



# Policy of Cultural Affairs in Japan

Fiscal 2013

# Policy of Cultural Affairs in Japan

◆ Foreword

◆ Logo of the Agency for Cultural Affairs

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## Support, Continue, Expand, Create

**AOYAGI Masanori**

Commissioner for Cultural Affairs



After the Second World War, the world was split between two opposing ideologies, a situation that came to an end with the collapse of the Soviet Union. The termination of an extremely rare situation of conflict in human history where ideological differences polarized the world has at least provided empirical proof that conflict between powerful ideologies attempting hegemony poses a danger to mankind and is not an effective way to bring about peace.

In modern society, which experienced the conflict between the two major ideologies, local communities are attracting attention for their effective, small and gentle ideas. At the same time, there is growing respect for cultural diversity in light of the focus on independence and originality in local communities. Combined with the focus on culture in the context of globalization, this has led to widespread recognition of the importance of culture. Culture is more specific than ideas, and as long as you have some awareness, anyone can discover and come into contact with it at any time.

However, culture has a broad range and is fairly difficult to define. In the broadest sense, it refers to the etiquette, lifestyles and, of course, languages that allow a particular region or group to live together without friction. Culture that has formed over a long period of time is like the air we breathe, and living with it, we acquire it naturally and unconsciously. Culture in this sense is absorbed into ways of thinking and feeling, as well as patterns of behavior. On the one hand, it is important to understand culture as a whole, but it is very difficult to analyze the state of the connections between the various elements that make up the whole. We can perhaps refer to culture in this sense as a base layer.

On the other hand, we think of music, fine arts, literature, theater and film as art or artistic culture, and we regard them as branches of culture in the broad sense, or even as separate forms of culture. They differ from the culture that is like the air we breathe in the sense that the intention is to produce a relationship of tension between the audience and the work, or the audience and the creator. However, culture in the broad sense is surely at play in the conditions or context for the creator or the work of art to emerge. In this sense, art can also be perceived as part of culture in the broad sense. In particular, in modern society, many fields and categories are vaguely defined and there is much in the way of mutual influence and interplay, leading to complicated relationships. What is now required is to look to the world and to contribute to the expansion of new creative forces, not just to protect cultural properties and traditional arts from risk of deterioration and extinction if they are left alone, or to pass on various forms of culture to the next generation. By taking this approach, it is my hope that Japanese culture will achieve sound development and make a contribution to world peace.

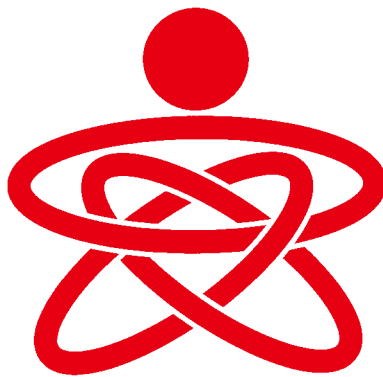
## Logo of the Agency for Cultural Affairs

In December 2002, the logo for the Agency for Cultural Affairs was designed with the aims of making use of an easily comprehensive and familiar image, promoting appreciation for the importance of culture and for cultural policies, and to broaden the impression of Japan's cultural policies both in Japan and overseas.

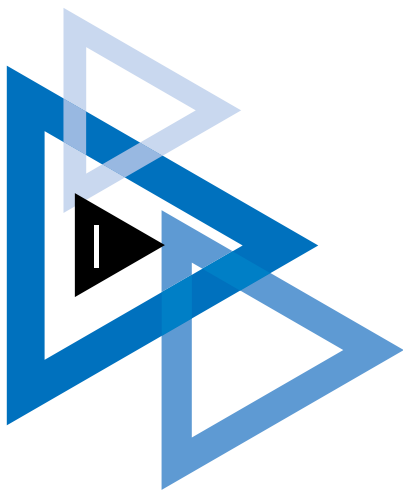
Following an open recruitment for possible logos, the logo below was selected by the Agency for Cultural Affairs upon careful review of 527 entries (submitted by 221 applicants).

Based on the motif of the character "bun" ( 文 ) in the Japanese name of the Agency for Cultural Affairs (Bunkacho), the three ovals respectively represent "the past, present, and future," "creation and development," and "preservation and dissemination." The three rings thus express the stance of people who strive to promote the creation of culture and the arts and to preserve and transmit traditional arts (= the Agency for Cultural Affairs) and the expansion of their activities. The chosen color of the logo is "cinnabar-red," which is a traditional color of Japan.

By displaying this logo at performances and other events organized or sponsored by the Agency for Cultural Affairs as well as on stationery, pamphlets, and other print matters, we will make use of this logo to contribute toward the building of a society that values culture. We hope that you will also patronize this mark.





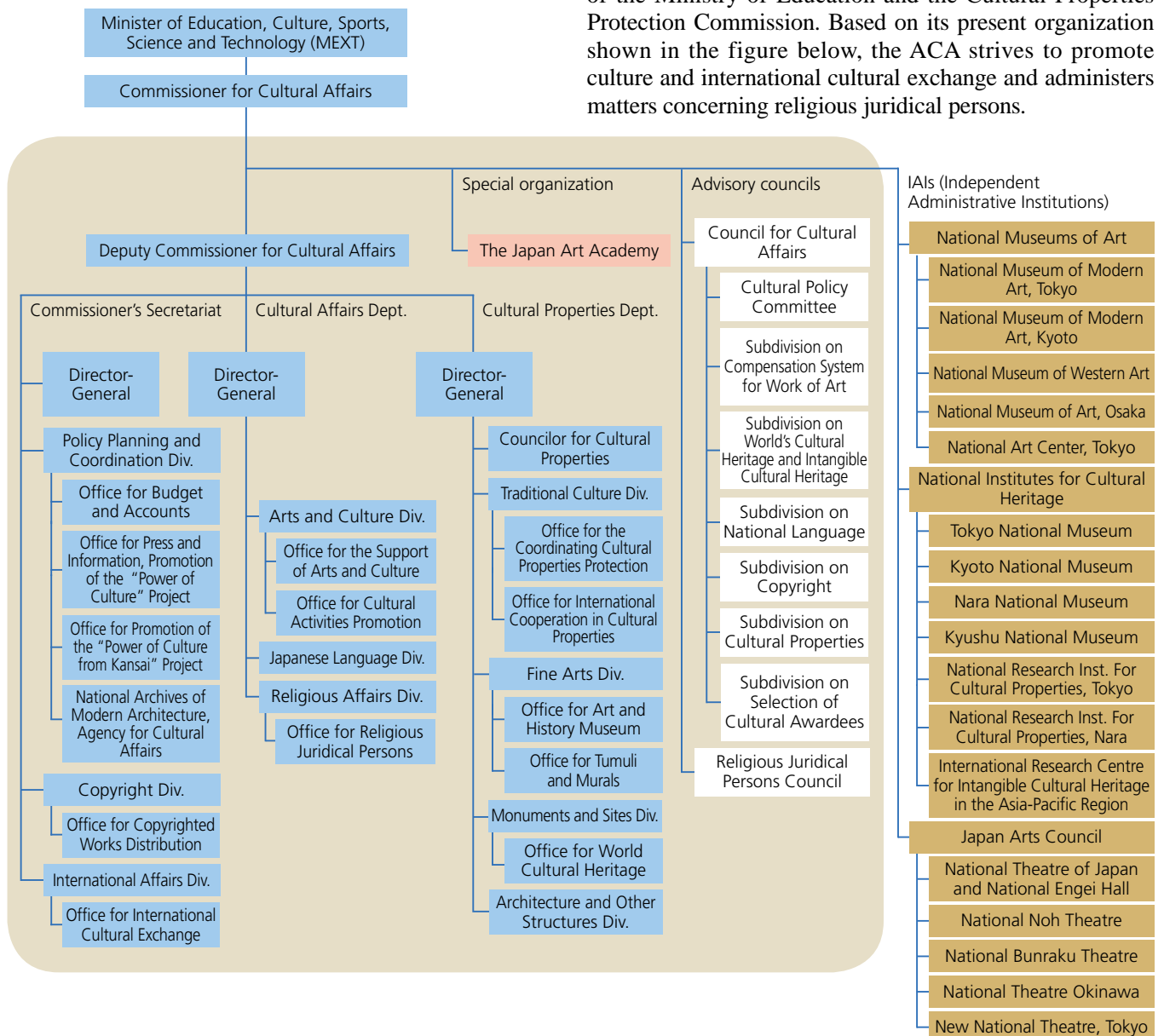


# Foundations for Cultural Administration

## 1 The Organization of the Agency for Cultural Affairs

### Organization of the Agency for Cultural Affairs

(as of April 1, 2013)



By the end of FY 2013, the maximum number of staff will total 235.

