on the Japanese Language at the Council for Cultural Affairs	
Consultation	Report (Council for Cultural Affairs)
Japanese language proficiency which is required for the future (Feb. 2002)	Japanese language proficiency which is required for the future (Feb. 2002)
Formulation of concrete guidelines regarding honorific expressions (Mar. 2005)	Guidelines on honorific expressions (Feb. 2007)

The Council for Cultural Affairs reported the findings of the revised *Joyo kanji-hyo* in June 2010. After some alterations in consultation with the stakeholders, the *Joyo kanji-hyo* was newly defined by the Cabinet announcement on November 30, 2010. And then, in February 2014 the report on ““Example of proper use of “Iji-dokun” kanji (report)” was compiled based on the “Issues that should be handled by the Subdivision on Japanese Language at the Council for Cultural Affairs in the future (report)” (February 2013)<sup>1</sup>. In February 2016, “Guidelines on character style and letter form related

to the *Joyo kanji-hyo* (report)” and, in March 2018, the report on “Language communication for mutual understanding (report)” was compiled.

In addition to matters concerning the notation of the Japanese language, the Agency for Cultural Affairs has undertaken an opinion survey on the Japanese language every year since 1995, which contributes to the planning of measures for the Japanese language and to stimulating public interest in and attention to the Japanese language. In addition, the Agency for Cultural Affairs takes the necessary measures to deepen public interest in and



understanding of the Japanese language on a continuous basis, including “Conference on the Japanese Language Issues,” “the offering of the Japanese Language Policy Information,” “Keigo Omoshiro Sodanshitsu (Guidelines for Honorific Language)” and “Kotoba Shokudo e Yokoso! (A guide for using Japanese idiomatic phrases)” based on the “opinion survey on the Japanese language,” which were published on the website of the Agency for Cultural Affairs.

In addition, the Agency for Cultural Affairs surveyed the current status and efforts for the preservation and succession of one language and seven dialects in Japan: the Ainu language, the Hachijo dialect, the Amami dialect, the Kunigami dialect, the Okinawa dialect, the



Front cover of the “Guidelines on character style and letter form related to the Joyo kanji-hyo” (printed edition)

Miyako dialect, the Yaeyama dialect and the Yonaguni dialect, which UNESCO announced were in danger of extinction in February 2009. The Agency held “the Languages and Dialects in Danger Convention” to report the results and related research councils for sharing information among the persons involved and, at the same time, surveyed the current status of the dialects of areas struck by the Great East Japan Earthquake and provided support for their recording, storage and revitalization, and supported transforming analog forms of the Ainu language to digital forms and archiving. The reports

on these activities are available on the website of the Agency for Cultural Affairs.



Scene of the Languages and Dialects in Danger Convention in Hokkaido (December, 2017)

## 2. Promoting Japanese Language Education for Foreigners

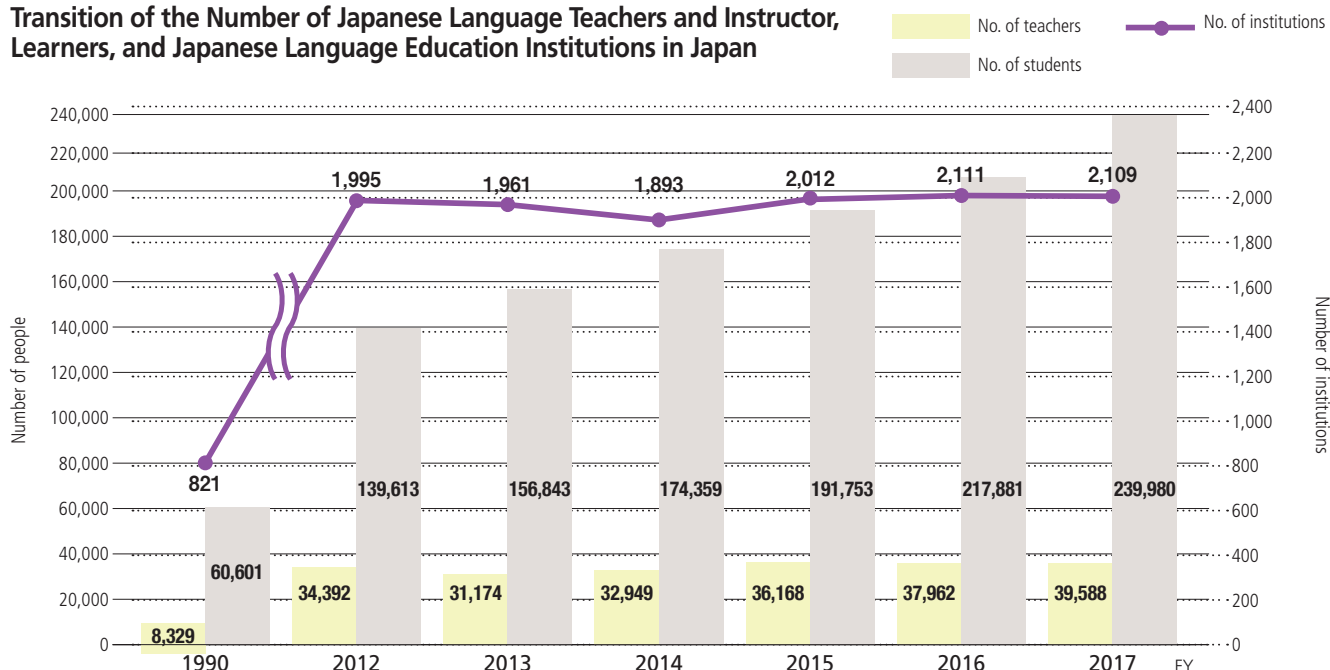
### 1. Japanese Language Education for Foreigners

The number of non-Japanese registrants and Japanese language students is increasing year by year and the number of non-Japanese registrants is nearly 2.56 million (as of the end of 2017; data provided by the Ministry of Justice) and the number of Japanese language learners in Japan is approximately 240,000 (as of November 2017;

data provided by the Agency for Cultural Affairs). Many foreigners living in Japan learn the Japanese language for a variety of purposes.

Following such condition, the Agency has taken various measures to promote the Japanese Language Education for Foreigners their as communication tool and base for cultural dissemination.

Transition of the Number of Japanese Language Teachers and Instructor, Learners, and Japanese Language Education Institutions in Japan



## Major programs for Japanese Language Education

**Japanese language education projects for foreigners living in Japan**

In an effort to develop Japanese language education for foreigners living in Japan, we are conducting regional Japanese language education coordinator training as well as supporting the carrying out of Japanese language education in accordance with regional needs, human resource training, teaching materials development and initiatives to promote the development of systems for Japanese language education.

**Project to reduce the number of regions without Japanese language classes for foreigners living in Japan**

We are organizing regional Japanese language education start-up programs to support the creation of Japanese language classes in regions without Japanese language classes for foreign residents (blank regions), developing ICT teaching materials for foreigners in such regions and holding research conferences to enable information exchange.

**Project to develop curricula for fostering human resources and training current teachers for Japanese language education**

To improve the qualities and skills of Japanese language education human resources, we are conducting programs to foster Japanese language education human resources as well as developing curricula and programs for training current teachers.

**Japanese language programs for convention refugees and resettled refugees**

As part of a support program for the resettlement of refugees accepted under the Convention Refugees and Resettled Refugees, Japanese language education is provided at resettlement support centers. After refugees leave the centers, counseling for Japanese language education, distribution of learning materials and other support are provided to refugees, support groups, and the like.

**Survey and survey research of Japanese language education**

To obtain more information on educational institutions, facilities, and teachers, a fact-finding survey is performed as well as a variety of surveys to provide basic data for discussing measures for Japanese language education.

**Holding Japanese language education conventions and other events**

So as to encourage better understanding of Japanese language education as well as improve the standard of and promote Japanese language education, we are conducting Japanese language education conventions and trainings as well as disseminating and exchanging information about our measures.

**Cross-ministerial collaboration in the development of foundation for Japanese language education**

This program undertakes exchanges of opinion and information concerning Japanese language education through the Conference on Japanese Language Education. The program has also produced and provide various contents about Japanese language education through the NIHONGO Education contents Web sharing System (NEWS).



Promotion of Japanese Language Education as a Means for Communication and a Basis for the Communication of Culture

## 2. Improvement of Content and Method of Japanese Language Education for Foreigners Living in Japan

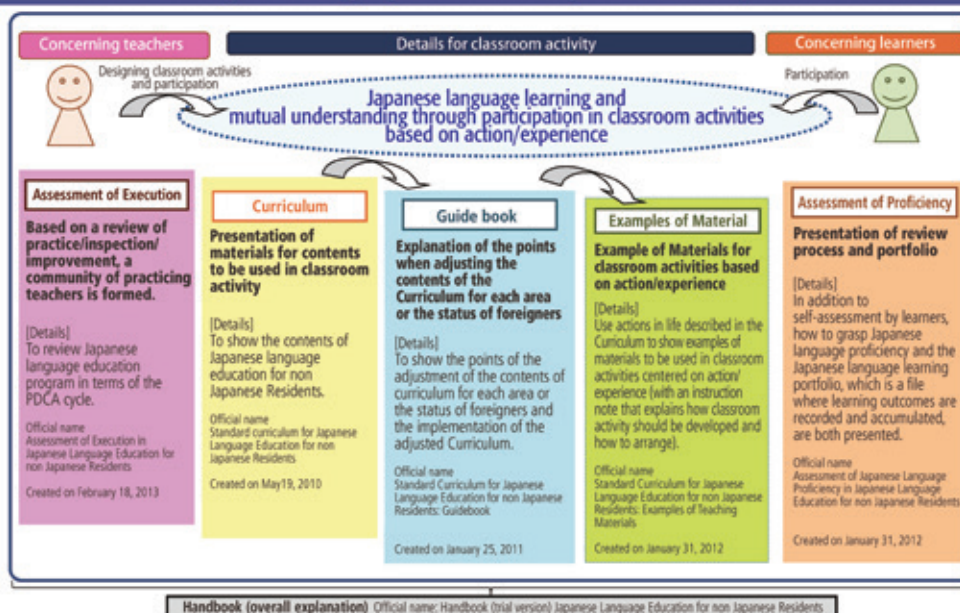
In July 2007, the Commission on Japanese Language Education was established in the Japanese Language Division of the Council for Cultural Affairs to develop the content and methods of Japanese language education for foreign residents and has since provided a range of recommendations on a number of matters related to Japanese language education. From its establishment until February 2013, the Subcommittee

systematically studied the content and methods of Japanese language education, compiling five reports, including the Plan for a Standard Curriculum for Japanese Language Education for Foreigners Living in Japan. These are used as reference materials for the concrete design and implementation of Japanese language education to meet the needs of local situations and the circumstances of foreign residents. We are not only promoting the use of these reports but are also conducting Japanese Language Education Projects for Foreign Residents in support of outstanding regional initiatives relating to Japanese language education. The results of these

projects are disseminated at Japanese language education conventions organized by the Agency for Cultural Affairs as well as on the NEWS website (Nihongo Education contents Web sharing System) also managed by the Agency. In this way, we are working to develop Japanese language education for foreigners living in Japan.

The Agency for Cultural Affairs publicizes this plan to be utilized further as the basis for the promotion of Japanese language education in each region.

### Five Sets for Japanese Language Education Programs for non Japanese Residents



### 3. Initiatives to reduce the number of regions without Japanese language classes

A survey by the Agency for Cultural Affairs shows that there are currently at least 500,000 foreigners living in regions without Japanese language classes (blank regions). In order to provide opportunities to learn Japanese to foreigners living in such regions, we are carrying out a Project to Reduce the Number of Regions without Japanese Language Classes for Foreign Residents. As part of this project, we dispatch advisors to blank-region local governments wanting to start Japanese language classes and are carrying out Regional Japanese Language Education Start-up Programs to support the creation of such classes. We are also developing online Japanese language study materials to provide learning opportunities to foreigners living in regions where it is difficult to start Japanese language classes. Furthermore, we are holding Conferences to Reduce the Number of Blank Regions to encourage the starting of Japanese language classes, for example by introducing successful case studies to the local governments of blank regions. It is through such initiatives that we are aiming to start Japanese language classes in blank regions and develop the Japanese language learning environment.

### 4. Examining Measures to Further Promote Japanese Language Education

For responses to the changes where Japanese language education is concerned, the Working Group for summarizing the status on Japanese Language Education

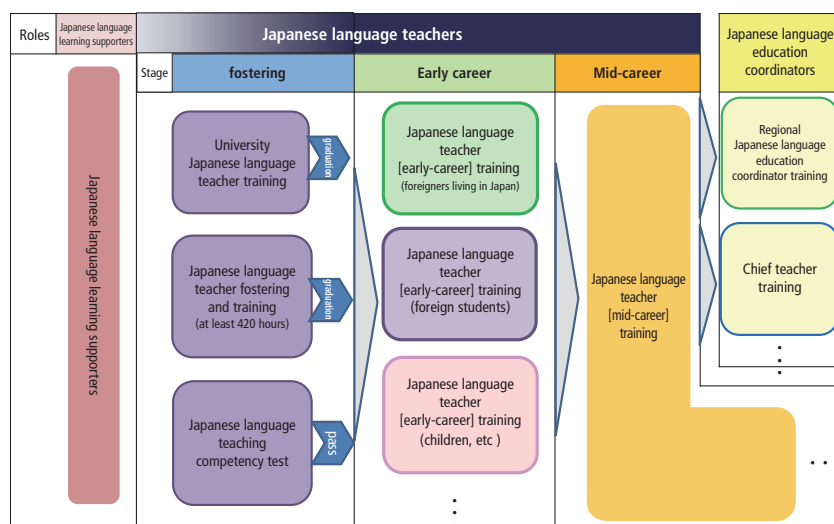
was formed under Commission on Japanese Language Education of the Council for Cultural Affairs. In February 2013, the Summary of Thinking and Points for the Promotion of Japanese Language Education (report) was compiled. Eleven points of the argument for the promotion of Japanese language education were summarized. Following from this, the Commission started investigating Point 6. The Fostering and Training of Japanese Language Teachers in May 2016 and published the report The Fostering and Training of Japanese Language Human Resources in March 2018.

The report identifies three roles played by Japanese language education human resources: 1. Japanese language teachers, 2. Japanese language education coordinators and 3. Japanese language learning supporters. It also divides Japanese language teachers according to the three stages fostering, early career and mid-career. Early-career teachers are to teach foreigners living in Japan, foreign students and children. Regional Japanese language education coordinators and head teachers at Japanese language education organization designated by the Ministry of Justice (see note) are to be considered for the role of Japanese language coordinator.

Moreover, the report suggests what qualities and skills Japanese language education human resources should possess, teaching contents as well as model curricula for fostering and training, according to roles, stages and activity areas. In particular, the teaching contents for fostering Japanese language teachers is described as 50 items of “essential teaching contents,” including teaching practice, teaching methods and Japanese language analysis for Japanese language education. Starting in 2018, we

will be disseminating the contents of the report as well as conducting Projects to Develop Curricula for fostering human resources and training current teachers for Japanese language education, which aims to improve the qualities and skills of Japanese language education human resources.

Examples of fostering and training according to the roles, stages and activity areas of Japanese language education resources



Note: Designated in accordance with the regulations under item 6 for foreign student activities, 1.4 of the table under the ministerial ordinance (Ordinance of the Ministry of Justice No. 16 of 1990) to provide for criteria pursuant to Article 7, paragraph (1), item (ii) of the Immigration Control and Refugee Recognition Act. Japanese language education organizations that are eligible for the status of residence “foreign student.”



# Promotion of International Cultural Exchange and Cooperation

## 1. Outline of International Cultural Exchange and Cooperation

In accordance with the Fundamental Law for the Promotion of Culture and the Arts and basic plans of the Japanese government formulated on its basis, the

Agency for Cultural Affairs has implemented a variety of measures to facilitate international cultural and artistic exchanges and protect cultural heritage overseas.

### ► Sending and Inviting Artists and Specialists

To publicize Japanese culture overseas, the Agency implements the Japan Cultural Envoy program to dispatch top-level artists and specialists overseas. The Agency also invites outstanding foreign artists and specialists to exchange opinions with stakeholders in Japan.

Furthermore, the Agency supports Artist-in-Residence program which invites young foreign artists to Japan for art creations.

In addition, the Agency offers opportunities to upcoming artists of Japan in various fields including fine arts, music, dance and so on to study abroad at artistic organizations or similar facilities.

In the field of cultural properties, the Agency sends specialists to other countries, and invites experts from abroad to cooperate in management and restoration techniques for works of Japanese classical fine art, cultural property architecture and so on.

#### Projects for Exchanging Artists and Specialists

##### Dispatching Top-Level Artists and Specialists

- “Japan Cultural Envoy” Program

##### Exchange of artists from Japan and abroad & support for their creative activities

- Project for promoting international cultural exchange through support activities for Artist-in-Residence Programs in Japan

##### Training abroad program for artist's development

- Program of Overseas Training for Upcoming Artists

##### Invitation of Outstanding Artists and Specialists

- Invitation Program for Outstanding Artists and Cultural Property Specialists

##### Dispatching and Inviting Specialists in Cultural Properties

- Program for Preservation and Restoration of Cultural Heritage Buildings in Asia Pacific
- Program for Promoting Cooperation to Protect World Heritage and other Cultural Properties of the Asia-Pacific Region
- Management of the Center for International Cooperation in Cultural Heritage\*

\*Implemented as a project funded by the National Institutes for Cultural Heritage

### ► International Events concerning Culture

To promote exchange with countries where the current year is designated as International Exchange Year and countries in East Asia, the Agency for Cultural Affairs supports events organized in relation to these countries and performances by Japanese cultural and artistic associations in these countries. The Agency also implements a range of culture and artistic projects to promote mutual understanding among the East Asian countries and, at the same time, the Agency supports hosting arts and film festivals which will be held in Japan on an international scale. In addition, we support the submissions of modern artworks and dispatching of artists to international art

festivals to encourage their disseminations overseas.

#### Projects for Hosting and Supporting Participation in International Events concerning Arts and Culture

Designation	Outline
International Cultural Exchange / Cooperation Project	Disseminating Japan's arts and culture and implementing international cultural exchanges at events related to the arts and culture undertaken in full calendar years.
Supporting International Arts Festivals	Supporting overseas performances, international joint production and performances by the Japanese cultural and artistic associations, and international performing arts festivals held in Japan.
Promoting Dissemination of Modern Art to Overseas	Supporting submission of modern artworks and dispatching artists to the international festivals held overseas.



## ▶ International Exchange and Cooperation in Culture and Arts

To promote international exchange of outstanding art, we support overseas performances by Japanese artistic associations and participation in overseas festivals. We also support joint productions and performances with overseas artistic associations as well as international festivals held in Japan.

Since FY2002, we have organized recitals of wonderful performances, inviting several professional orchestras from the Asian countries for orchestral performances



Opera La Traviata, Japan Opera Festival 2017 in Shizuoka (Japan Opera Festival Executive Committee) supported by the Agency for Cultural Affairs, Government of Japan in FY 2017  
©Sawakami Opera Foundation

at arts festivals sponsored by the Agency for Cultural Affairs.

In the field of media arts, we organized events overseas including exhibiting the excellent media arts works at media arts-related festivals held overseas, in order to introduce excellent media arts works and film productions to the international community. We have also supported the cost of entering works at film festivals held overseas.

### Programs for Promotion of International Exchange and Cooperation in Culture and Arts

Overseas performances by Japanese artistic groups and other organizations and domestic performances by invited artistic groups and other organizations

• Support for international exchange by the arts

International exchanges concerning media art

- Overseas Promotion for Japan Media Arts Festival
- Japanese Film Festival in Asia
- Support for Participation in Overseas Film Festivals
- International exchange concerning film\*

\* Implemented as a project funded by the IAI National Museum of Art.

For details of international exchanges concerning media arts, please see pages 76 and 77.

## ▶ International Exchange and Cooperation for in Cultural Properties

Cultural heritage in Japan and the rest of the world is the common property of mankind, and international exchanges and cooperation are indispensable for its protection. International exchange through cultural

properties contributes to increasing cultural exchange among nations and mutual understandings. Based on this idea, the Agency for Cultural Affairs has implemented the following programs. (For details, please see pages 78-80.)

### Programs for International Cooperation on Cultural Heritage Protection

Program	Summary
International Cooperation based on requests from other countries	Complying with a request from overseas, Japanese specialists are dispatched for on-site surveys, preservation, and restoration as the overseas cooperation for the preservation of tangible and intangible cultural heritage, and overseas experts are invited for training. Furthermore, international conferences are held and support is provided for the operation of the international cooperation consortium of cultural heritage to enforce international cooperation efficiently and effectively.
<ul style="list-style-type: none"> <li>• Project for International Contribution to Cultural Heritage Protection</li> </ul>	
Training for Specialists in Preservation and Restoration of Foreign Cultural Properties	With a view to enhancing international cooperation for the protection of the Asia-Pacific region's cultural heritage, this program implements training and other activities for those working in areas relevant to cultural properties, in cooperation with Nara City, Nara Prefecture, and the Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU).
<ul style="list-style-type: none"> <li>• Program for Promoting Cooperation to Protect World Heritage and other Cultural Properties of the Asia-Pacific Region</li> </ul>	
Promoting Cooperation with International Organizations	To promote collaboration with the International Centre for the Study of the Preservation Restoration of Cultural Property (ICCROM) and encourage international cooperation for the protection of cultural properties, this program dispatches staff from the Agency for Cultural Affairs and other organs to ICCROM.
<ul style="list-style-type: none"> <li>• Promotion of tie-ups with agencies cooperating on the protection of the world's cultural heritage</li> </ul>	
Promotion of International Exchange through Cultural Properties	This program organizes exhibitions in other countries to contribute to international goodwill and to advance understanding of the history and culture of Japan by introducing outstanding cultural properties from Japan to countries overseas.
<ul style="list-style-type: none"> <li>• Overseas Exhibition of Japanese classical art</li> </ul>	
Preventing Illegal Export and Import of Cultural Properties	For details, please see page 80
Program for international cooperation on cultural heritage protection at National Institutes for Cultural Heritage*	(IAI) National Institutes for Cultural Heritage conduct international exchanges in research regarding the conservation and restoration of the world's cultural heritage, cooperate on conservation and restoration projects, and expand international cooperation by training specialists and other means. In addition, international symposia and seminars are organized by inviting researchers from Japan and abroad for presentations and discussions regarding the current situations of and measures taken for cultural heritage protection in different countries.
* Implemented as a project funded by the IAI National Institutes for Cultural Heritage	
Program for Preservation and Restoration of Cultural Heritage Buildings in Asia Pacific	Based on requests from partner countries, this program dispatches staff from the Agency for Cultural Affairs with expertise in preserving cultural heritage to provide technical cooperation for joint surveys, preservation and restoration of historical buildings. The program also invites specialists and others involved in the administration of cultural heritage preservation in partner countries to Japan for training.

## ► Participation in International Forums regarding Culture

In addition to participating in international meetings for Ministers of Culture including the Japan-China-ROK Culture Ministers' Meeting, the ASEAN+3 Culture Ministers' Meeting, which brings together the Ministers of Culture of ASEAN countries with the Ministers of Culture of Japan, China and Republic of Korea, and ASEM Culture Ministers' Meeting which brings together the Ministers of Culture of the ASEM (the Asia-Europe

Meeting attended by 51 countries and 2 organizations in Asia and Europe), we participate in UNESCO meetings in order to contribute to their debates. In 2017, the “2017 Kyoto Declaration” was adopted at the 9th Japan-China-ROK Culture Ministers' Meeting held in Kyoto City, in which ministers exchanged their views and agreed to deepen their cultural exchange and cooperation in the past.

### International Forums on Culture

Meeting Designation	Year	Host Country
Japan-China-ROK Culture Ministers' Meeting		
First	2007	China
Second	2008	Republic of Korea
Third	2011	Japan
Fourth	2012	China
Fifth	2013	Republic of Korea
Sixth	2014	Japan
Seventh	2015	China
Eighth	2016	Republic of Korea
Ninth	2017	Japan
Tenth (scheduled)	2018	China

Meeting Designation	Year	Host Country
ASEAN+3 Culture Ministers' Meeting		
First	2003	Malaysia
Second	2005	Thailand
Third	2008	Myanmar
Fourth	2010	Philippines
Fifth	2012	Singapore
Sixth	2014	Viet Nam
Seventh	2016	Brunei
Eighth (scheduled)	2018	Indonesia

Meeting Designation	Year	Host Country
ASEM Culture Ministers' Meeting		
First	2003	China
Second	2005	France
Third	2008	Malaysia
Fourth	2010	Poland
Fifth	2012	Indonesia
Sixth	2014	Netherlands
Seventh	2016	Republic of Korea
Eighth	2018	Bulgaria

## ► Cooperation Related to Copyright

The Agency for Cultural Affairs organizes seminars, symposia, training programs and dispatching of experts for developing countries to support improvement of copyright systems in cooperation with international organizations and programs such as the Asia-Pacific Copyright Systems Enhancement (APACE) Program.

### Programs for Cooperation Related to Copyright

Overseas support for development of copyright systems

- Asia-Pacific Copyright Systems Enhancement (APACE) Program



World Intellectual Property Organization (WIPO) special course on the enforcement of copyright and related rights in Tokyo

## 2. Comprehensive Promotion of International Cultural Exchange

The advancement of globalization attaches more the importance to proactive international dissemination of information on Japan's diverse culture and arts, ranging from traditional culture to modern media arts. It is also important to boost the promotion of culture and the arts as well as enhance Japan's image and further mutual understanding with foreign countries by promoting international cultural exchange and cooperation in all cultural and artistic fields including cultural properties.

Based on such understanding, with consideration given

to the Fundamental Law for the Promotion of Culture and the Arts and the basic policies of the government developed based on the Act, the Agency for Cultural Affairs has sought to bolster measures designed to make Japan a nation founded on culture, through artistic creativity that we can present proudly to the world, the provision of information both within Japan and to other countries, the promotion of cultural and artistic international exchange, and other initiatives.

### ▶ Japan Cultural Envoy

The Agency for Cultural Affairs has been transmitting the Japanese culture to overseas by promoting a program called "Japan Cultural Envoy" which sends Japanese top artists and specialists to overseas. The purpose of the Envoy is transmitting Japan's culture to the world through their professional activities with the theme 'conveying Japanese mind and spirit.' They will stay overseas for a fixed period to conduct activities involving Japanese culture, such as giving lectures, workshops,

performances, collaborations with local artists or cultural figures. In FY 2017, five persons served and in FY 2018, four persons were selected as Japan Cultural Envoy.

The Japan Cultural Envoy Forum (the 15th Briefing Session on the Activities of the Japan Cultural Envoys) at the United Nations University on November 20, 2017 featured activity reports and performances by the Cultural Envoys who engaged in overseas activities in FY2016.

#### Japan Cultural Envoys in FY2017

Name	Profile	Location of activity
Otomo Yoshihide	Musician	Argentina, Chile, Brazil, Mexico, USA, Italy, France
Suzuki Yasuhiro	Media artist, Associate Professor of Musashino Art University	USA, Cambodia, Germany, Iceland
Taneda Michikazu	Kongo School Noh actor	USA, France, Spain, Italy, Hungary
Honjo Hidejiro	Shamisen player	Turkey, USA, Italy, France, UK, Germany, Czech, Spain, Russia
Masuda Sebastian	Art director, Artist	Netherlands, South Africa, Angola, USA, Bolivia, Brazil

#### Japan Cultural Envoys in FY2018

Name	Profile	Location of activity (scheduled)
Kasamatsu Yasuhiro	Composer	UK, Austria, Ecuador, Chile, Peru, Argentina
Tanaka Koki	Artist	USA, Brazil, Switzerland, Germany, Uruguay
Tamagawa Nanafuku	<i>Rokyoku</i> (traditional Japanese narrative singing) performer, <i>kyoku-shi</i> (player of <i>shamisen</i> , three-stringed traditional Japanese musical instrument)	Italy, Slovenia, Austria, Hungary, Poland, Kyrgyzstan, Uzbekistan
Yonekawa Toshiko	<i>Sokyoku</i> (Japanese traditional autoharp) musician	Kazakhstan, UK, Germany

## ▶ Projects for Binational Cultural Exchange with the East Asian Countries

### 1. Cultural Exchange with the East Asian Countries

With the strengthening of relations with the East Asian countries including China, Republic of Korea and the ASEAN countries becoming important for the nation as a whole, the strengthening of cultural exchanges that

contribute to mutual understanding at the national level has become an issue.