## Fundamental Law for the Promotion of Culture and the Arts and Basic Policy on the Promotion of Culture and the Art

### 1. Fundamental Law for the Promotion of Culture and the Arts

In November 2001, the Fundamental Law for the Promotion of Culture and the Arts, which had been proposed to the National Diet by House members, was enacted as the basic law for promoting culture and the arts. The objective of this law is to contribute to the realization

of heart-enriching lives for the Japanese people through the comprehensive implementation of measures concerning the promotion of culture and the arts, with the fundamental policy of promoting the autonomous activities of people engaged in cultural and artistic affairs.

#### Chapter 1. General Provisions (Article 1 to 6)

##### Article 1 (Objective)

The attainment of spiritually fulfilling lives for the nation and a dynamic society

##### Article 2 (Fundamental Principles)

- Respect of the autonomy of entities that conduct cultural and artistic activities
- Respect for the creativity of entities that conduct cultural and artistic activities
- Building of an environment where Japan's residents have access to the appreciation of, participation in, and creation of culture and the arts
- Development of culture and the arts both in Japan and worldwide
- Protection and development of diverse forms of culture and the arts
- Development of culture and the arts featuring regional characteristics
- Promotion of international exchange and cooperation related to culture and the arts
- Reflection of the opinions of a wide range of the Japanese population on measures to promote culture and the arts

##### Articles 3 and 4

The responsibilities of the national and local governments

##### Article 5

Depending on the interest and understanding of Japan's residents

##### Article 6

Legislative measures

#### Chapter 2. Basic Policy (Article 7)

The Government shall formulate a basic policy to ensure the comprehensive advancement of measures concerning the promotion of culture and the arts (the draft of said policy shall be formulated by the Minister of Education, Culture, Sports, Science and Technology).

#### Chapter 3. Basic Measures Concerning the Promotion of Culture and the Arts (Articles 8 to 35)

- Promotion of every genre of culture and the arts
- Promotion of culture and the arts in each region of Japan
- Advancement of international cultural exchange
- Training and acquisition of human resources
- Enhancement of national language education for Japanese people and Japanese language for non-Japanese
- Protection and use of copyright and neighboring rights
- Creation of more opportunities for Japan's residents to appreciate culture and the arts
- Enhancement of cultural and artistic activities within school education
- Enhancement of cultural facilities
- Promotion of the use of data telecommunications technology
- Encouragement of private-sector patronage for cultural and artistic activities
- Reflection of public opinion during the policy-making process

### 2. Basic Policy on the Promotion of Culture and the Arts (Third Basic Policy)

The Basic Policy on the Promotion of Culture and the Arts (hereinafter "Basic Policy") was formulated by the Japanese government to ensure the comprehensive advancement of measures concerning the promotion of Culture and the Arts in accordance with the Fundamental Law for the Promotion of Culture and the Arts.

Agency for Cultural Affairs has been striving for promotion of the culture and arts based on the First Basic Policy (approved by the Cabinet in December, 2002) and the Second Basic Policy (approved by the Cabinet in February, 2007).

In February 2010 the Council for Cultural Affairs was consulted regarding basic policies for the promotion of culture and the arts.

At the General Assembly of the Council for Cultural Affairs held on January 31, 2011, a report on "The (3rd) Basic Policy on the Promotion of Culture and the Arts" was submitted. On February 8, 2011, the 3rd Basic Policy

(for the roughly five-year period from FY 2011 to 2015) based on that report was approved at a Cabinet meeting.

#### Overview of Third Basic Policy

#### I. Basic Philosophy on the Promotion of Culture and the Arts

##### 1. Significance of the promotion of culture and the arts

- Culture and the arts are indispensable for people to achieve a spiritually affluent life. They are irreplaceable as something to believe in (forming pride and identity), and are social assets for the entire nation.
- Culture and the arts are the sources of creative economic activities and also "Soft Power." They lay the foundations for sustainable economic development and smooth international cooperation, and enhance national strength.

- The promotion of culture and the arts shall be at the core of national policy measures to achieve a spiritually enriched life for all people and enhance national strength by building a vital society. Now is the time to aim to create a new “Nation based on Culture and the Arts.”

## 2. Basic viewpoints for promoting culture and the arts

### (1) Changes in circumstances related to culture and the arts

- Role allocation between the civic and government sectors is being considered, the decentralization of power has progressed, and diverse measures are being disseminated by the private sector.
- Regional communities have declined, and there is a shortage of people specializing in culture and the arts. The degradation of the foundation for supporting culture and the arts has been a threat due to the recent economic and financial situations and the effects of aspects such as the designated administrator system.
- There are issues relating to the promotion of exchanges and cultural identity and diversity, caused by the progress of globalization. There are also expectations of deeper exchanges in East Asia and concerns over the decline of the position of Japan in the international community.
- Enhanced convenience and the emergence of new social issues have been seen as a result of the development and dissemination of information and telecommunication technologies.

### (2) Basic viewpoints

#### ① Sources of growth in a mature society

- The promotion of culture and the arts, which are sources of people’s energy and creative power, is necessary to shift priority from hardware development to supporting software and human aspects, and to pursue enhanced quality in people’s lives.
- By their nature, culture and the arts need public support, while at the same time being public assets that offer social benefits (externality) and possess the function of social inclusion.
- Public support of culture and the arts shall be recognized as a strategic investment based on social needs.
- Support of culture and the arts shall be clearly positioned as a public policy measure from the viewpoint of evoking potential as an area of growth in a mature society and increasing social capital.
- Measures need to be implemented in a manner suited to the nature of culture and the arts, and from a long-term, sustainable viewpoint.

#### ② Propagation power of culture and the arts promotion

- Culture and the arts essentially have the power to spread widely throughout society, and they need to be promoted with a view to the ripple effects on education, welfare, community development, tourism, industry and other related areas.
- Measures need to be strategically developed that utilize the strong points of Japan, while also keeping in mind the viewpoints of increasing employment

opportunities and revitalizing regional communities, and of enhancing the cultural presence of Japan.

### ③ Nationwide promotion of culture and the arts

- Local governments will primarily assume the role of promoting culture and the arts that are unique to the region in a way that suits the circumstances of the region.
- The voluntary support of the private sector is indispensable. Private sector entities are expected to engage in independent activities as leaders of the “New Public Commons.”
- The primary role of the national government is to present an overall perspective and establish the foundations and preconditions for enhancing national strength and promoting cultural and artistic activities. The support of the regional communities and the private sector is also necessary, along with efforts to resolve disparities between regions.
- The environment for supporting cultural and artistic activities needs to be developed by implementing legal, financial and taxation measures, while keeping in mind the viewpoints of selection and concentration and attempting to prioritize the measures being implemented and enhance efficiency to cope with the tough financial situation.
- Individuals, enterprises, private organizations, local public bodies, the national government, and other entities need to collaborate, while clearly recognizing their respective roles, to promote culture and the arts by society as a whole.

## II. Priority Measures Related to the Promotion of Culture and the Arts

### 1. Six priority strategies for building a “Nation based on Culture and the Arts”

The environment for supporting cultural and artistic activities shall be enhanced, while also taking into consideration the situations in other countries, and the following six priority strategies shall be strongly promoted to achieve a new “Nation based on Culture and the Arts” as a national strategy.