Therefore, we carry on several projects based on the result of discussions at the Trilateral Culture Ministers' Meeting, and ASEAN+3 Culture Ministers' Meeting (see the table below).

#### Projects for Cultural Exchange with the East Asian Countries

Name	Venue
Culture City of East Asia	To promote cultural exchange and fostering the sense of solidarity and cooperation, cultural and artistic events are held in the core cities selected from within three nations—Japan, China and Republic of Korea (ROK). 2014: Yokohama City (Japan), Quanzhou City (China), Gwangju Metropolitan City (ROK) 2015: Niigata City (Japan), Qingdao City (China), Cheongju City (ROK) 2016: Nara City (Japan), Ningbo City (China), Jeju-teukbyeoljachido City (ROK) 2017: Kyoto City (Japan), Changsha (China), Daegu (ROK) 2018: Kanazawa City (Japan), Harbin (China), Busan (ROK)
Trilateral Arts Festival	Holding music and dance performances from Japan, China and ROK to disseminate the results of artistic advancement of mixture of the modern and the traditional of the three countries. (August 25, 2017, Kyoto City)
Trilateral Culture Art Education Forum	Holding a symposium on cultural art education and other programs. (November 3, 2017, Kyoto City)
Program for Dispatching Experts of pop-culture to ASEAN countries	Dispatching experts in the field of pop-culture which Japan keeps an advantage to ASEAN countries (Malaysia and Thailand in FY 2017) and holding intensive lectures on pop-culture for young students in the region who will lead the cultural exchange in the future. Students participated from eight countries including Japan.
Culture City of East Asia Summit	Holding Culture City of East Asia Summit: 19 Leaders of host cities and ASEAN of the Cultural Cities come together to share the accomplishments of the project of Cultural Cities and to discuss the principles for future exchange among cultural cities in East Asia. (August 26, 2017, Kyoto City)



## 2. Exchanges with the Nations established Annual Project

Annual Project is established with various countries to deepen goodwill and mutual understanding by means of sponsoring and carrying out exchange programs in the public and private sector in culture, education, sports and various other fields.

The Agency for Cultural Affairs organizes or supports bilateral exchange programs in an extensive range of fields, from traditional culture to contemporary performing arts and media arts among these countries.

## Main List of International Exchange Year

### 2018

The 150th Anniversary of the Establishment of Diplomatic Relations between Japan and Sweden

The 150th Anniversary of the Establishment of Diplomatic Relations between Japan and Spain

The 30th Anniversary of the Establishment of Diplomatic Relations between Japan and Micronesia

The 130th Anniversary of the Establishment of Diplomatic Relations between Japan and Mexico

The 100th Anniversary of the Establishment of Diplomatic Relations between Japan and Ecuador

The 40th Anniversary of Signing of the Treaty of Peace and Friendship between Japan and China

The 60th Anniversary of the Establishment of Diplomatic Relations between Japan and Indonesia

Year of Japan in Russia, Year of Russia in Japan

Japan – Cultural diplomacy – “Japonism 2018: souls in harmony”

### 2019

The 100th Anniversary of the Establishment of Diplomatic Relations between Japan and Poland

Mekong-Japan Exchange Year 2019 (10th anniversary of exchanges between Japan and Mekong regions)

The 100th Anniversary of the Establishment of Diplomatic Relations between Japan and Finland

The 90th Anniversary of the Establishment of Diplomatic Relations between Japan and Iran

Japan-Peru Friendship Year in 2019 (the 120th anniversary of the systematic immigration of Japanese nationals to Peru)

Japan-UK Seasons of Culture (2019-2020)

\*For more information, please see the Exchange Year site of the Ministry of Foreign Affairs of Japan ([http://www.mofa.go.jp/mofaj/gaiko/culture/koryu/kuni/jigyo/topics\\_2.html](http://www.mofa.go.jp/mofaj/gaiko/culture/koryu/kuni/jigyo/topics_2.html), Japanese only)

## ▶ Creation of International Base

International arts festivals bring together outstanding art from around the world in one place, and they also present opportunities to communicate the arts of the countries concerned to the wider world. By supporting core international contemporary art festival and film festival, we aim to nurture a global center for arts and culture also in Japan.

The Agency for Cultural Affairs provides support for Artist-in-Residence (AIR) schemes. These are programs whereby artists from all over the world stay somewhere for a fixed period of time, and engage in various types of exchange that contribute beneficially to their creative activities. The Agency supports developing more active cooperative relationships between international AIR organizing bodies, and enabling ongoing international cultural exchange between artists all over the world.



ARCUS Project  
Lecture performance by foreign artists (Julieta Aguinaco & Sarah Domoen)  
Photo: KATO Hajime

### 3. Promoting International Exchange and Cooperation for the Arts and Culture

#### ► Overseas Promotion for Japan Media Arts Festival

Highly acclaimed overseas, Japanese media arts works are also instrumental for deepening understanding of and interest in Japan. The Agency for Cultural Affairs exhibits and screens outstanding works at overseas media arts festivals to publicize Japanese media arts and to further enhance international appreciation.



Scene from the exhibition at the Ars Electronica Festival (Austria)



Scene from the exhibition for manga and animation festival, "aniventure COMIC CON" (Bulgaria)

#### ► Japanese Film Festivals in Asia

The Agency for Cultural Affairs has sought to create new opportunities for featuring and showing in Asian countries Japanese films that reflect the culture and society of Japan, with the aim of increasing understanding and appreciation of Japanese culture and developing film arts in Japan. In FY 2017, films were shown in Beijing, Chengdu and Fuzhou Cities in China (22 programs, 22 films) and, as an exchange program, a workshop on animation was also held at the Beijing Film Academy during the film festivals, and deepened exchanges with local students.



Film festival poster in China



Scene from the symposium

## ► Support for Participation in Overseas Film Festivals

The Agency for Cultural Affairs has undertaken programs to help Japanese filmmakers participate in overseas film festivals, with the aim of fostering Japanese films and promoting Japanese culture. Through the program, a

number of outstanding Japanese films have been shown at overseas film festivals, and opportunities for filmmakers to participate in these festivals have grown

### Winners in international film festivals whose participation was supported by the Agency for Cultural Affairs

Film Festival	Title	Director	Awards
FY 2013			
Cannes	Like Father, Like Son	KORE-EDA Hirokazu	Jury Awards
Moscow	The Ravine of Goodbye	OMORI Tatsushi	Special Jury Prize
Toronto	Why Don't You Play in Hell?	SONO Shion	People's Choice Award in the Midnight Madness section
Montreal	Ask this of Rikyu	TANAKA Mitsutoshi	Best Artistic Contribution Award
Berlin	The Little House	YAMADA Yoji	Silver Bear for Best Actress

#### FY 2014

Anecy	Giovanni's Island	Nishikubo Mizuho	Jury Distinction
Moscow	My Man	Kumakiri Kazuyoshi	Golden George, Best Actor (Asano Tadanobu)
Montreal	The Light Shines Only There	O Mipo	Best Director
Montreal	Cape Nostalgia	Narushima Izuru	Special mention of the Ecumenical Jury

#### FY 2015

Anecy	Miss Hokusai	HARA Keiichi	Jury Award
Cannes	Journey to the Shore	KUROSAWA Kiyoshi	Best Director Prize, Un Certain Regard section
Moscow	You Are a Good Kid	O Mipo	Best Asian Film Award
Locarno	Happy Hour	HAMAGUCHI Ryusuke	Best Actress award and a Special Mention for Script

#### FY 2016

Cannes	Harmonium	Fukada Koji	Jury Prize
Shanghai	Danchi	Junji Sakamoto	Best Actress
Locarno	Destruction Babies	Mariko Tetsuya	Prize for the Best Emerging Director
Locarno	Bangkok Nites	Katsuya Tomita	Special Jury Prize
Montreal	Tatara Samurai	Nishikori Yoshinari	Best Artistic Contribution Award
Ottawa	Datum point	Orikasa Ryo	Best Experimental or Abstract Animation
Thessaloniki	The Sower	Takeuchi Yosuke	Bronze Alexander: Special jury award for Best director and Best actress ex aequo

#### FY 2017

Cannes	Radiance	KAWASE Naomi	Ecumenical Jury
Berlin	River's Edge	YUKISASDA Isao	Prizes of The FIPRESCI Jury

## ► Translation and Dissemination Programs for Contemporary Japanese Literature

Since 2010, the office for the Japanese Literature Publishing Project (JLPP) has organized the JPLL International Translation Competition to discover and foster skilled translators who will work on literary works, aiming to disseminate and promote the best Japanese Literary works overseas.

Translation languages for the 3rd Competition held

in 2017 are English and French. The 1st Prize (single winner, English), the 2nd Prize for three people (two for English and one for French), and Encouragement Prize (two, French) were given for excellent translation works.

· Japanese Literature Publishing Project website  
<http://www.jlpp.go.jp/en/index.html>

## 4. Promoting International Exchange and Cooperation Concerning Cultural Properties

As cultural properties are heritage shared by all humankind, international exchange and cooperation

are vital to their protection. Therefore, the Agency for Cultural Affairs has implemented the following projects.

### ▶ Law on the Promotion of International Cooperation for the Protection of Cultural Heritage Abroad

In June 2006, the Law on the Promotion of International Cooperation for the Protection of Cultural Heritage Abroad was enacted. The Law stipulates the responsibilities of the Japanese government and of education and research institutions with regard to international cooperation on protecting cultural heritage abroad, the establishment of a fundamental policy for such international cooperation, and the measures to be taken, which include reinforcing coordination among the

agencies concerned. In December 2007, a fundamental policy was established under the Law stipulating the responsibilities of the national government, research institutions, and the Japan Consortium for International Cooperation in Cultural Heritage, designating Asia as a priority area, and mentioning greater coordination with economic cooperation. In February 2014, the revision for international promotion of protecting intangible cultural heritage was made to reflect various changes.

### ▶ Establishing the Japan Consortium for International Cooperation in Cultural Heritage

In June 2006, the Japan Consortium for International Cooperation in Cultural Heritage was created. The Consortium is comprised of the Agency for Cultural Affairs, the Ministry of Foreign Affairs, education and research institutions, independent administrative institutions, and private foundations.

Establishing the consortium as a shared platform has provided a mechanism for cooperation between

individual institutions and experts, so that they can harness capabilities in their respective specialist fields. The aim is to share information and work together even more organically in the future, and to focus on more effective international cooperation on cultural heritage, whilst at the same time building up a track record across various different areas of cultural heritage via the consortium.

### ▶ International Contribution Project for Cultural Heritage

To protect cultural properties that have suffered from wars and disasters, we dispatch and accept specialists in the International Contribution Project of Cultural Heritage, which addresses urgent problems.

In addition, we have undertaken exchange and

cooperation projects since 2007 with overseas organizations that play important roles in protecting cultural heritage in each country and region. We are involved in cultivating local human resources engaged in the protection of cultural heritage.



## International Contribution Project for Cultural Heritage in FY 2017

- FY 2015- Program to create a hub to cultivate local human resources and to develop legal systems related for preservation of intangible cultural heritage in the Kingdom of Bhutan
- FY 2015- Exchange program to preserve and display of the cultural heritage as digital archive in Myanmar
- FY 2016- Technical supporting program related to the preservation for the damaged cultural heritage of the Kingdom of Nepal
- FY 2016- Exchange program for technology transfer on investigation and protection of archaeological and architectural heritages in Myanmar
- FY 2016- International contribution program for preservation of cultural heritage in the Syrian Arab Republic
- FY 2017- Exchange program to succeed the cultural heritage and establish the new role of museums in ten ASEAN countries
- FY 2017- Program to cultivate local human resources for improving the preservation and management system of Mural Paintings in the Republic of Turkey
- FY 2017 Contribution Project for protection of cultural heritage in the Islamic Republic of Iran



Exchange program for technology transfer on investigation and protection of archaeological and architectural heritages in Myanmar  
(Courtesy of Independent Administrative Institution, the National Research Institute for Cultural Properties, Nara)

## ► International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)

The International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) is one of the institutes which constitute the National Institutes for Cultural Heritage. IRCI is a research center that was established in October 2011 under the auspices of UNESCO (a UNESCO Category 2 center) to promote the

safeguarding of intangible cultural heritage in the region. The Centre supports researchers and research institutes in the field of intangible cultural heritage and aims to enhance international safeguarding of intangible cultural heritage.

## ► Research Cooperation on the Conservation and Restoration of Cultural Properties

An Independent Administrative Institution, the National Research Institute for Cultural Properties, Tokyo, is a part of the National Institutes for Cultural Heritage. It is implementing cooperative projects, such as investigation and research, in Myanmar, Afghanistan, South Pacific countries, and so on.

In addition, the Agency for Cultural Affairs cooperates in the preservation and restoration of Japanese cultural properties held in foreign countries. Through this program, the Agency for Cultural Properties promotes the restoration and passing down of Japanese works of art

for posterity and the understanding of Japanese culture locally to contribute to cultural exchanges.



A workshop in Nepal  
Courtesy of the Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU)

Independent Administrative Institution, the National Research Institute for Cultural Properties, Tokyo  
[http://www.tobunken.go.jp/index\\_e.html](http://www.tobunken.go.jp/index_e.html)  
Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU)  
<http://www.nara.accu.or.jp/english/index.html>

## ► Bilateral Exchange and Cooperation concerning Cultural Heritage

Japan has begun cooperating with Italy, which has many years of experience in the area of preservation and restoration of cultural properties, and of international cooperation.

In March 2007, Francesco Rutelli, the Italian Minister for Cultural Patrimony and Activities (vice prime minister), and Ibuki Bunmei, the Japanese Minister of Education, Culture, Sports, Science and Technology, signed a document on international cooperation on cultural heritage between Japan and Italy. Based on this, in March 2008, the

“first working-level meeting on cooperation between Japan and Italy concerning the protection of cultural properties” was held. The two nations agreed to commence in FY 2008 cooperative efforts designed to maintain a balance between conservation/repair and the use of murals, as well as protecting cultural scenery and historic cities.

In FY 2017, Japan and Italy are promoting the joint project for cooperation in crisis evaluation of important architectural monuments and buildings against natural disasters.

## ► Overseas Exhibitions

### Overseas Exhibitions of Japanese Classical Art

International exchanges through cultural properties contribute to promoting cultural exchange and to deepening mutual understanding. Every year since 1951, the Agency for Cultural Affairs has held overseas exhibitions of Japanese classical art including National Treasures and Important Cultural Properties to introduce Japan’s superb cultural properties to other countries, to deepen understanding of Japanese history and culture, and to further international cultural exchange.