#### Priority strategy 1: Effective support of cultural and artistic activities

- Introducing new supportive systems, including subsidies that work as an incentive toward the more efficient operation of cultural and artistic organizations and comprehensive support to creative activities throughout an entire year
- Introducing a new mechanism equivalent to the arts councils in various countries to make supportive measures for culture and the arts function more effectively; conducting necessary surveys and research promptly and attempting trial measures wherever possible
- Expanding and improving support to the bases of culture and the arts that form the core of regional communities
- Promptly studying the development of legal foundations

for theaters, music halls and others

- Introducing governmental compensation systems for damage caused to works of art during exhibitions
- Promoting support activities undertaken by the private sector and supporting NPOs and other organizations that assume leading roles as the “New Public Commons” by nurturing the culture of donation and designing incentives for promoting the use of cultural and artistic resources
- Expanding and improving the functions of national art and historic museums, and theaters, and developing mechanisms for even more flexible and effective operation

#### **Priority strategy 2: Enhancing the human resources who create and support culture and the arts**

- Improving the support systems for nurturing young and upcoming artists by expanding opportunities for their overseas study and the redemption of outcomes to society, and enhancing the commendation systems
- Expanding the support systems for cultivating and utilizing the expert human resources who support cultural and artistic activities and the operation of facilities
- Expanding the support systems to the successors of intangible cultural property, techniques and skills that support cultural property

#### **Priority strategy 3: Improving promotional measures for culture and the arts aimed at children and young people**

- Expanding opportunities for appreciating diverse excellent works of arts and becoming familiar with traditional culture and cultural property
- Improving art education in schools including communication education

#### **Priority strategy 4: Passing down culture and the arts to the next generation**

- Conserving and passing down cultural property through planned measures for repair and disaster prevention
- Increasing opportunities for people to familiarize themselves with cultural property through public display and utilization in a more positive way
- Broadening the bases for protecting cultural property through comprehensive preservation and utilization and the use of a registration system
- Configuring archives in areas of culture and the arts, collecting information on locations and compiling and using lists of works in storage in areas wherever possible

#### **Priority strategy 5: Use of culture and the arts for promoting regional communities, tourism, and industry**

- Utilizing tangible and intangible resources of culture and the arts located in various regions for promoting regional communities, tourism, and industry
- Supporting the formation of new bases for creativity, including Cultural Creative Cities, and encouraging the promotion of regional culture through local art festivals, artists in residence, etc.

- Surveying and clarifying the actual culture for living, including the culture related to clothing, food, and residences, and studying promotional measures

#### **Priority strategy 6: Enhancing cultural communication and international cultural exchanges**

- Expanding support to overseas dramatic performances and exhibitions of arts and crafts, and international joint productions
- Supporting strategically the hosting of major international art festivals in Japan, participation in overseas festivals, or unique international cultural exchanges, and improving the Japan Media Art Festival even further as a global festival
- Enhancing the activities and content at historic museums, art museums, and universities as bases for cultural communication and exchange
- Expanding international cooperation in areas related to cultural property, including the protection of overseas cultural heritage
- Promoting international cultural exchanges in East Asia through the Creative Cities with Arts in East Asia (tentative title) and exchanges between universities

#### **2. Points to note when promoting the priority strategies**

- (1) Implementing cross-sectional and comprehensive measures
- (2) Establishing a plan-do-check-act (PDCA) cycle

### **III. Basic Measures on the Promotion of Culture and the Arts**

#### **1. Promotion in each area of culture and the arts**

- (1) Promotion of the arts
- (2) Promoting the media arts
- (3) Passing down and developing traditional performing arts
- (4) Promoting the dramatic arts
- (5) Dissemination of living culture, entertainment, publications, etc.
- (6) Preservation and utilization of cultural properties

#### **2. Promotion of culture and the arts in local areas**

#### **3. Promoting international exchanges**

#### **4. Cultivating and securing artists**

#### **5. Understanding the Japanese language correctly**

#### **6. Disseminating and improving Japanese language education**

#### **7. Protecting and utilizing copyright**

#### **8. Enhancing cultural and artistic activities for the people**

- (1) Increasing opportunities for the people to appreciate culture and the arts
- (2) Enhancing cultural and artistic activities for elderly and handicapped people
- (3) Enhancing cultural and artistic activities for the younger generation
- (4) Enhancing cultural and artistic activities in school education

#### 9. Enhancing culture and art bases

- (1) Enhancing theaters, music halls and other facilities
- (2) Enhancing art and historic museums, libraries and other facilities
- (3) Improving locations for regional cultural and artistic

activities

- (4) Showing consideration when constructing public buildings

#### 10. Development of other infrastructure

- (1) Promoting the use of information and telecommunication technologies
- (2) Providing information to local public bodies and private sector organizations
- (3) Revitalization of support activities undertaken by the private sector
- (4) Collaboration between related organizations
- (5) Commendation
- (6) Reflecting people's opinions in policy formulation

3

### Formulation of the Third Basic Policy and Establishment of a PDCA Cycle

The basic policy on the development of art and culture, namely the third basic policy decided by the Cabinet on February 8, 2011, advocates consistent and continuous implementation of policies for developing art and culture, and the need for establishing a PDCA (plan, do, check and act) cycle concerning the important strategy set forth in the basic policy with the aim of contributing to improved accountability to the public. The policy also emphasizes

the need to establish an effective evaluation procedure for that purpose. In consideration of this policy, the Agency for Cultural Affairs is conducting research on the development of indexes necessary for evaluating main cultural plans based on the third basic policy, with the aim of helping to establish effective evaluation procedures. In FY2012, some projects were targeted for trials and forms of verification were carried out.

4

### The Law for the Promotion of Character- and Type-Culture

Proposed to the National Diet by House members, the Law for the Promotion of Character- and Type-Culture was established, promulgated, and enforced in July, 2005.

As a result, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) is tackling the popularization and education of "character- and type-culture" by promoting policies such as enriching libraries, promoting reading activities, and enriching school libraries.

To deepen the Japanese people's wide interest in and understanding of character- and type-culture, October 27 has been designated the "Day for Character and Type" under this law.

In October 2007, the Characters Culture Promotion

Organization was established to perform operations to support reading activities in schools and local communities and promote type-culture in local communities. In addition, in June 2008, both houses of the Diet passed a resolution that designates 2010 as the "National Year of Reading" and several events celebrating the Year were held, including the commemorative ceremony of the Year. In May 2013, the Cabinet decided the "Third Basic Plan Concerning the Promotion of Reading Activities by Children," seeking to provide children with opportunities to appreciate reading as well as to arrange and improve conditions for reading.



## 5 The Classics Day Law

The Classics Day Law was passed, promulgated and enacted as a private member's bill in September 2012. The law is based on the idea that the classics are of outstanding value and occupy an important position in Japanese culture, and November 1 was selected as Classics Day because the date is associated with the oldest reference to the *Tale of Genji* in *The Diary of Lady Murasaki*, made in an entry dated November 1, 1008.

In the legislation, classics are defined as created in Japan, handed down through the generations and bestowing great benefits on the nation, which has resulted in recognition for their outstanding value. Classics are not only a reference to literature, but also lifestyle culture such as music, fine arts, theater, traditional performance arts, entertainment, tea

ceremony, flower arrangements, and other ancient cultural products in the fields of the cultural arts, scholarship and philosophy.

The law also stipulates that the central and local governments shall implement necessary measures to provide educational opportunities to learn about and to use the classics to make them more accessible to citizens at home, at school, in the workplace, in the community and elsewhere. The expectation is that stimulating the study of the classics at school, in the workplace and in the community will renew appreciation of the classics, and that citizens may find the classics accessible and a font of emotional support.

## 6 Act on the Vitalization of Theaters and Halls

Act on the Vitalization of Theaters and Halls was passed, promulgated and enacted as a private member's bill in June 2012.

This law complies with the basic principles of the Basic Act for the Promotion of Culture and the Arts, and was established with the aim of promoting the performing arts in Japan, and to create a rich day-to-day life and dynamic local communities through the vitalization of theaters and halls. The legislation clarifies the roles of the parties establishing and operating theaters and concert halls, the performing arts groups etc., the state and local governments, and the reciprocal coordination and cooperation among these parties. It also stipulates the matters that the state and local governments should deal with, as well as the maintenance of the environment surrounding theaters and halls.

In March 2013, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) formulated the "Guidelines for Efforts to Vitalize Operations at Theaters and Halls," which are based on this law, to clarify all matters to contend with when promoting operations such as defining administrative guidelines, implementing high-quality operations, training and securing expert human resources, carrying out popularization and education programs, and cooperating with partner organizations in order to vitalize operations at theaters and halls.

In order to provide comprehensive support for theaters and halls, the Agency for Cultural Affairs will from now on promote further measures through the implementation of projects to vitalize theaters and halls (see page 31).

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

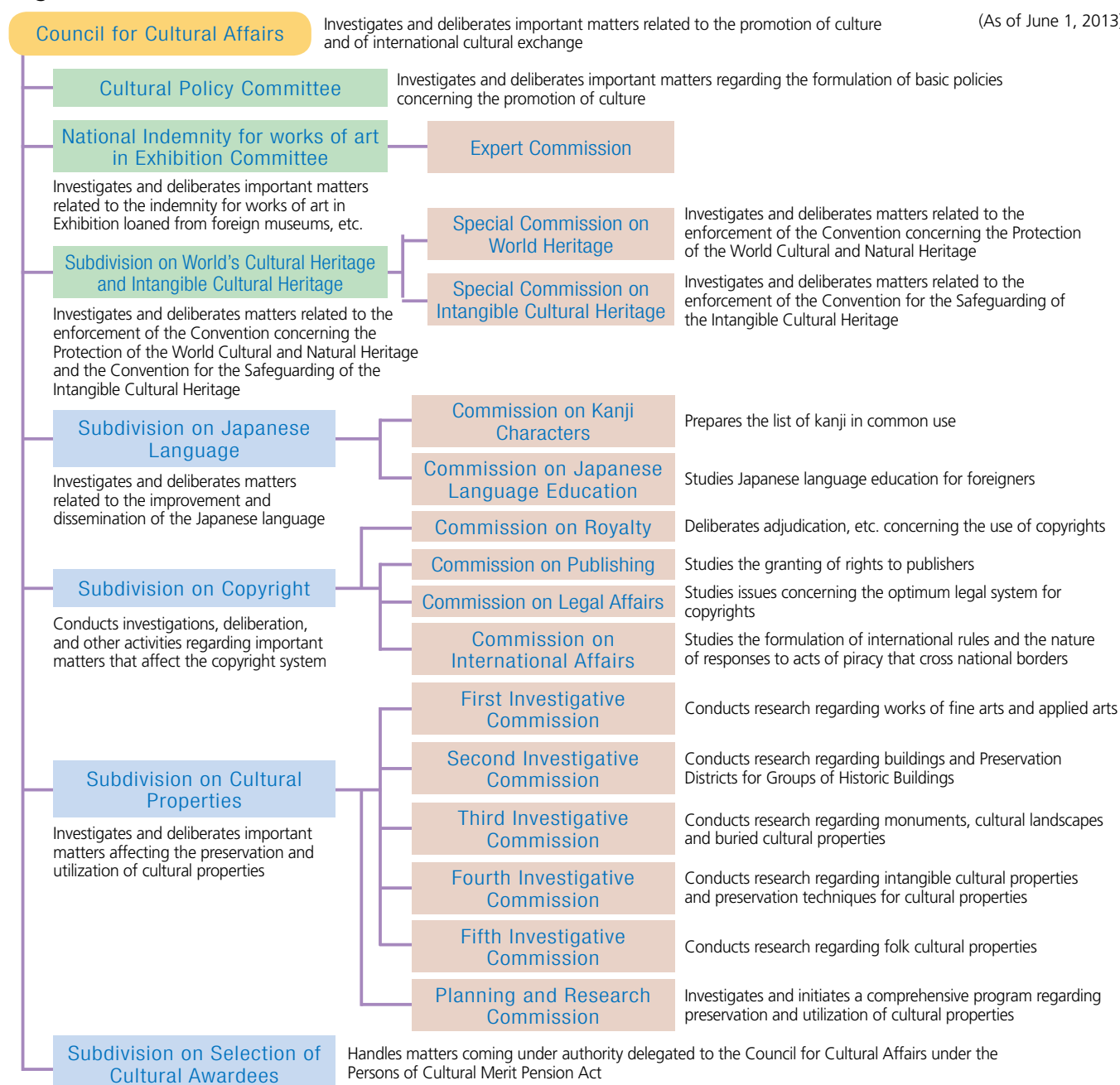
employs diverse perspectives to investigate and deliberate important matters related to the promotion of culture and of international cultural exchange and so on.

#### Main reports submitted

- "Guidelines for Honorific Expressions" (Feb. 2007)
- "Revised Joyo Kanji-hyo" (Jun. 2010)
- "The (3rd) Basic Policy on the Promotion of Culture and Arts" (Jan. 2011)

### Organization of the Council for Cultural Affairs

(As of June 1, 2013)





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## Brief Overview of the Budget for the Agency for Cultural Affairs for FY 2013

### 1. Realization of a "Nation Based on Culture and the Arts"

#### Summary

(Unit: million yen)

Category	Initial Budget in FY 2012	Budget in FY 2013	Growth compared with the previous year	
			Difference	Growth rate
ACA	103,200	103,342	142	0.14%

Note: ACA put a budget 2,095 million yen for restoring the national cultural properties in the Special Account for Reconstruction from the Great East Japan Earthquake (2,446 million for FY 2012).

#### Expenditures

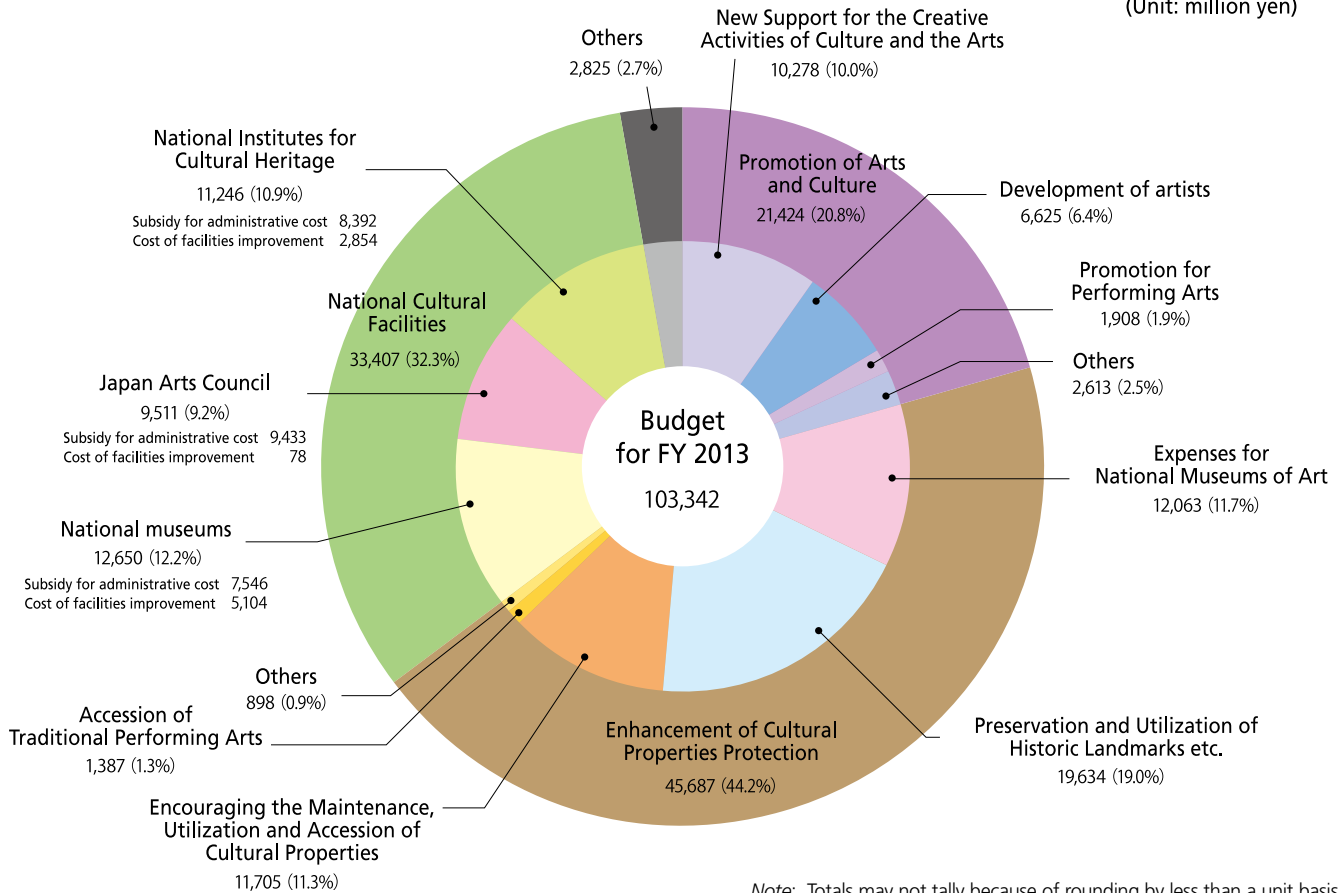
(Unit: million yen)