FY2016  
Overseas Exhibitions of Japanese Classical Art: “History of Japanese Art: Life and Faith” (Bangkok National Museum, Thailand)

## ► Regulating the Illicit Import, Export, and Transfer of Ownership of Cultural Properties

To prevent illegal transactions of cultural properties and protect every country’s cultural properties from illegal import or export, the Japanese government in 2002 ratified the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Since then, the Law on Controls on the Illicit Export and Import and other matters of Cultural Property has been implemented.

Among other things, this law establishes import restrictions of cultural property stolen from a foreign museum by designating it as a Specific Foreign Cultural Property, and a special extension to ten years of the time period during which a claim for recovery, based on indemnity payments stipulated in civil law, may be made by victims of theft of Specific Foreign Cultural Properties.

## ► Protection of Cultural Property in the Event of Armed Conflict

As a means to protect cultural property during a time of armed conflict, Japan concluded the Convention for the Protection of Cultural Property in the Event of Armed Conflict, and passed the Law on the Protection of Cultural Property in the Event of Armed the Conflict. Among other things, this law establishes import restrictions of cultural

property that has been removed from occupied areas by designating is as a Cultural Property from Occupied Areas. During armed conflict, the law penalized as acts of combat any incident in which cultural property is used for military purposes or is damaged.



# Promotion of the Ainu Culture

## ► National Ainu Museum

The Agency for Cultural Affairs is preparing the National Ainu Museum in the “Symbolic Space for Ethnic Harmony” to be built in Shiraoi Town, Hokkaido as a symbolic site of the Ainu. The Agency is promoting the Museum for wide understanding the Ainu history and culture, succession and new development of Ainu culture, and the creative hub of the Ainu culture.

In FY 2017, building designs for the buildings and displays of the National Ainu Museum started based on the “Basic Plan for the National Museum of Ainu Culture.” The construction has started in March 2018.

For the opening of the Museum in April 2020, construction of the buildings and displays and the preparation of operation are being promoted under the Basic Policy for development, management and operation of Symbolic Space for Ethnic Harmony (Cabinet Decision in Jun 2014 and partly revised in Jun 2017).



Image of the appearance of the National Ainu Museum (the image is showing an architectural plan in a design stage and the materials or colors of the image may be changed when it's constructed)

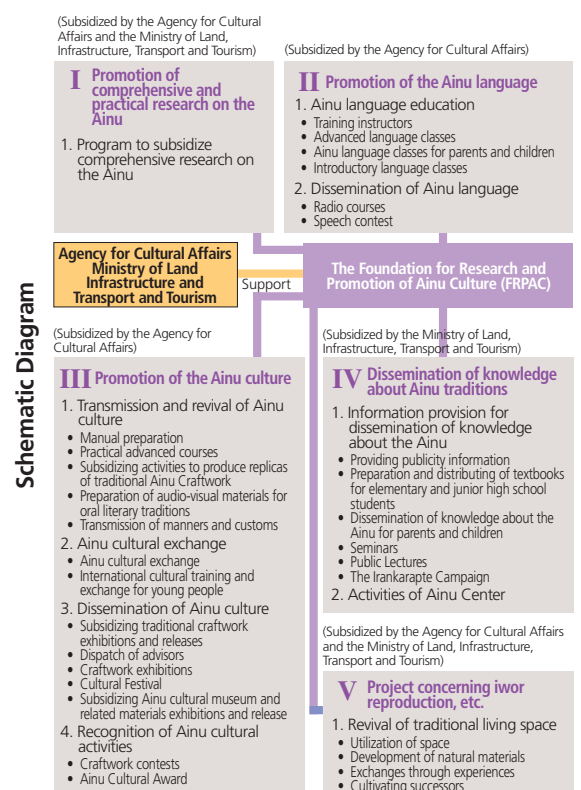


Image of permanent exhibition room (the image is showing an architectural plan in a design stage and the materials or colors of the image may be changed when it's constructed)

## ► Subsidized Projects for the Promotion of the Ainu Culture

In May of 1997, in view of the current state of the Ainu traditions and cultural properties that are a source of pride for the Ainu people, the Law for the Promotion of the Ainu Culture and for the Dissemination and Advocacy for the Traditions of the Ainu and the Ainu Culture was enacted. By advancing various policies to promote Ainu traditions and culture, the law aims to create a society that respects the ethnic pride of the Ainu and also contribute to the development of Japan's cultural diversity.

The Agency for Cultural Affairs strives to promote Ainu culture through programs carried out in accordance with this law by the Foundation for Research and Promotion of Ainu Culture, which include assistance for research regarding Ainu, promotion of the Ainu language, projects for transmitting and reproducing Ainu culture, cultural exchanges on Ainu culture, projects for disseminating Ainu culture, commendation of outstanding Ainu cultural activities, and the project for reproducing traditional Ainu living spaces (iwor).





# Religious Juridical Persons and Administration of Religious Affairs

Today, in Japan, there are many different religious entities varying in size, including large religious organizations such as denomination (kyoha, shuha or kyodan), shrines (jinja), temples (jiin) and churches, which engage in a diverse range of religious activities. Among these religious organizations, approximately 182,000 are incorporated as religious juridical persons based on the Religious Juridical Persons Act

The purpose of the “Religious Juridical Persons Act,” which stipulates the Religious Juridical Persons System, is to grant corporate status to religious organization, and to secure the basis for the management of properties

and organizations for freedom and autonomy in activities. The Religious Juridical Persons System by religious organization, on the basis of freedom of religion and principle of the separation of religion and government guaranteed by the Constitution, minimizes the involvement of the competent authority and gives religious juridical persons autonomy and independence in operation, to guarantee maximum freedom in the religious activities of religious juridical persons. However, the general system is constructed in a way that clarifies the responsibilities of religious juridical persons, with their public nature as an important element.

## Number of Religious Juridical Persons

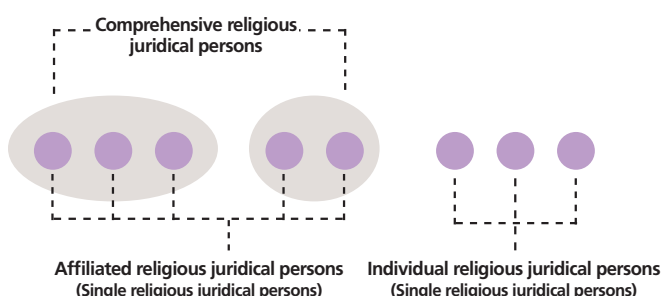
Jurisdiction	Category	Comprehensive religious juridical persons	Single religious juridical persons	Total
Minister of Education, Culture, Sports, Science and Technology	Shinto	124	95	219
	Buddhism	157	304	461
	Christianity	64	258	322
	Others	29	80	109
	<b>Subtotal</b>	<b>374</b>	<b>737</b>	<b>1,111</b>
Prefectural governors	Shinto	6	84,765	84,771
	Buddhism	11	76,864	76,875
	Christianity	7	4,432	4,439
	Others	1	14,300	14,301
	<b>Subtotal</b>	<b>25</b>	<b>180,361</b>	<b>180,386</b>
<b>Total</b>		<b>399</b>	<b>181,098</b>	<b>181,497</b>

As of Dec. 31, 2016

Note: Under the jurisdiction of the Minister of Education, Culture, Sports, Science and Technology: any religious juridical person whose precinct buildings are in multiple prefectures. Under the jurisdiction of a prefectural governor: any religious juridical person whose precinct buildings are in only a single prefecture.

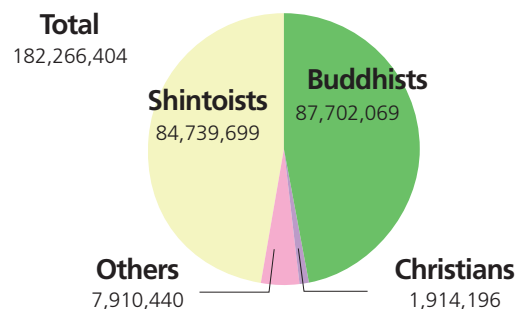
Source: Shukyo Nenkan (Religious Yearbook) 2017 by ACA

## Category of Religious Juridical Persons



## Number of Followers by Classification of Religion

As of Dec. 31, 2016



Note: \*Data collection methods for believers vary with the religious group.  
Source: Shukyo Nenkan (Religious Yearbook) 2017 by ACA

**Comprehensive religious juridical persons**  
Shinto denominations, Buddhist denominations, Christian denominations and others that encompass single religious juridical persons

**Single religious juridical persons**

Shrines (*jinja*), temples (*jiin*), churches, and other corporate religious entities having establishment for worship

• **Affiliated religious juridical persons**

A religious juridical person that is under the coverage of another religious juridical person

• **Individual religious juridical persons**

A religious juridical person that is not under the coverage of another religious juridical person



## ▶ Promotion of Management and Operation of Religious Juridical Persons

The Agency for Cultural Affairs conducts affairs stipulated in the Religious Juridical Person Act, such as certifying incorporation, alteration of the article of incorporation, merger and voluntary dissolution of religious juridical persons as the competent authority.

The Agency also gives guidance and advice to the prefectural administration for religious affairs, holding lectures for administrative officers in charge of religious affairs at the prefectural level, running practical seminars for religious juridical persons.

In addition, to review religious trends of Japan, the Agency each year has conducted the “Statistical Survey on Religious Juridical Persons” and published the results in the *Shukyo Nenkan (Religious Yearbook)* with the cooperation of religious juridical persons. Moreover, the Agency has worked on gathering materials related to religion and overseas surveys on religious situations.



*Shukyo Nenkan (Religious Yearbook)* and another publication

## ▶ Promotion of Measures on Inactive Religious Juridical Person

Among religious juridical persons there exist so-called inactive religious juridical persons, who have ceased activities for any reason after establishment. Inactive religious juridical persons may cause social problems, for example, if a third party buys out the corporate status of inactive religious juridical person, and abuses it for conducting business. Cases such as this could impair social trust in the religious juridical person system generally.

In this context, ACA and prefectures tackle such issues if inactive religious juridical persons can not be back in action through certification of amalgamation by absorption-type merger or voluntary dissolution, or if such measures are not feasible, by a petition for dissolution order to the court.



Meeting on countermeasures for inactive religious juridical persons

## ▶ The Religious Juridical Persons Council

To ensure the religious juridical persons' freedom of religion and duly consider their individual distinctive characteristics from a religious perspective, the Religious

Juridical Persons Council was established as an advisory organ of the Minister of Education, Culture, Sports, Science and Technology.



# Promoting Museums

## 1. Support for Art Museums and History Museums

### ► Projects to support the formation of cultural clusters with art galleries and history museums as the core

#### 1. Overview of the project

These projects aim to support initiatives that involve the dissemination of the charm of regional cultural properties, multilingual dissemination outside of Japan, the promotion of tourism and the facilitation of unique venues, thereby providing support for the broad and unified development of regional cultural resources to create cultural clusters centering on art galleries and history museums.

#### 2. Projects to be covered

##### 1) Projects to support the formation of regional clusters of art galleries and history museums

- (i) Collaborating with regional history and regional tangible and intangible cultural assets, regional human resource exchange
  - 1. Disseminating the charm of regional cultural properties
  - 2. Developing diverse activities using regional cultural properties
  - 3. Enhancing art galleries and museums' ability to disseminate information
  - 4. Training and securing specialized human

resources

- (ii) Collaborating with regional cultural facilities, etc.

- 1. Broad and unified implementation of plans through collaboration with regional cultural facilities
- 2. PR activities by art gallery and history museum clusters

- 2) Projects to support the creative activities of art galleries and history museums in collaboration with the region

Supporting the dissemination of regional culture, programs where children, students, working adults and everyone can participate, outreach activities in collaboration with school education as well as the creation of new functions.

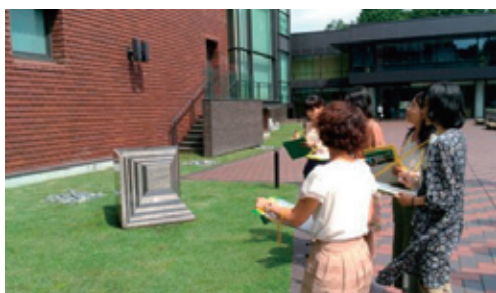
- 3) Support for the promotion of focused areas related to art museums and history museums

Support for initiatives to work on urgent and focused areas related to art museums and history museums among various issues concerning the promotion of culture and the arts in Japan

### ► Training Support Personnel for Art Museums and History Museums

Art museum and history museum activities need to be enriched in order to enhance specialist knowledge and technical skills of curators of public and private art museums and history museums. To this end, the Agency

for Cultural Affairs, in collaboration with national museums, holds various training sessions and courses of study (see page 37).



Scene from the group work of the 7<sup>th</sup> museum Educator Training

## 2. Indemnity System for Works of Art etc.

The Indemnity System for Works of Art indemnifies works of art temporarily borrowed from abroad for exhibitions when they are damaged.

This system was established in 2011, based on the Act on the Indemnification of Damage to Works of Art in Exhibitions established and enacted in the same year. Thirty exhibitions have been applied (as of April 1, 2018) and they include works of art from the Musée du Louvre (France) and the Museo del Prado (Spain). It is expected to relieve exhibition organizers of the burden of insurance expenses and to ensure that high quality exhibitions be held consistently all around the country.

The Act on the Facilitation of Disclosures of Foreign

Works of Art in Japan was enacted and came into effect in 2011. Specifying such measures as the ban on forcible execution concerning works of art from abroad, the Act includes provisions about development and improvement of museums and other national institutions. This Act enables works of art that were previously difficult to borrow due to the absence of guaranteed bans on forcible execution and other issues, to be borrowed and exhibited. Combined with the abovementioned governmental indemnification system, sixty-four exhibitions have been applied by April 1, 2018. This Act is expected to increase opportunities for people to experience the cultural diversity of the world.

## Main exhibitions where the Indemnity System for Works of Art has been applied in FY 2017

	Exhibition	Organizer(s)	Period
1	Alberto Giacometti: Collection Fondation Marguerite et Aimé Maeght	TOKYO: The National Art Center, Tokyo, Fondation Marguerite et Aimé Maeght, TBS, The Asahi Shimbun AICHI: Toyota Municipal Museum of Art, Fondation Marguerite et Aimé Maeght, CBC TELEVISION CO., LTD, The Chunichi Shimbun	TOKYO: The National Art Center, Tokyo -June 14 - September 4, 2017 AICHI: Toyota Municipal Museum of Art -October 14 - December 24, 2017
2	Van Gogh & Japan	HOKKAIDO: Hokkaido Museum of Modern Art, Hokkaido Shimbun, NHK Sapporo Broadcasting Station, NHK PlaNet Hokkaido TOKYO: Tokyo Metropolitan Art Museum (Tokyo Metropolitan Foundation for History and Culture), NHK, NHK Promotions Inc. KYOTO: The National Museum of Modern Art, Kyoto, NHK Kyoto Broadcasting Station, NHK PlanNet Kinki, The Kyoto Shimbun	HOKKAIDO: Hokkaido Museum of Modern Art -August 26 - October 15, 2017 TOKYO: Tokyo Metropolitan Art Museum -October 24, 2017 - January 8, 2018 KYOTO: The National Museum of Modern Art, Kyoto -January 20 - March 4, 2018
3	Hokusai and Japonisme	The National Museum of Western Art, The Yomiuri Shimbun, Nippon Television Network Corporation, BS Nippon Corporation	-21 October 2017 - 28 January, 2018
4	Impressionist Masterpieces from the E.G. Buehrle Collection, Zurich (Switzerland)	TOKYO: The National Art Center, Tokyo, The Tokyo Shimbun, NHK, NHK Promotions Inc. FUKUOKA: Kyushu National Museum, Fukuoka Prefecture, The Nishinippon Shimbun, NHK Fukuoka Broadcasting Station, NHK PlanNet Kyushu NAGOYA: Nagoya City Art Museum, The Chunichi Shimbun, NHK Nagoya Broadcasting Station, NHK PlanNet Chubu	TOKYO: The National Art Center, Tokyo -February 14 - May 7, 2018 FUKUOKA: Kyushu National Museum -May 19 - July 16, 2018 NAGOYA: Nagoya City Art Museum -July 28 - September 24, 2018
5	VELÁZQUEZ AND THE CELEBRATION OF PAINTING: THE GOLDEN AGE IN THE MUSEO DEL PRADO	The National Museum of Western Art, Museo Nacional del Prado, The Yomiuri Shimbun, Hyogo Prefectural Museum of Art	The National Museum of Western Art: -February 24 - May 27, 2018 Hyogo Prefectural Museum of Art: -June 13 - October 14, 2018

## Main exhibitions where the Act on the Facilitation of Disclosures of Foreign Works of Art in Japan has been applied in FY 2017

	Exhibition	Applicant(s) (exhibition organizers except applicants)	Period
1	KAIKEI -The Great Master of Buddhist Sculpture-	Nara National Museum	Nara National Museum: -April 8 - June 4, 2017
2	[Special Exhibition] Arcimboldo: Nature into Art	NHK Promotions Inc.	The National Museum of Western Art: -June 20 - September 24, 2017
3	Great Collectors: Masterpieces from the Museum of Fine Arts, Boston	The Asahi Shimbun	TOKYO: Tokyo Metropolitan Art Museum -July 20 - October 9, 2017 KOBE: Kobe City Museum: -October 28, 2017 - February 4, 2018 NAGOYA: Nagoya/Boston Museum of Fine Arts -February 18 - July 1, 2018
4	Van Gogh & Japan	Hokkaido Shimbun	HOKKAIDO: Hokkaido Museum of Modern Art -August 26 - October 15, 2017 TOKYO: Tokyo Metropolitan Art Museum -October 24, 2017 - January 8, 2018 KYOTO: The National Museum of Modern Art, Kyoto -January 20 - March 4, 2018
5	Hokusai and Japonisme	The Yomiuri Shimbun	The National Museum of Western Art: -21 October 2017 - 28 January, 2018
6	Hokusai: Beyond the Great Wave	Abeno Harukas Art Museum, Kintetsu Real Estate Co., Ltd	Abeno Harukas Art Museum -October 6 - November 19, 2017
7	Harunobu from the Museum of Fine Arts, Boston	Nikkei Inc.	Chiba City Museum of Art: -September 6 - October 23, 2017 The Nagoya/Boston Museum of Fine Arts: -November 3, 2017 - January 21, 2018 Abeno Harukas Art Museum: April 24 - June 24, 2018 Fukuoka City Museum: -July 7 - August 26, 2018
8	Celebrating a Decade in Roppongi Kano Motonobu: All Under Heaven Bowed to His Brush	Suntory of Museum of Art, Suntory Foundation for Arts	Suntory of Museum of Art: -September 16 - November 5, 2017
9	The E.G. Buehrle Collection, Zurich (Switzerland)	The Chunichi Shimbun Tokyo office	TOKYO: The National Art Center, Tokyo -February 14 - May 7, 2018 FUKUOKA: Kyushu National Museum -May 19 - July 16, 2018 NAGOYA: Nagoya City Art Museum -July 28 - September 24, 2018
10	The Empire of Imagination and Science of Rudolf II	Tokyu Bunkamura, Inc.	Fukuoka City Museum: -November 3 - December 24, 2017 Bunkamura, The Museum: -January 6 - March 11 Sagawa Art Museum: -March 21 - May 27



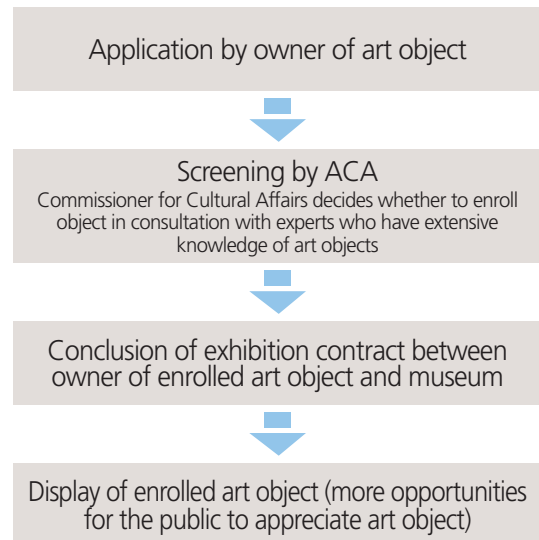
### 3. The System of Art Objects Enrollment

The growing interest in fine arts in recent years has led to an increasing number of museums and visitors to museums. Despite numerous outstanding works of art in Japan, such works are not all being fully utilized since they are not publicly exhibited in museums.

Considering the above situation, the system of enrollment for art objects has been utilized on the basis of the Law Concerning Public Display of Art in Museums (enforced in December 1998). This system aims to give the public more opportunities to appreciate outstanding art objects by enabling individual or corporate owners of outstanding art objects to have them enrolled by the Commissioner for Cultural Affairs for public display in museums. All of the 77 art objects (8,389 works) enrolled thus far are available for public viewing in museums.

Hopefully this system will encourage many valuable art objects to be extensively exhibited to the public in the future. (as of April 1, 2018)

#### <Process for Enrollment and Display of Art Objects>



#### <Merits of Enrollment of Art Objects>

- Enrolled art objects are safely and properly handled and conserved by specialists at the art museum, and are systematically exhibited to the public for five years or more
- Ownership rights to art objects are not transferred with enrollment
- For inheritance tax payment, it is simpler for enrolled art objects than unenrolled art objects (due to an exceptional provision of inheritance taxation)



"Norman Landscape"  
Showing at the Museum of Modern Art, Saitama  
Photo: Courtesy of Marunuma Art Park



(left panel)



(right panel)

Color on gold leaf background paper Scenes in and around Kyoto

(6-Panel Folding Screen)

Showing at the Tokyo National Museum

## 4. National Archives of Modern Architecture

### Aims

Internationally acclaimed, modern architecture in Japan is an important part of the culture and arts worldwide, but so far, efforts to pass on the academic, historical and artistic value to the next generation have been inadequate. In recent years, some of the sketches, drawings, models, documents and photographs of modern architecture were lost, damaged or deteriorated. Also, some architectural materials of famous architects are in danger of flowing out of the country.

Meanwhile, the Basic Policy on the Promotion of Culture and the Arts (3rd Basic Policy), endorsed by the Cabinet in February 2011, promotes collecting information about repositories of works and materials from potential fields with the aim of establishing an arts and culture archive in order to ensure that the arts and culture are passed on to the next generation. Promotion

of digital archives was described in the 4th Basic Plan which was decided by the Cabinet in May 2015.

In this context, the National Archives of Modern Architecture was established in November 2012 to collect, store, study and exhibit archives of Japanese modern architecture aiming to protect and pass forward these collections to the next generations as precious cultural resources. The National Archives of Modern Architecture works to preserve and organize the important architectural materials, and at the same time the Archives aims to provide “archives of modern Japanese architectural documents and materials” which is available for public use as intellectual resources. On November 1, 2017, the Archives was designated as the facility, so-called ‘facility possessing historical public records’ (Article 3 [i], Public Records and Archives Management Act).

### Past Exhibitions

#### FY2014

- National Archives of Modern Architecture, Agency for Cultural Affairs Annual Review Exhibition 2014 — Toward an Architectural Archives
- The Spirit of Architecture, Kiyonori KIKUTAKE in Architectural Archives

#### FY2015

- Le Corbusier and Japan With a Focus on the Three Apprentices who Built the National Museum of Western Art
- DISCONTINUOUS UNITY Architecture of YOSIZAKA Takamasa + Atelier U

#### FY2016

- The Development of Modern Architecture in Japan as Seen in Historical Documents
- Uniting Architecture and Society: The Approach of OTAKA Masato

#### FY2017

- Recent Acquisitions and Collection Highlights 2017
- Architecture on Paper: Architectural Drawings of Japan 1970s - 1990s



Architecture on Paper: Architectural Drawings of Japan 1970s - 1990s: October 31, 2017 – February 4, 2018



Processing of materials

### Access

4-6-15 Yushima, Bunkyo-ku, Tokyo, 113-8553, Japan  
TEL 03-3812-3401  
<http://nama.bunka.go.jp/>



# National Cultural Facilities

## ▶ Japan Arts Council

Aiming to improve the arts and other elements of culture in Japan, the Japan Arts Council (1) assists cultural and artistic activities, (2) preserves and promotes traditional performing arts of Japan, and (3) promotes and popularizes modern performing arts. The Council has established the National Theatre, the National Engei Hall, the National Noh Theatre, the National Bunraku

Theatre, the National Theatre Okinawa and the New National Theatre, Tokyo to function as theater facilities for the traditional and modern performing arts. At each of the venues, the Council operates integrated programs to present public performances, train artists and collect traditional and modern performing arts materials.

## National Theatre and National Engei Hall

<http://www.ntj.jac.go.jp/kokuritsu.html>  
<http://www.ntj.jac.go.jp/engei.html>

The National Theatre (Large Theatre, Small Theatre) opened in November 1966 and the National Engei Hall opened in March 1979.

Public performances of the traditional arts remain as close as possible to the classical traditions, and efforts are made to preserve appropriately and promote the arts in their correct form by the Japan Arts Council which manages the Theatre. The Council also conducts training programs for successors, research and collection of data on traditional performing arts.

The Traditional Performing Arts Information Centre at the site houses an exhibition area, a reading room and a lecture room.

### Performance Schedule in the FY 2018

Kabuki	5 productions	121 performances
Bunraku	4 productions	132 performances
Buyo (traditional dance)	3 productions	5 performances
Hogaku (traditional music)	3 productions	4 performances
Gagaku (court music)	2 productions	2 performances
Shomyo (Buddhist chant)	1 production	1 performance
Minzoku Geino (folk performing arts)	2 productions	4 performances
Performing arts of Ryukyu	1 production	1 performance
Special programme	5 productions	6 performances
Popular stage entertainment	56 productions	287 performances
Kabuki performance for beginners	2 productions	90 performances
Bunraku performance for beginners	1 production	24 performances

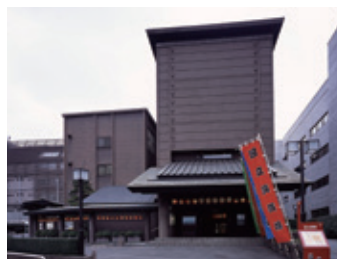
Large Theatre      1,610 seats  
 Small Theatre      590 seats  
 National Engei Hall      300 seats  
 Traditional Performing Arts Information Centre



4-1 Hayabusacho, Chiyoda-ku,  
 Tokyo 102-8656  
 Tel: +81-(0)3-3265-7411

5-min. walk from Hanzomon Station (Exit 1 Tokyo Metro Hanzomon Line)

8-min. walk from Nagatacho Station (Exit 4, Tokyo Metro Yurakucho, Hanzomon and Namboku Lines)





## National Noh Theatre

<http://www.ntj.jac.go.jp/nou.html>

The National Noh Theatre opened in September 1983. Aiming at dissemination of Noh and getting a new spectrum of people as audiences, the Theatre presents performing arts of Noh and Kyogen. It also conducts training programs for successors, research and collection of data on traditional performing arts.

### Performance Schedule in the FY 2017

Regular performance	18 productions	18 performances
Dissemination performance	10 productions	10 performances
Special programme	21 productions	21 performances
Noh performance for beginners	2 productions	11 performances

Noh stage 627 seats



4-18-1 Sendagaya,  
Shibuya-ku,  
Tokyo 151-0051  
Tel: +81-(0)3-3423-1331

5-min. walk from Sendagaya Station (JR Chuo-Sobu Line)  
5-min. walk from Kokuritsu-Kyogijo Station, Exit A4 (Toei Oedo Line)  
7-min. walk from Kita-sando Station, Exit 1 (Fukutoshin Line)



## National Bunraku Theatre

<http://www.ntj.jac.go.jp/bunraku.html>

The National Bunraku Theatre opened in March 1984. Mainly Bunraku is staged. The Theatre performance aims to preserve and pass down mainly Bunraku and other performing arts in the Kamigata area around present-day Osaka to the next generation. It also conducts training programs for successors, research and collection of data on traditional performing arts.

### Performance Schedule in the FY 2017

Bunraku	4 productions	188 performances
Buyo (traditional dance)	1 production	2 performances
Hogaku (traditional music)	1 production	1 performance
Special programme	2 production	3 performance
Popular stage entertainment	8 productions	27 performances
Bunraku performance for beginners	1 production	28 performances

Bunraku Theatre 753 seats  
Small Hall 159 seats



1-12-10 Nippombashi,  
Chuo-ku, Osaka-shi,  
Osaka 542-0073  
Tel: +81-(0)6-6212-2531

1-min. walk from Nippombashi Station, Exit 7 (Osaka Metro Sakaisuji, Sennichimae and Kintetsu Lines)





## National Theatre Okinawa

<http://www.nt-okinawa.or.jp/>

The National Theatre Okinawa opened in January 2004. It aims to become the base of exchange with the Asia-Pacific region through traditional culture. It shows the traditional performing arts of Okinawa such as Kumiodori, conducts training programs for successors, research and collection of data on traditional performing arts.