Key Project	FY 2012 Budget	FY 2013 Budget	Difference (Reduction: △)
Creation of rich culture and arts and cultivation of human resources	14,520	16,903	2,383
○New support for the creative activities of Culture and Arts	8,507	10,278	1,771
○Development of artists	6,013	6,625	612
Preservation, utilization and accession of Japan's precious cultural properties	41,705	44,162	2,457
○Encouraging preservation (repair) of cultural properties, and fire prevention facilities	11,200	12,062	862
○Encouraging the maintenance, utilization and accession of cultural properties	30,505	32,100	1,595
Dissemination of Japan's outstanding culture and arts /Promotion of international cultural exchange	42,563	38,020	△4,543
○Strategic dissemination of outstanding performing arts, media arts, etc.	3,663	3,575	△88
○Encouraging international cooperation in cultural properties	403	396	△7
○Promotion of Japanese language education for foreigners	227	198	△29
○Improvement of infrastructure to support dissemination of culture	38,270	33,851	△4,419

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

## Budget for the Agency for Cultural Affairs for FY 2013 (By Areas)

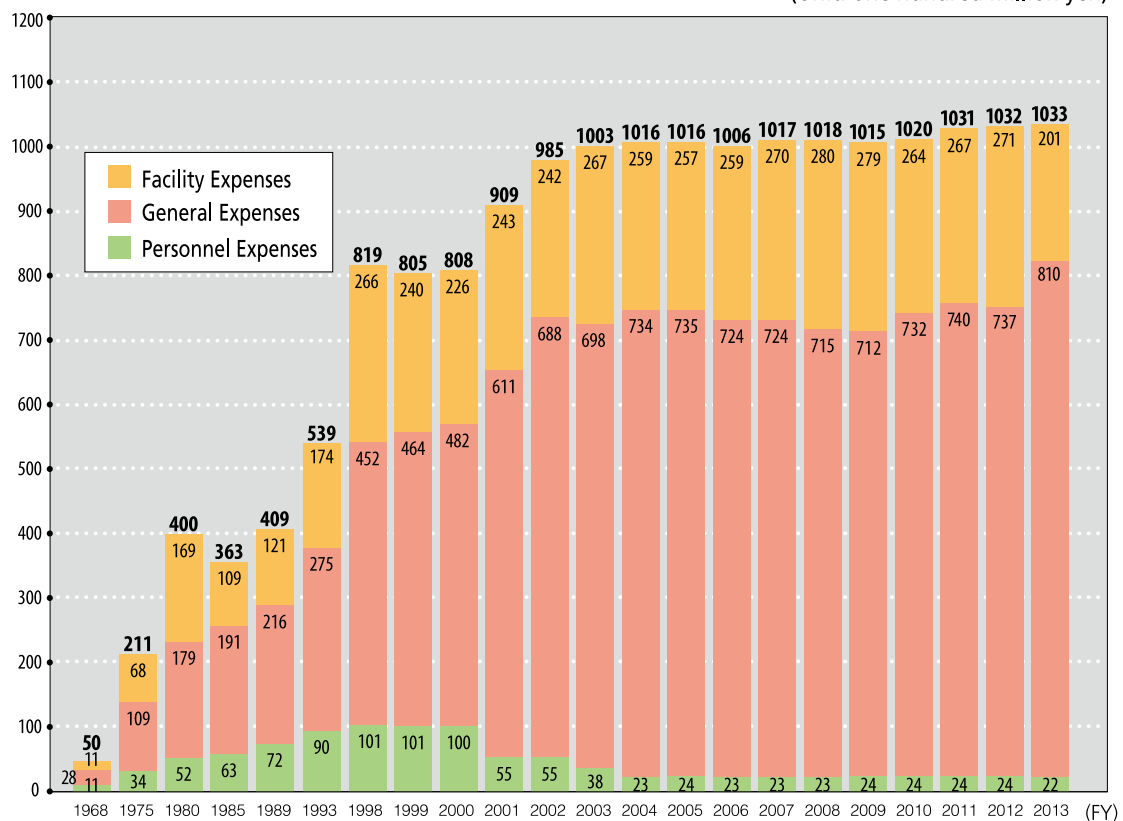
(Unit: million yen)



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

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

(Unit: one hundred million yen)

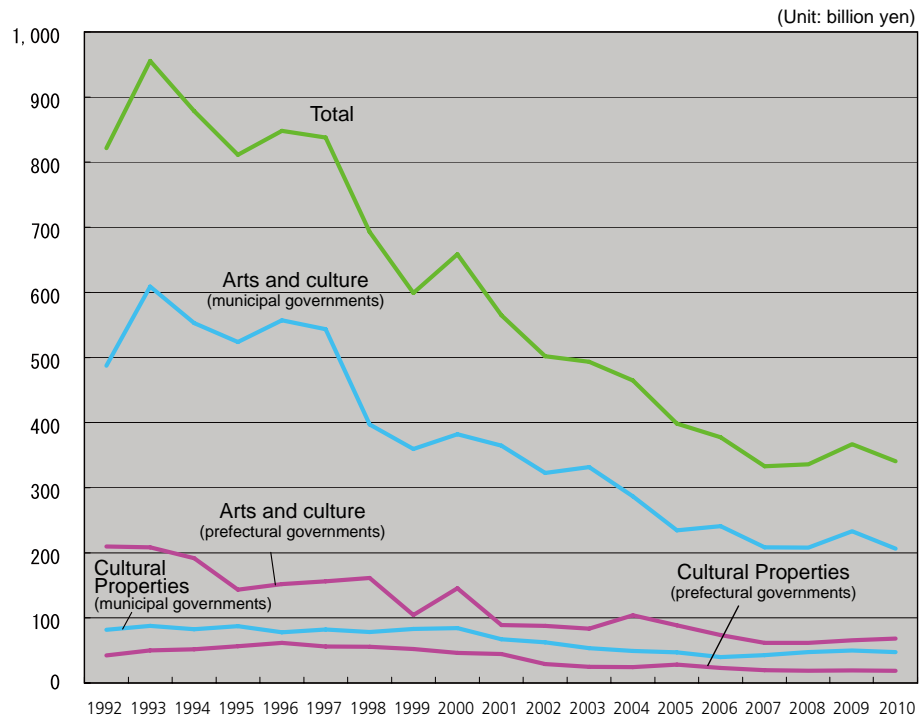


## 2. Transition of Culture-Related Expenditure by Local Governments

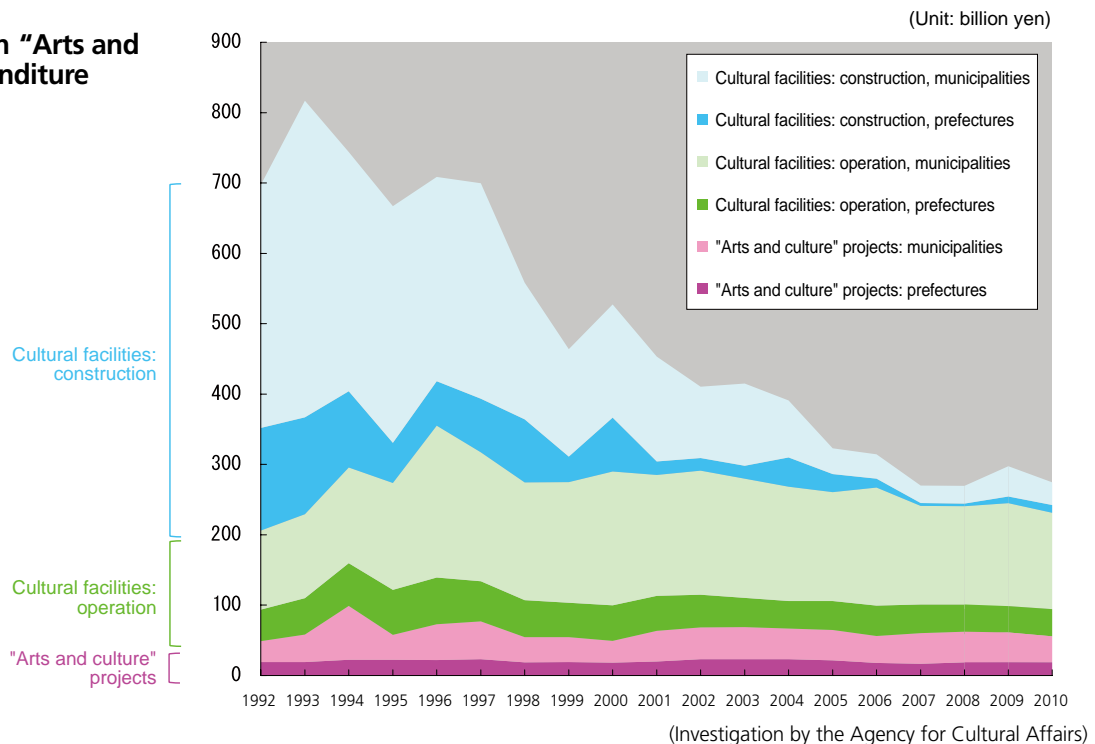
Culture-related expenditures by local governments have been on a declining trend since they peaked in 1993(A), and the decline mainly resulted from reduced spending

on the construction of cultural facilities. Meanwhile, the expenditure of the “Arts and culture” category has remained practically the same since 1993(B).

### A. Transition in Culture-Related Expenditure



### B. Transition in “Arts and Culture” Expenditure



### 3. Taxation System Related to Culture

National tax	Category	Description		FY enforced
	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	Designated Juridical Corporation or 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
	Designated 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	Designated Juridical Corporation or 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 total income) 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	Designated Juridical Corporation or 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 a building) to the national or local government or to a specific IAA (National Museum of Art, National Institutes for Cultural Heritage, or the National Museum of Nature and Science)	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 National Museum of Art, National Institutes for Cultural Heritage, or National Museum of Nature and Science of IAA status (until Dec. 31, 2014)	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 a 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)	Special deduction of up to ¥20 million (income tax); calculated as a loss (corporation tax)	1970
	Inheritance and gifting of Important Cultural Properties, etc.	• Inheritance or gifting of a building, etc (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 building, etc (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 building, etc. (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 toward the required amount of inheritance tax	The priority level for payment in kind is raised from Level 3 to Level 1	1998

Local Tax	Category	Description		FY enforced
	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	50% taxation (real estate acquisition tax, fixed assets taxes and city planning tax)	2013 and 2014

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.

## 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 society 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, 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

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

## 10 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.

### 1. Agency for Cultural Affairs Website

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

The Agency for Cultural Affairs provides extensive information about its activities through its website. The website (Japanese only):

- (i) announces the latest activities and events in sections including “Press Releases,” and “Public Symposium Event Schedule”;
- (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) presents information on Agency for Cultural Affairs and National Museum of Art, National Museum, and National Theatre initiatives and various cultural activities, through the Agency for Cultural Affairs Monthly Report;
- (iv) provides children with information in respect of art and culture and cultural properties through the “Culture Class for Kids”.



### 2. 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.





## 11 Private-Sector Support for the Arts and Culture

### 1. 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

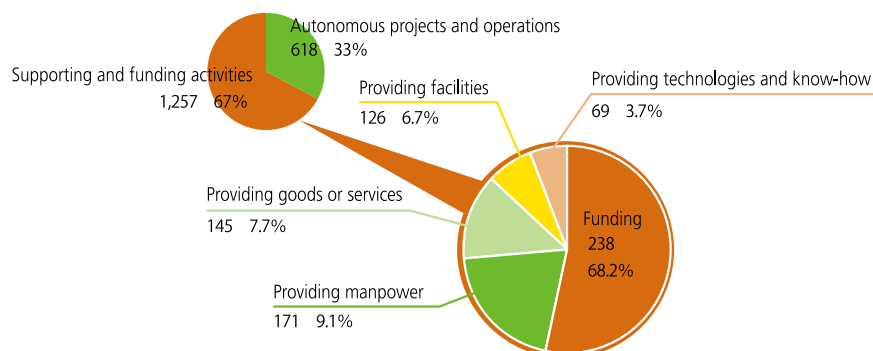
in the arts and culture, as well as providing support by leveraging staff or products or other corporate business resources. In particular, aiming to revitalize the local community and to develop local towns, relatively small corporations and local corporations have developed mécénat activities in recent years and fulfill an important role in promoting culture in every region.

#### Survey Results on Actual Corporate Arts Support

Number of supporting companies:	349 (quantity of responses: 492)
Total number of patronage activities:	1,875 (average number of activities by company: 5.37)
Total amount of activity cost:	18.86 billion yen (total amount of 241 responded companies, average amount by responded company is 780.3 million yen)

#### Method of Cooperate Mécénat Activities (multiple answers)

Activity number base (total number: 1,875)



Source: "Mécénat Report 2012," Association for Corporate Support of the Arts

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

The Association for Corporate Support of the Arts is an interim support organization established in 1990 with the aim of stimulating mécénat (support for 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, the Association (1) carries out promotion of Mécénat, (2) collects, distributes and mediates information, (3) undertakes survey research and proposals, (4) supports cooperation and collaboration, (5) confers awards and (6) grants.

As its core activity, the Association administers the Arts Projects Assistance Approval Program (APAA Program) to encourage donations from the private sector toward artistic and cultural activities. 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. Donations to the Association are eligible for tax deduction or tax credits in case of individuals, and in case of corporations or other corporate bodies, general donations are a separately deductible expense.

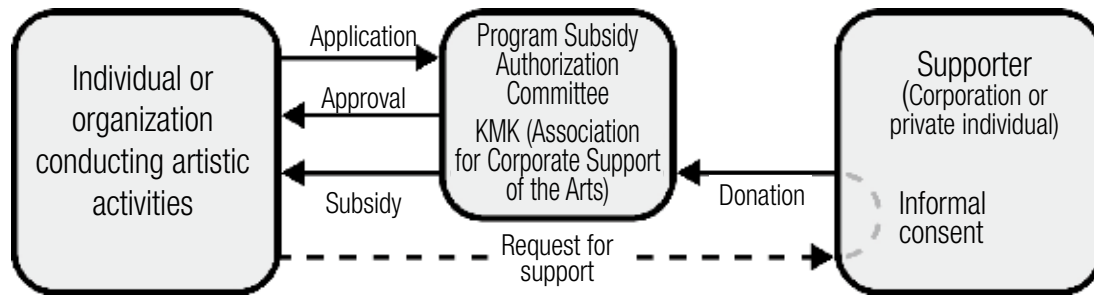
At the Mécénat Awards, which are the Association's commendation program, the Agency for Cultural Affairs presents the Commissioner for Cultural Affairs Award to activities that improve the cultural power and creative strength of the nation and contribute to spreading Japanese culture overseas.

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

Since 1994, the Association has administered the Arts Project Assistance Approval Program aiming to promote the tax aspects of private-sector donations to artistic and cultural activities. By donating to artistic and cultural

activities via the Association, which is a Public Interest Incorporated Association, individuals and corporations are eligible for a system of tax credits. In 2003, points of inquiry for consultation about the system were set up across the nation in collaboration with local cultural foundations (62 locations as of April 1, 2013).