### Performance Schedule in the FY 2017

Regular performance	15 productions	17 performances
Special programme	9 productions	11 performances
Research performance	1 production	1 performance
Dissemination performance	3 productions	3 performances
Kumi Odori, Ryukyuan Dance, Okinawan Drama performance for beginners	2 productions	10 performances

Large Theatre 632 seats  
Small Theatre 255 seats



4-14-1 Jitchaku,  
Urasoe-shi, Okinawa  
901-2122  
Tel: +81-(0)98-871-3311

By bus: 10-min. walk from  
Jitchaku bus stop  
1-min. walk from  
Kokuritsugekijo Okinawa (Yui no machi)  
By taxi: 20 min. from Naha Airport



## New National Theatre, Tokyo

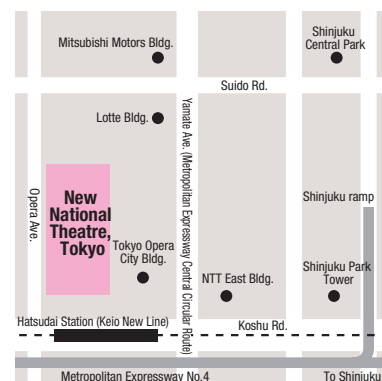
<http://www.nntt.jac.go.jp/>

The New National Theatre, Tokyo, opened in October 1997. It aims to disseminate modern performing arts, such as opera, ballet, dance, and drama. It also conducts training programs for artists, research and collection of data on modern performing arts. The Stage Set & Design Centre conserves and maintains the stage installations, and preserves and exhibits the selected items for modern performing arts.

### Performance Schedule in the FY 2017

Opera	9 productions	46 performances
Ballet	6 productions	37 performances
Dance	4 productions	16 performances
Drama	8 productions	162 performances
Opera for beginners	1 production	6 performances
Ballet for beginners	1 production	8 performances

Opera House 1,814 seats  
Playhouse 1,038 seats  
The Pit 468 seats  
Stage Set & Design Centre



1-1-1 Honmachi,  
Shibuya-ku,  
Tokyo 151-0071  
Tel: +81-(0)3-5351-3011

1-min. walk from the central exit of Hatsudai Station (Keio New Line, which shares tracks with the Toei-Shinjuku Line) By car: Parking is available for about 860 cars at the intersection of Yamate Ave. and Koshu Rd, near the Shinjuku or Hatsudai Exit ramp of the Metropolitan Expressway No.4, Nakano-chojabashi Exit of Metropolitan Expressway Central Circular Route



Stage Set & Design Centre  
1-1044, Toyosatodai, Choshi-shi,  
Chiba 288-0874  
Tel: +81-(0)479-30-1048

## ► National Museum of Art

Independent Administrative Institution National Museum of Art is tasked with implementing diverse activities that suit the range of people's curiosity and interests and changes in situations related to contemporary art, with an objective of creating and developing the arts and culture. For this purpose, the five museums—National Museum of Modern Art, Tokyo; National Museum of Modern Art, Kyoto; National Museum of Western Art; National Museum of Art, Osaka; and National Art Center, Tokyo—collaborate and cooperate in collecting and exhibiting

works of art, art education activities, and research activities, while making use of their respective unique characteristics. At the same time, these museums serve as the basis for promoting the arts in Japan, implementing measures such as exchanges with overseas museums and artists and offering advice to public and private art museums.

In April 2018, National Film Archive of Japan was newly established as a national institution specializing in film.

### National Museum of Modern Art, Tokyo

<http://www.momat.go.jp/>

The National Museum of Modern Art, Tokyo opened in 1952 as the first national museum of fine arts. It collects, houses, exhibits, and conducts research on works of modern and contemporary art, film, and other relevant materials.

In addition to the Art Museum, the Crafts Gallery (opened in 1977) has been established within the museum.

#### (Art Museum and Crafts Gallery)

Hours:	10:00-17:00 (last admission: 16:30)
Extended hours:	10:00-20:00 (last admission: 19:30)
	Extended hours apply only to the Art Museum on every Fridays and Saturdays
Closed:	Every Monday (or the following day if a national holiday falls on a Monday)
	During exhibition preparation periods
	New Year's period
Number of visitors:	611,000 (as of FY 2017)
Collection:	Japanese and Western paintings..... 2,317 works
	Watercolors, drawings and prints..... 7,281 works
	Sculptures..... 487 works
	Photographs..... 2,761 works
	Craft works (including designs)..... 3,923 works
	Others..... 847 works
	Total..... 17,616 works
	(Including deposits, as of the end of FY 2017)

**Art Museum**  
3-1 Kitanomaru-Koen,  
Chiyoda Ward, Tokyo  
102- 8322  
Tel: +81-(0)3-3214-2561  
**Crafts Gallery**  
1-1 Kitanomaru-Koen  
Chiyoda Ward, Tokyo  
102-0091  
Tel: +81-(0)3-3211-7781

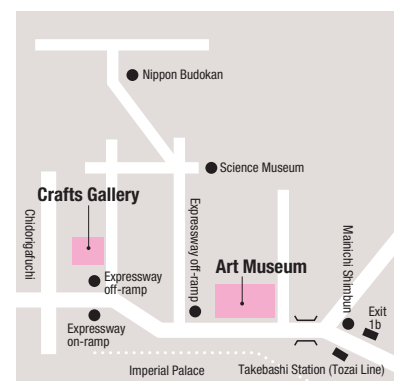
3-min. walk from Exit 1b of  
Takebashi Station (Tokyo Metro  
Tozai Line), and 8-min. walk to  
the Crafts Gallery.



Art Museum



Crafts Gallery



## National Museum of Modern Art, Kyoto

<http://www.momak.go.jp/>

Established in 1963 as the Kyoto Annex Museum of the National Museum of Modern Art, Tokyo, this museum became independent in 1967 and was renamed the National Museum of Modern Art, Kyoto.

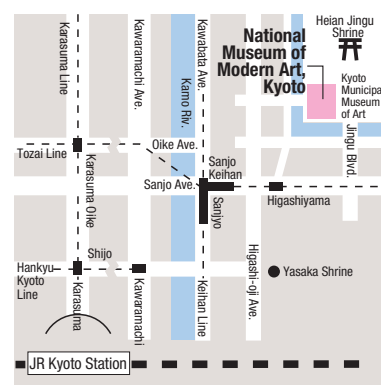
The museum collects, houses, exhibits, and researches artworks and other materials related to modern and contemporary art of western Japan centering on Kansai region.

Hours:	9:30-17:00 (last admission: 16:30)
Extended Hours:	9:30-20:00 (last admission: 19:30) Every Fridays and Saturdays
Closed:	Every Monday (or the following day if a national holiday falls on a Monday), During exhibition preparation periods New Year's period
Number of visitors:	532,000 (as of FY 2017)
Collection:	Japanese and Western paintings ..... 2,146 works Watercolors, drawings and prints ..... 4,527 works Sculptures ..... 108 works Photographs ..... 1,984 works Craftworks (including designs) ..... 3,062 works Others ..... 1,540 works Total ..... 13,367 works (Including deposits, as of the end of FY 2017)



26-1, Okazaki  
Enshojicho, Sakyo  
Ward, Kyoto  
606-8344 (Within  
Okazaki Park)  
Tel: +81-(0)75-761-4111

10-min. walk from Higashiyama  
Station, Kyoto Municipal Subway  
Tozai Line



## National Film Archive of Japan

<http://www.nfaj.go.jp/>

The Film Library of the National Museum of Modern Art, established in 1952, became the Film Center of the National Museum of Modern Art, Tokyo in 1969.

In April 2018, the Center became independent and opened as Japan's only national institution specializing in film. The Archive collects, screens (exhibits) and researches movie films (including film-related materials).

Screenings:	Nagase Memorial Theatre OZU and B1 Theatre Shown 2-3 times a day for each program Check the film schedule, leaflets and the website for details
Hours:	Exhibition Gallery: 11:00-18:30, Tuesday to Sunday (last admission 18:00)
Closed:	Every Monday; preparatory period for screenings and exhibition; New Year's period
Number of visitors:	94,000 (as of FY 2017)
In storage:	88,405 films (Including deposits, as of the end of FY 2017)

3-7-6, Kyobashi, Chuo  
Ward, Tokyo 104-0031  
Tel: +81-(0)3-3561-0823

Sagamihara Annex  
3-1-4, Takane, Chuo  
Ward, Sagamihara,  
Kanagawa 252-0221  
Tel: +81-(0)42-758-0128

1-min. walk from Kyobashi  
Station Exit1 (Tokyo Metro  
Ginza Line)  
1-min. walk from Takaracho  
Station Exit A4 (Toei-Asakusa  
Line)  
5-min. walk from Ginza 1 chome  
station Exit 7 (Tokyo Metro  
Yurakucho Line)  
10-min. walk from Tokyo  
Station, Yaesu-Minami Exit



National Film Center (main building in  
Kyobashi, Tokyo)





## National Museum of Western Art

<http://www.nmwa.go.jp/>

This museum was established in April of 1959, upon the occasion of the return of the Matsukata Collection to Japan, and its main building opened two months later in June. The facilities have since been expanded by the addition of a new wing in May of 1979 and special exhibition wing in December of 1997.

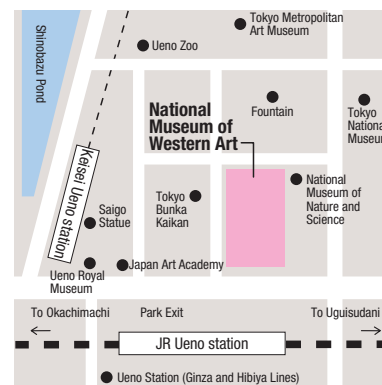
This museum was designed by Le Corbusier. In July 17, 2016, the UNESCO World Heritage Committee inscribed "The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement," including the National Museum of Western Art in Japan, on the World Heritage List.

Hours:	9:30-17:30 (last admission: 17:00)
Extended Hours:	Every Fridays and Saturdays 9:30-20:00 (last admission: 19:30)
Closed:	Every Monday (or the following day if a national holiday falls on a Monday) During exhibition preparation periods New Year's period
Number of visitors:	1,528,000 (as of FY 2017)
Collection:	Western paintings ..... 501 works Watercolors, drawings and prints ..... 4,428 works Sculptures ..... 104 works Craft works (including designs) ..... 821 works Others ..... 325 works Total ..... 6,179 works (Including deposits, as of the end of FY 2017)



7-7 Ueno-Koen, Taito Ward, Tokyo 110-0007  
Tel: +81-(0)3-3828-5131

1-min. walk from JR Ueno Station  
7-min. walk from Keisei Ueno Station  
8-min. walk from Ueno Station (Tokyo Metro Ginza and Hibiya Lines)



## National Museum of Art, Osaka

<http://www.nmao.go.jp/>

Founded in 1977, the National Museum of Art, Osaka, utilizes the building and facilities of the Expo Museum of Fine Arts built for the 1970 World Exposition. It moved to Nakanoshima, the central district of Osaka, in November, 2004. This museum collects, houses, exhibits, and researches work of arts and related materials (mainly after 1945) that are necessary for making clear the relations between the development of fine arts in Japan and the rest of the world.

Hours:	10:00-17:00 (last admission: 16:30)
Extended hours:	10:00-20:00 (last admission: 19:30) Every Fridays and Saturdays
Closed:	Every Monday (or the following day if a national holiday falls on a Monday) During exhibition preparation periods New Year's period
Number of visitors:	512,000 (as of FY 2017)
Collection:	Japanese and Western paintings ..... 813 works Watercolors, drawings and prints ..... 3,392 works Sculptures ..... 416 works Photographs ..... 827 works Craft works (including designs) ..... 1,407 works Others ..... 1,197 works Total ..... 8,052 works (Including deposits, as of the end of FY 2017)



4-2-55, Nakanoshima, Kita Ward, Osaka 530-0005  
Tel: +81-(0)6-6447-4680

5-min. walk from Watanabebashi Station (Keihan Nakanoshima Line)  
10-min. walk from Higobashi Station (Osaka Metro Yotsubashi Subway Line)  
15-min. walk from Yodoyabashi Station (Osaka Metro Midosuji Subway Line or Keihan Main Line)





## National Art Center, Tokyo

<http://www.nact.jp/>

The National Art Center, Tokyo was opened to the public in January 2007 as the fifth national art institution. Instead of maintaining a permanent collection, the Center makes full use of its exhibition space of 14,000 m<sup>2</sup>, which is among the largest in Japan, to serve as a venue for the exhibition by artist associations with a national membership base, for exhibitions organized by the Center itself that highlight the latest trends in art, and for exhibitions co-organized with mass media companies and other art institutions. In addition, the Center collects information and materials related to art, primarily exhibition catalogs, and makes them accessible to the public. Through its educational programs, the Center also promotes outreach activities for a wide range of audiences.

Hours: (For exhibitions organized by the Center)  
10:00-18:00 (last admission: 17:30)  
10:00-20:00 on Fridays during the exhibition period (last admission: 19:30)

(For Artist associations' exhibitions)  
10:00-18:00 (different depending on associations)

Closed: Every Tuesday (or the following day if a national holiday falls on a Tuesday)

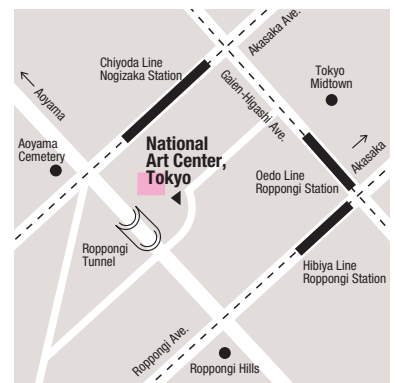
Facility maintenance and New Year's period

Number of visitors: 1,631,000 (FY 2017)



7-22-2 Roppongi,  
Minato Ward, Tokyo  
106-8558  
Tel: +81-(0)3-6812-9900

Directly linked to Nogizaka Station, Exit 6 (Tokyo Metro Chiyoda Line)  
5-min. walk from Roppongi Station, Exit 4a (Tokyo Metro Hibiya Line)  
4-min. walk from Roppongi Station, Exit 7 (Toei Oedo Subway Line)



## Examples of initiatives by national art galleries and museums

### Multilingualism

In recent years, there has been an increase in foreign visitors. We are promoting multilingualism, the aim being for all national art galleries and museums to provide notices, commentaries and audio guides in the four languages of Japanese, English, Chinese and Korean.