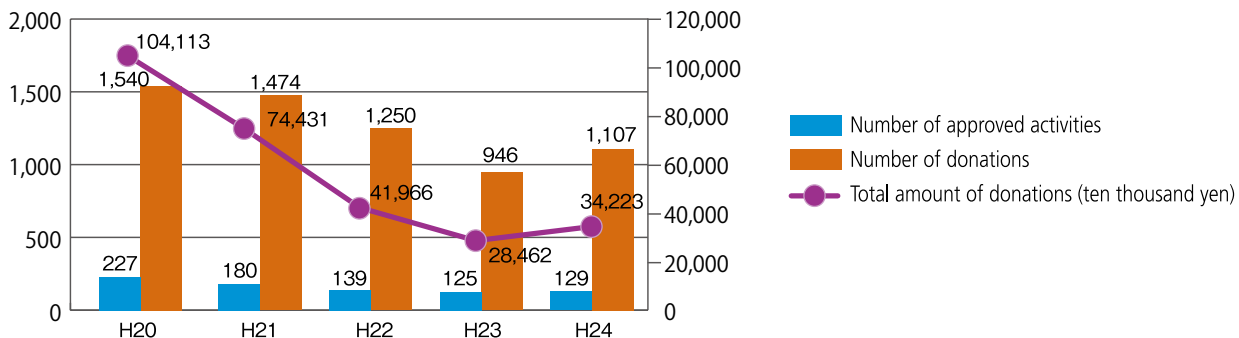
### Arts Project Assistance Approval Program (APAAP) of the Association for Corporate Support of the Arts



### Actual Performance during FY2012

The Association approved 129 artistic or cultural activities and received a total of 342.23 million yen in donations from 1,107 donors.

### Actual Performance of the APAA Program (past 5 years)



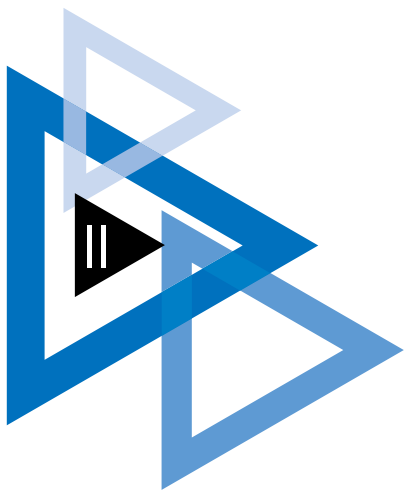
## (2) GBFund—The Great East Japan Earthquake Restoration Fund through the Arts and Culture

Launched by the Association on March 23, 2011, the GBFund (where G stands for *Geijutsu*, or Art, B for *Bunka*, or Culture, and F for *Fukkou*, or Restoration) is a fund that supports restoration through the arts and culture.

Together with donors who endorse the intent, the fund will support 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 for a period of five years from its establishment. In particular, the Fund focuses on the role that local performance arts and festivals play in the recovery, providing focused support by setting up the framework for the 100 Festivals Revival Project.

By the end of May 2013, the amount of donations exceeded 100 million yen and so far, the Fund has assisted the activities of 181 projects.





# Nurturing the Dramatic Arts

1

## Effective Support for the Creative Activities of Performing Arts

Aiming for rapid improvement in the standard of fine arts in Japan, the Agency for Cultural Affairs supports artistic and creative activities at the top level in a range of fields including music, dance, theater, traditional performing arts and popular entertainment.

In accordance with the basic policy on the promotion of culture and the arts (Third Basic Policy) (Cabinet decision on February 8, 2011), effective support for artistic and cultural activities will be introduced as of FY2011.

### Basic Policy on the Promotion of Culture and the Arts (Third Basic Policy) (excerpt)

Introducing new supportive systems, including subsidies that work as an incentive toward the more efficient operation of cultural and artistic organizations and comprehensive support to creative activities throughout an entire year such as structures whereby project income and expenditure have no impact on the amount of assistance in order to contribute to the continual development and manifestations of creativity of artistic and cultural associations.

### Description of the New Effective Support

- (1) Introducing annual project support by not simply providing support for single projects, but bringing together every project of outstanding artistic and cultural activity during the year to enable stable artistic and cultural activities over a fixed period.
- (2) Performance fees, venue charges etc. necessary for actual public performances shall be covered by ticket takings and other own income. Support will be limited to expenditures for artistic and cultural activities prior to a public performance such as scripts, production and rehearsals.

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 performing arts programs 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.)

### FY 2013 Selections by Subsidy Field

(unit: million yen)

Subsidy Field	Number of applications	Number of selections	Planned subsidies
Music	145	120	1,813
Dance	53	35	414
Theater	191	120	750
Traditional performing arts	48	33	58
Popular entertainment	20	14	93
Total	457	322	3,128

## 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 modern performing arts, performances of traditional performing arts, and similar activities
- (2) Exhibitions of fine arts, film festivals, and similar activities
- (3) Performances, exhibitions, or similar activities that are not restricted to a particular field of art

#### 2 Activities to promote the culture of a region or local community

- (1) Performances and exhibitions held at regional cultural facilities, such as cultural halls and art museums
- (2) Activities to preserve or utilize groups of historical buildings, historic sites, and similar cultural properties
- (3) Activities to preserve or utilize folk performing arts and similar cultural properties

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

- (1) Performances, exhibitions, and other activities by cultural groups, such as amateur groups
- (2) Activities to conserve cultural properties by such means as reviving or passing on craft techniques which are designated cultural properties or of preservation techniques for cultural properties

The Japan Arts Fund (JAF) was established at the end of March 1990 to provide a wide range of artistic and cultural activities with stable and continuous support. Its purpose is to form an environment in which all the people of Japan can become familiar with culture and the arts and involve themselves in the creation of new culture, and also to strengthen the foundation for that endeavor.

The JAF employs the yield on fund operations of its current fiscal resources of ¥65.3 billion (¥54.1 billion endowment from the national government and ¥11.2 billion in private-sector donations) to support numerous artistic and cultural activities.

To increase its level of support, donations to the fund are also recruited from time to time.

### Status of Grant Disbursements of FY 2012

(million yen)

Grant Category	Applications	No. of Grants	Amount of Grants
• Activities for creation or popularization of art by artists or by arts-related groups	966 (1,259)	371 (404)	845 (945)
• Activities to promote the culture of a region or local community	403 (377)	238 (259)	316 (345)
• Activities for cultural promotion or popularization conducted by culture-related groups	276 (286)	136 (151)	105 (133)

Note : Figures in brackets are of FY 2011

## 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 3,000 awardees study abroad for one-year, two-year, three-year, or special (80-day) periods.
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.

### 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
NAGATSUKA Keishi	Drama: Director, Playwright, Actor	'08

### Trainees of the Japanese Government Overseas Study Program for Artists in 2013 (breakdown by areas)

	For one year	For two year	For three year	Special	Age 15–17
Art	19	3	1	1	1
Music	21	2	–	2	–
Dance	7	2	–	2	1
Drama and Stage Design	8	–	–	1	–
Film and Media Arts	7	–	–	1	–
Total	62	7	1	7	2

## 4 Organizing the National Arts Festival

### The 67<sup>th</sup> National Arts Festival in 2012



The opera *Peter Grimes*  
Production: New National Theatre, Tokyo  
Photo: Saegusa Chikashi



November Bunraku performance of *Kanadehon Chushingura* in its entirety, New National Theatre, Tokyo  
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 2011, major performances in the Kanto and Kansai areas as well as other artistic events were given as before.

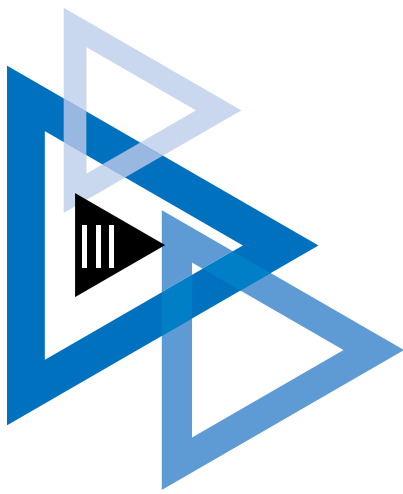
Moreover, among participating performances in four divisions (drama, music, dance, and entertainment) and participating works in four divisions (television/drama, television/documentary, radio, and records), outstanding achievements in each division were awarded the ACA National Arts Festival Grand Prize, 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 “The Beauty of Traditional Music: *Gagaku* Court Music.” There were also a variety of sponsored performances of opera, ballet, theater, music, noh, bunraku, kabuki and other public entertainment.