Moreover, the National Museum of Western Art also lends out "architecture audio guides" (four languages) that introduce the main building, which is registered as a world cultural heritage.

### Night openings

In an effort to welcome more visitors, national art galleries and museums started to extend opening hours to 8 p.m. on every Friday and Saturday in April 2017. In particular, the Tokyo National Museum is open until 9 p.m. on Fridays and Saturdays. The galleries and museums also organize participatory events and experience during the night hours, such as concerts and outdoor cinema.



Architecture audio guide (National Museum of Western Art)



"Kyuuhaku at Night" night opening (Kyushu National Museum)

## ► National Institutes for Cultural Heritage (National Museums, National Research Institutes for Cultural Properties and International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region)

The National Institutes for Cultural Heritage (NICH) was established in April 2007, by integrating an independent administrative institution comprising Tokyo National Museum, Kyoto National Museum, Nara National Museum and Kyushu National Museum, together with another comprising Tokyo National Research Institute for Cultural Properties and Nara National Research Institute for Cultural Properties. Furthermore, in October 2011, NICH established the International Research Centre for

Intangible Cultural Heritage in the Asia-Pacific Region as its seventh institution.

The mission of the National Institutes for Cultural Heritage is to conserve and utilize cultural properties, which are invaluable assets for the people of Japan. The institutions have conducted research and investigations related to cultural properties, collected, preserved and managed tangible cultural properties, and planned and held exhibitions.

### Tokyo National Museum

<http://www.tnm.jp/>

This museum was established in 1872 and has the longest history among museums in Japan. It was established following an exposition held at the Confucian temple named Yushima Seido in Yushima, Tokyo. Named the Imperial Museum in 1889, it was renamed the Tokyo National Museum in 1952.

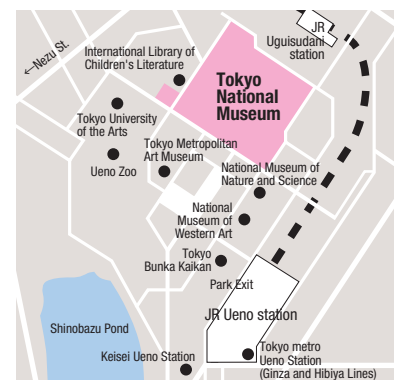
As Japan's most comprehensive national museum focusing on the humanities, the Tokyo National Museum collects, preserves, and holds public exhibitions of artworks, archaeological artifacts, and other tangible cultural properties of the Oriental regions. The Museum aims to promote the preservation and utilization of such valuable cultural properties to be shared by the nation through efforts to conduct associated research, training, and public education programs.



Hours:	9:30-17:00 (last admission: 16:30)
Extended hours:	9:30-21:00 (last admission: 20:30; every Fridays and Saturdays) 9:30-18:00 (last admission: 17:30; only on Sundays, and national holidays from April to September)
	*Please note that the opening hours or the days closed may be changed for special exhibitions or some other events.
Closed:	Mondays (if a Monday is a national or other holiday, the museum opens that Monday and closes on the following weekday), New Year period (Dec. 26, 2018-Jan. 1, 2019) *Some of the facilities may be closed for improvements of exhibition environment. *Second floor of the main building will be closed from December 10, 2018 to January 1, 2019
Number of visitors:	2,570,000 (as of FY 2017)
Collection:	Paintings ..... 12,517 works
(with works on Long-term Loan to the Museum)	Calligraphy ..... 4,003 works
	Sculptures ..... 2,190 works
	Archaeological objects ..... 35,208 articles
	Applied art objects ..... 36,838 works
	Others ..... 29,802 works
	Total ..... 120,558 works
	(As of the end of FY 2017)

13-9 Ueno Park, Taito-ku, Tokyo, 110-8712  
Tel: +81-(0)3-3822-1111

10 min. walk from JR Ueno Station,  
10 min. walk from JR Uguisudani Station,  
15 min. walk from Keisei Ueno Station, and 15 min. walk from Ueno Station on the Tokyo Metro Ginza and Hibiya Lines, and Tokyo Metro Nezu Station.



## Kyoto National Museum

<http://www.kyohaku.go.jp/>

Kyoto National Museum opened in 1897 as the Kyoto Imperial Museum, after a decision was made in 1889 to establish an imperial museum in Kyoto. It was donated to the city to commemorate the marriage of the Crown Prince and renamed the Imperial Gift Museum of Kyoto in 1924. In 1952, the jurisdiction of the museum was returned to the national government, and it was given its current name.

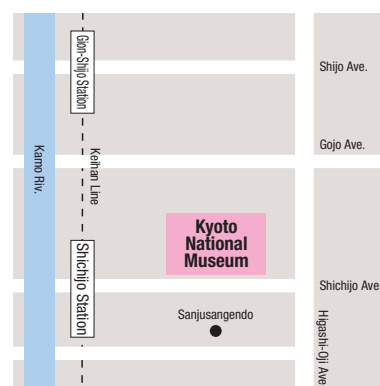
Kyoto National Museum collects, preserves, and exhibits works of art and historical artifacts from temples and shrines in the Kyoto area, focusing primarily on objects made in the early capital from the Heian to Edo periods. It also conducts research related to its collection, exhibitions, and management. The Conservation Center for Cultural Properties on the museum grounds was established for the restoration, conservation, and replication of National Treasures and Important Cultural Properties.

Hours:	9:30-17:00 (last admission: 16:30)
Extended hours:	During special exhibitions, 9:30-18:00 (last admission: 17:30) Fridays and Saturdays 9:30-20:00 (last admission: 19:30) *During Thematic Exhibition from July to September, 9:30-21:00, last admission: 20:30
Closed:	Mondays (open if Monday is a national holiday, and then closed on Tuesday), New Year's period (Dec. 25, 2018 -Jan. 1, 2019), April 6, September 28 and January 29. During installation periods before and after special exhibitions, the Thematic Exhibition is closed.
Number of visitors:	941,000 (As of FY 2017)
Collection:	Paintings ..... 4,330 works
(with works on Long-term Loan to the Museum)	Calligraphy, manuscripts, and historical documents.... 2,245 works
	Sculptures ..... 409 works
	Archaeological artifacts ..... 1,115 works
	Decorative and applied arts ..... 5,728 works
	Others ..... 385 works
	Total ..... 14,212 works
	(As of the end of FY 2017)



527 Chaya-cho,  
Higashiyama-ku, Kyoto  
City, Kyoto 605-0931  
Tel: +81-(0)75-541-1151

7-min. walk east from Shichijo Station (Keihan Railway)  
1-min. walk from "Hakubutsukan Sanjusangendo-mae" bus stop of the 206 or 208 bus that leaves the D2 bus stop in front of Kyoto station (JR or Kintetsu Line)



## Nara National Museum

<http://www.narahaku.go.jp/>

After the decision to establish an imperial museum in Nara in 1889, the Nara Imperial Museum opened in 1895. It adopted its present name of Nara National Museum in 1952.

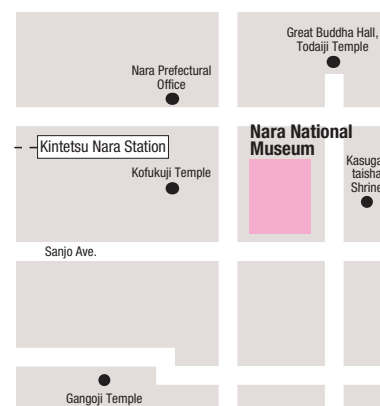
Nara National Museum collects, preserves, maintains, and exhibits cultural properties focusing on Buddhist art, and the museum also researches the cultural properties. It has an attached facility where cultural properties are restored, preserved and managed. In addition to the Exhibition from the Permanent Collection of Buddhist art, the museum holds Special Exhibitions, the Exhibition of Shoso-in Treasures, Feature Exhibition, and other exhibitions.

Hours:	9:30 -17:00 (last admission: 16:30) The museum is open late until 20:00 on Fridays, and Saturdays (last admission: 19:30), except December 28 and 29. *Please note that the opening hours may be changed for special exhibitions or some other events.
Closed:	Mondays (When Monday falls on a national holiday, the museum is closed on the following Tuesday. The museum remains open during consecutive holidays and is closed the day after the holidays.), Jan. 1.
Number of visitors:	549,000 (As of FY 2017)
Collection:	Paintings ..... 856 works
(with works on Long-term Loan to the Museum)	Writings, manuscripts and historical documents..... 498 works
	Sculptures ..... 568 works
	Archaeological works ..... 970 articles
	Decorative arts ..... 857 works
	Others ..... 106 works
	Total ..... 3,855 works
	(As of the end of FY 2017)



50 Noborioji-cho, Nara  
City, Nara 630-8213  
Tel: +81-(0)742-22-7771

15-min. walk from Kintetsu Nara Station  
1-min. walk from "Himuro jinja / Kokuritsu Hakubutsukan" bus stop of the Nara Kotsu City Loop Bus "Shinai junkan Sotomawari"





## Kyushu National Museum

<http://www.kyuhaku.jp/>

In October 2005, Kyushu National Museum became the first national museum to open in about a century. As the importance of Asia has grown in international society, the museum was established with a new concept of understanding how Japanese culture was formed from the perspective of Asian history, to deepen mutual understanding between Japan and other Asian countries. Since its opening, the Museum has welcomed many people. The Museum celebrated its 10th Anniversary in October, 2015. As a national museum befitting the 21st century, Kyushu National Museum intends to continue its activities in museum science, education, promotion, and improvement by collecting and exhibiting works of art and historical and archaeological artifacts. It continues as a "Living Museum" open to international and regional society.

Hours	Sundays, from Tuesdays to Thursdays: 9:30-17:00 (last admission: 16:30)
	Fridays and Saturdays: 9:30-20:00 (last admission: 19:30)
Closed:	Mondays (if a Monday is a national holiday, the museum opens that Monday and closes on the following Tuesday), year-end period
Number of visitors:	668,000 (as of FY 2017)
Collection:	Paintings ..... 276 works
(with works on Long-term Loan to the Museum)	Writings, manuscripts and historical documents... 141 works
	Sculptures ..... 30 works
	Archeological items ..... 198 works
	Craft works ..... 948 works
	Others ..... 219 works
	Total ..... 1,812 works
	(As of the end of FY 2017)



4-7-2 Ishizaka, Dazaifu City,  
Fukuoka 818-0118  
Tel: +81-(0)92-918-2807

**By car:** [By Kyushu Expressway] From Dazaifu Interchange or Chikushino Interchange, via Takao intersection (approx. 20 min.)  
[By Fukuoka Urban Expressway] From Mizuki exit, via Takao intersection (approx. 20 min.)  
[By taxi] From JR Futsukaichi Station (approx. 15 min.) or from Fukuoka Airport (approx. 30 min.)

**By train:** [Nishitetsu] From Nishitetsu Fukuoka (Tenjin) Station, take the Nishitetsu Tenjin-Omuta line, (16 min. by limited express or 19 min. by express), change trains to Nishitetsu Dazaifu Line at Futsukaichi Station then get off at Nishitetsu Dazaifu Station (5 min.) and walk (approx. 10 min.)

\* No extra charge for both limited express and express  
[JR] From JR Hakata Station, take the JR Kagoshima Main Line to Futsukaichi Station (15 min.) then walk (12 min.) or take the bus (6 min.) to Nishitetsu Futsukaichi Station, take the Dazaifu Line from Nishitetsu Futsukaichi Station

**By bus:** Get on a Nishitetsu bus bound for Dazaifu Station from No. 11 platform at the Hakata Bus Terminal, get off at Nishitetsu Dazaifu Station bus stop (approx. 40 min.), and walk (approx. 10 min.)

**From airport:** Take a taxi from Fukuoka Airport (approx. 30 min.).

Alternatively, take the subway from Fukuoka-kuko (Airport) Station and change to the Nishitetsu Line at Fukuoka (Tenjin) Station, proceeding as indicated above for the Nishitetsu Line.

Get on a Nishitetsu bus bound for Dazaifu at the Fukuoka Airport International Terminal and get off at Nishitetsu Dazaifu Station bus stop (approx. 25 min.), and walk (approx. 10 min.)



## Tokyo National Research Institute for Cultural Properties

<http://www.tobunken.go.jp/>

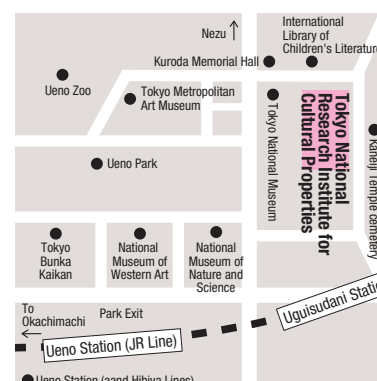
The Institute is engaged in surveys and research primarily on tangible and intangible cultural properties, ranging from basic surveys to research utilizing methods based on advanced science and technologies. While publishing and utilizing the results of such research, it serves as a hub for Japan's international cooperation in preservation and restoration of cultural properties.



Scene from inspecting the mural paintings of Kitora Tumulus

13-43 Ueno Park, Taito-ku, Tokyo 110-8713  
Tel: +81-(0)3-3823-2241

10-min. walk from Uguisudani Station (JR Line), 15-min. walk from Ueno Station (JR Line), 20-min. walk from Ueno Station (Ginza or Hibiya Line), 20-min. walk from Keisei-Ueno Station (Keisei Line), 20-min. walk from Nezu Station (Chiyoda Line)





## Nara National Research Institute for Cultural Properties

<https://www.nabunken.go.jp/>

The Institute is engaged in comprehensive studies on valuable cultural properties. It conducts surveys and research on individual cultural properties such as architectural structures and historical documents, including archaeological investigations at the Nara and the Asuka-Fujiwara Palace Sites, as well as research, exhibitions, and activities for raising public awareness regarding the preservation of Asuka.



Field briefing at the excavation site of the Toin (Teien Garden) district

Temporary office (until the end of September 2018)  
297-1 Saki-cho, Nara City, Nara 630-8577

New office (from October 2018)  
2-9-1 Nijo-cho, Nara City, Nara 630-8577

10-min. walk from Yamato-Saidaiji Station (Kintetsu Line)



## International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region

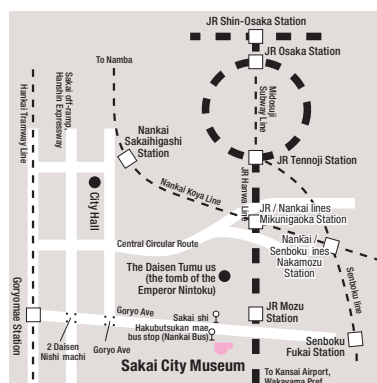
<https://www.irci.jp/>

The Centre was established as a Category 2 Centre of UNESCO (an institution that serves to contribute to the achievement of UNESCO's strategic objectives.) under the agreement between the Government of Japan and UNESCO to enhance the safeguarding of intangible cultural heritage through instigating and coordinating research in the Asia-Pacific region.



Sakai City Museum, 2  
Cho, Mozusekiun-cho,  
Sakai-ku, Sakai City,  
Osaka 590-0802  
Tel: +81-(0)72-275-8050

6-min. walk from Mozu Station  
(JR Hanwa Line),  
4-min. walk from Sakai-shi  
Hakubutsukan-mae bus stop  
(Nankai Bus)





# Agency for Cultural Affairs' Actions After the Great East Japan Earthquake and the 2016 Kumamoto Earthquake

## 1. Supporting Reconstruction Through Art and Culture

### ▶ Damage of cultural facilities and restoration efforts

The Agency for Cultural Affairs has been informed that the Great East Japan Earthquake reportedly caused 278 and Kumamoto Earthquake 32 public cultural facilities to suffer from ceiling falls or breakage, breakage or destruction of lighting apparatuses and cracks in walls and floors.

Through a subsidy for the restoration of disaster-

affected public social education facilities, the Agency for Cultural Affairs has provided the affected public cultural facilities with governmental subsidies for restoration. In FY 2018, the Agency remains focused on restoration of public cultural facilities that should serve as hubs for culture and art in the affected areas.

### ▶ Restoration efforts through art and culture

#### (1) Program for sending artists to schools and evacuation centers (Dispatch Program)

Since FY 2011, the Agency for Cultural Affairs undertook

a program for sending artists to schools and evacuation centers in affected areas. This program continues in FY 2018, pursuing an environment for children in the affected areas to grow up healthily through contact with art and culture.

## 2. Actions for Cultural Properties

### < Actions after the Great East Japan Earthquake >

#### ▶ Damage Caused to Cultural Properties

The Great East Japan Earthquake on March 11, 2011 damaged numerous cultural properties. 744 cultural properties, including nationally designated ones, were reported as damaged. Damaged cultural properties include almost all types of tangible and intangible cultural properties.

Since immediately after the earthquake, the Agency for Cultural Affairs has taken actions, through prefectural governments. For example, the ACA gave necessary policies to facilitate restoration and reconstruction, such as a moratorium on legal obligations during an emergency, flexible application of excavation and research of buried

cultural properties in the context of the reconstruction project, and actions taken in response to the emergency crisis level on cultural properties and buildings.

In cooperation with relevant local municipalities, the ACA sent Senior Cultural Property Specialists when necessary in an effort to remain updated on the status of damage. Since the damaged properties were too numerous and spread across a wide area, the ACA needed to ask related organizations for urgent cooperation in field research and preservation, and the system for mobilizing numerous/multiple specialists needed to be organized.

## ► Efforts for Restoration and Reconstruction

### 1. Actions for Cultural Properties

On the occasion of the Great East Japan Earthquake in 2011, the Agency for Cultural Affairs launched the Rescue Program for Cultural Properties Damaged in the Great East Japan Earthquake (the Cultural Property Rescue Program) at an early stage, and set up the secretariat of the Rescue Committee for Disaster-Affected Cultural Properties (the Rescue Committee) at the National Research Institute for Cultural Properties, Tokyo to urgently preserve damaged cultural properties and to prevent the destruction and ultimate loss of important cultural properties incidental to the demolition of damaged buildings. The Committee Rescue undertook activities for two fiscal years until March 2013 under the program.

As of FY2012, cultural properties will undergo stabilizing treatments such as sludge removal and desalting before returning to their owners under the Program to Revitalize Disaster-Affected Museums, which assists for repairing, organizing, archiving and other treatments of museum materials damaged in the disaster, to guarantee places for storage, and to assist with other reconstruction projects.

Where buildings are concerned, ACA past support structures have provided technical support aimed at recovery and to carry out emergency measures according to requests from owners etc., as well as to survey the damage situation. Operations for Retrieval and Recovery from the Great East Japan Earthquake (Dispatch Conservators for Historic Monuments) was set up in

cooperation with the Architectural Institute of Japan, the Japan Institute of Architects and other related organizations to provide continuous support. About 600 inspectors have been dispatched to 217 municipalities in 11 prefectures to survey approximately 4,500 buildings.

Furthermore, the Agency has supported other restoration activities.

### 2. Project to Support Excavation of Buried Cultural Properties in the Disaster Areas

Where buried cultural properties are concerned, with the cooperation of local governments, experts in buried cultural properties have been dispatched to the disaster areas since FY 2012 to handle excavation surveys of buried cultural properties before full-scale reconstruction work in the disaster areas (Iwate, Miyagi and Fukushima Prefectures) is carried out in a desirable manner.

The dispatch of experts to Iwate and Miyagi Prefectures ended in FY2016 with the conclusion of the reconstruction work, but there are many municipalities in Fukushima Prefecture where full-scale reconstruction is yet to commence due to the effects of the Fukushima Daiichi nuclear accident. As such, we will continue to provide human-resource support to Fukushima Prefecture.

Moreover, the costs for reconstruction-related excavation surveys are included in the base projects of the Great East Japan Reconstruction Grants and the Fukushima Revitalization Acceleration Subsidies, so the full amount will essentially be covered by public funds. We also provide advice on the introduction of technology and other matters to speed up the excavation surveys and ensure they are more effective.



Scene from the restoration of damaged registered tangible cultural properties by fishermen under the Program to Revitalize Disaster-Affected Museums



Project to Support Excavation of Buried Cultural Properties in the Disaster Areas



### 3. For enhancing and strengthening the system

Of the cultural properties designated or selected by the government, the Agency for Cultural Affairs has been providing government subsidies to restoration projects conducted by the owners and management groups of cultural properties that have sustained serious damage. For registered cultural properties, etc. to which the full financial support of the government is not given, subsidies have been provided from donations contributed to the Foundation for Cultural Heritage and Art Research in response to the appeal of the Commissioner for Cultural Affairs for donations. With the cooperation of the World Monuments Fund in the United States, donations contributed by companies, groups and individuals in Japan and overseas were used for projects to restore cultural properties designated by prefectures and municipal governments or various undesignated cultural properties with value equivalent to these, and for support for the Cultural Property Rescue Program and the Dispatch Conservators for Historic Monuments, etc.

Reflecting the understanding of damage to cultural properties by the Great East Japan Earthquake and subsequent efforts to restore them, the Agency for Cultural Affairs is working to build a system to implement rescue programs promptly after the Earthquake. In 2013, the Agency for Cultural Affairs established the Cultural Properties Damage Control Committee in the Cultural Properties Department. In addition, the National Institutes for Cultural Heritage established the National Task Force for the Japanese Cultural Heritage Disaster Risk Mitigation Network in fiscal 2014 to promote day-to-day disaster prevention for cultural properties and the building of a contingency framework in cooperation with the Agency for Cultural Affairs.

As part of these efforts, in March 2015, the Agency for Cultural Affairs held an international expert meeting on “Cultural Heritage and Disaster Resilient Communities” within the framework of the 3rd UN World Conference on Disaster Risk Reduction jointly with UNESCO, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and the National Institutes for Cultural Heritage in order to be able to collect information in Japan and overseas and build connections widely with related groups.

The Agency for Cultural Affairs will continue to support the reconstruction and restoration of the areas affected by the Great East Japan Earthquake and strive to enhance and strengthen

the contingency framework, so that cultural properties will serve to assist with the emotional recovery of people and the reconstruction of communities.

### <Action for Reconstruction after the 2016 Kumamoto Earthquake>

As of August 23, 2016, 169 reports have been received on damage from the Kumamoto Earthquake, which occurred in April 2016. Damage to cultural properties, such as those designated by the national government, has also been reported. Examples include the collapse of the stone wall on the former site (special historical site) of Kumamoto Castle and the collapse of the two-story gate at Aso Shrine (important cultural property), among others.

The Agency for Cultural Affairs has assembled a project team for the swift restoration and reconstruction of the affected cultural properties. An office has also been established to support the overall efforts to restore Kumamoto Castle, as the damage there was particularly significant. The office cooperates with Kumamoto-shi Municipal Government, Kumamoto Prefectural Government and other local public organizations as well as the owners of the cultural properties and concerned government agencies, persons and organizations. We will continue to support the systematic efforts to restore Kumamoto Castle in accordance with the basic policy for restoration of Kumamoto Castle, formulated by Kumamoto-shi Municipal Government in December 2016.

State aid has been offered for the restorative construction performed by concerned parties, such as owners and managing groups of the cultural properties. Moreover, a message from the Agency's commissioner has been issued to encourage donations to the restoration efforts.

The Agency also offers technical assistance. For example, specialists are sent as “cultural property doctors” and provide technical assistance in the investigation on the damage to cultural property buildings and their restoration. Another project is underway to investigate and “rescue” the affected movable and cultural properties that require urgent action for preservation. Since FY 2017, the Agency has sent specialists in buried cultural properties from around the country with an aim to support the excavation, investigation and other activities accompanying the restoration and reconstruction. In FY2018, the Agency sent 15 specialists.

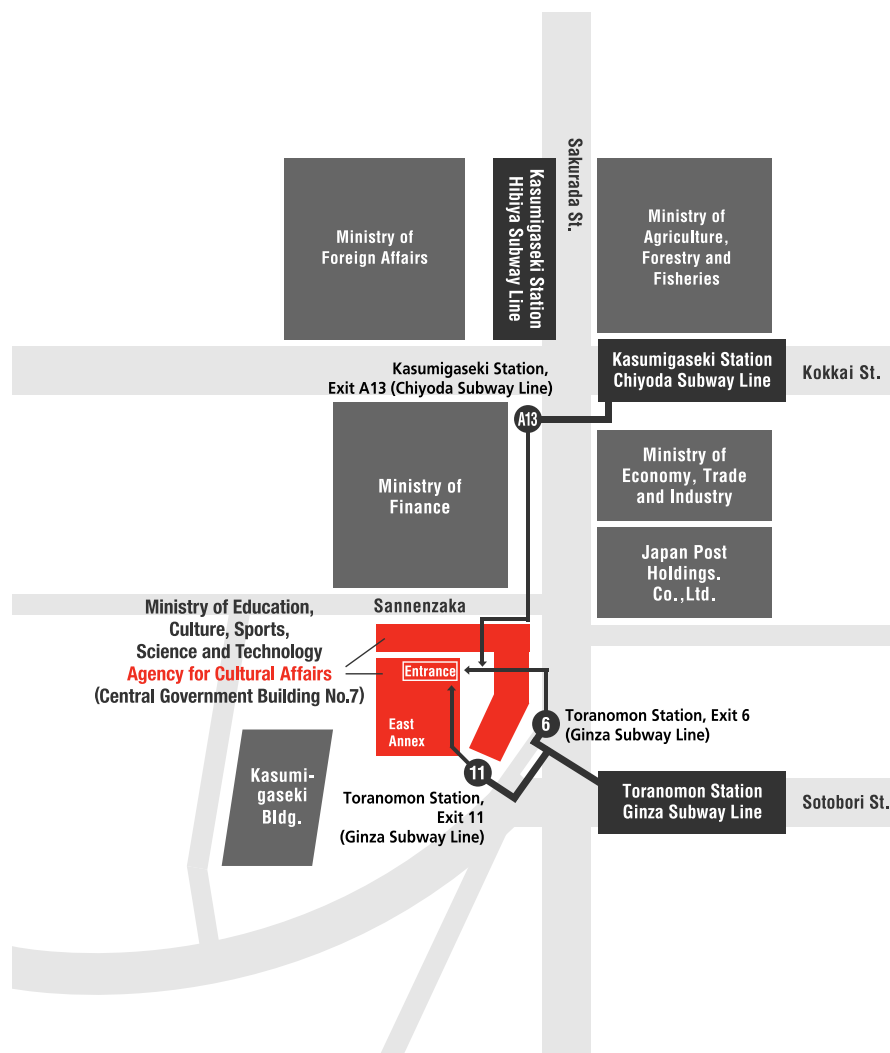


Scene from an international expert meeting on “Cultural Heritage and Disaster Resilient Communities” (Photo: Courtesy of the National Institutes for Cultural Heritage)



Kumamoto Castle  
Scene from the restoration works for the important cultural property “Uto-yagura (turret) and Tsuzuki-yagura (linking turrets)” of Kumamoto-jō Castle





#### Directions

2-min. walk from Toranomon Station, Exit 6 or 11 (Ginza Line)

5-min. walk from Kasumigaseki Station, Exit A13 (Chiyoda, Hibiya and Marunouchi Lines)

## FY 2018 Policy of Cultural Affairs in Japan

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Agency for Cultural Affairs

3-2-2 Kasumigaseki, Chiyoda Ward, Tokyo 100-8959

Tel : +81-(0) 3-5253-4111 (main line)

<http://www.bunka.go.jp/english/>

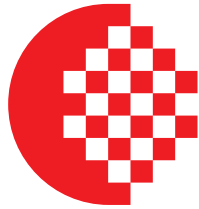


Prior to use of this booklet, be sure to confirm the scope of permitted use at the Web page below.  
<http://www.bunka.go.jp/jiyuriyo> (Japanese only)

Descriptions of this paper are based on information as of April 1, 2018.  
 Some policies of this paper are reflected revisions made by July 2018.

Note: All Japanese names in this pamphlet are written in the Japanese order, family name first.

Note: In all Japanese government reports, the Japanese Fiscal Year (FY) begins on April 1 and ends on March 31 of the next year. For example, FY 2018 runs from April 1 of 2018 to March 31 of 2019.



文化庁

Agency for Cultural Affairs,  
Government of Japan