### The 67<sup>th</sup> National Arts Festival in 2012

		Performance
Summary	Opening	“The Beauty of Traditional Music: <i>Gagaku</i> Court Music”
	Opera	<i>Peter Grimes</i>
	Ballet	<i>Sylvia</i>
	Theater	<i>The Crucible</i>
	Music	Asia Orchestra Week 2012
	Kabuki	October Kabuki Performance
	Noh	November Kyogen Special Performance to commemorate the 350 <sup>th</sup> anniversary of the death of Ohkura Toraakira
	Classical Japanese Dance	October Public Performance
	Bunraku performance	November Public Performance
	Public Entertainment	October Special performance of Art Festival Comic Storytelling
	Asia-Pacific Regional Performing Arts	November feature performance at the National Theatre Okinawa; Performing Arts of Asia-Pacific: Indian Traditional Dance and Music
Participating performances		Total of 167 performances in the theater, music, dance and popular entertainment categories Total of 103 productions for TV dramas, TV documentaries, radio, recordings
Sponsored performances		Total of 27 performances in the theater, music, dance and popular entertainment categories





# Promoting the Media Arts and Films

The media arts (=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

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

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 FY 2012 the festival attracted 3,503 applications, including 1,502 from 71 countries and regions around the world.

One Grand Prize, four Excellence Prizes, and three 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.

#### Art Division

Grand Prize: "Pendulum Choir"  
Artist: Cod.Act (Michel DÉCOSTERD/André DÉCOSTERD)  
© Cod.Act

Photo: Xavier Voirol



#### Entertainment Division

Grand Prize: "Perfume 'Global Site Project'"  
Artists: Daito Manabe / MIKIKO / Yasutaka Nakata / Satoshi Horii / Hiroyasu Kimura  
© Rhizomatiks Co, Ltd. + AMUSE INC. + Universal Music LLC



#### Animation Division

Grand Prize: "COMBUSTIBLE"  
Artist: Katsuhiro Otomo

© SHORT PEACE COMMITTEE



#### Manga Division

Grand Prize: Les Cités Obscures (Cities of the Fantastic)  
Artists: Benoît Peeters / François Schuiten  
© 2008, 2009, 2010 Casterman, Bruxelles All rights reserved.



An award-winning works exhibition is held every year in February at the National Art Center Tokyo, attended by many visitors who come to experience the latest works in the media arts.

In addition to the exhibition, focusing on the award-winning works from the previous year or past years, the project of Participation in Overseas Media Arts Festival and the Japan Media Arts Festival Domestic Tour are

organized in order to disseminate outstanding works of the media arts in Japan and overseas. Further, a digital archive is being developed that will serve as a basis for the media arts to be utilized in many fields, and an information hub and consortium are being created that will function as a hub by encouraging cooperation and collaboration between related facilities and so forth.

Scene from exhibition site for the prize-winning works of Japan Media Arts Festival



Scene from the Japan Media Arts Festival in Yamanashi



## 2. 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.

### 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 prize-winning works.</li> <li>• Organizes local exhibitions and shows outstanding works at media arts festivals and facilities in Japan.</li> </ul>
	Participation in Overseas Media Arts Festival	<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>
	International Convention	<ul style="list-style-type: none"> <li>• Holds conventions for persons involved in world media arts festivals.</li> </ul>
	Media Arts Digital Archive	<ul style="list-style-type: none"> <li>• Construct a digital archive of media arts works in Japan for the conservation and the use.</li> </ul>
	Project to construct a Media Arts Information Base / Consortium	<ul style="list-style-type: none"> <li>• Construct an information base / consortium that will function as a base for the collection and dissemination of information relating to the media arts, and as a consortium for cooperation and collaboration between related cultural facilities, universities, and so forth.</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, as well as to workshops, public lectures, investigative research, and so forth organized by facilities nationwide.</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>
	Project to invite overseas creators of media arts (artists-in-residence)	<ul style="list-style-type: none"> <li>• Invite outstanding young creators from overseas and offer them opportunities for training and research.</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.

At the Agency for Cultural Affairs, the Informal Council on Promoting Japanese Cinema compiled a

report entitled "Promoting Japanese Cinema in the Future: Regenerating Japanese Film (Proposal)." On receipt of the report, we have implemented the Promotion Plan of Japanese Films and Moving Images 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 Center, The National Museum of Modern Art, Tokyo	<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.



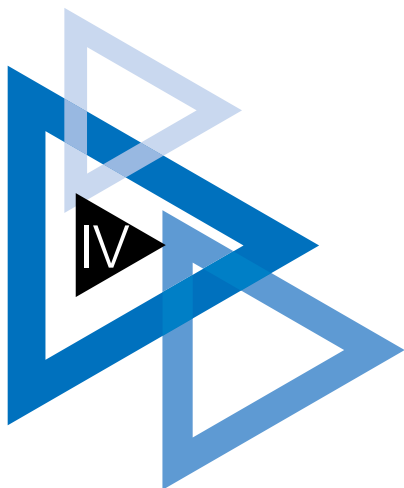
Training for Young Filmmakers by Producing Short Films (New Directions in Japanese Cinema)  
<http://www.vipo-ndjc.jp/> (Japanese only)



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



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



# Promotion of Activities Enabling Children to Experience Arts and Culture

To help children experience and learn about authentic stage arts and traditional culture, develop sensitivity and creativity through direct exposure to the kind of inspiration and stimulation that is not normally experienced, with the aim

of creating an environment that preserves and develops our nation's culture, the "Art and Culture Experience Program for Children who will lead the Next" is implemented (a part of the "Creative Plan of Culture and the Arts"):

## Art and Culture Experience Program for Children who will lead the Next

This program offers children opportunities to come into contact with stage arts in nearby venues so that they can appreciate performances of excellent stage works, participate in studio classes and workshops taught by artistic or cultural groups, and participate in joint performances with such groups. The "Art and Culture Experience Program for Children who will lead the Next" carries out the following projects.

### Projects carried out at gymnasiums of primary and secondary schools (Performances at schools)

#### (1) Performances of excellent stage works

Provides opportunities for appreciating stage arts and organizes joint performances between artistic groups and students.  
Performance genres: choral singing, orchestral music, musicals, drama, children's theater, musical theater, kabuki, noh, *ningyo joruri* (puppet theater), traditional Japanese dance and music, ballet, modern dance, theater, etc.

#### (2) Workshops by artistic groups

In preparation for joint performances, specialists provide technical training and teach dramatic or musical appreciation.

#### (3) Dispatch individual and small groups of artists to schools

Implement as a lecture, practical presentation, or practical instruction, or alternatively as a combined event



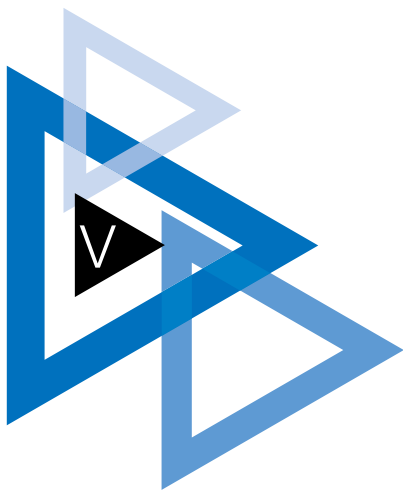
Touring Performance Program (orchestral performance)



Dispatch Program (Practical instruction in *nagauta* [traditional long epic song])



Dispatch Program (tea ceremony)



# Promoting Cultural Activities in Local Areas

1

## Local Revitalization by Utilizing the Advantage of Cultural Heritage

Recently, the proactive utilization of cultural properties as local treasures is being encouraged. Awareness of the need for appropriate conservation and accession of cultural properties is now increasing, as is recognition of the role of these properties in helping to promote local tourism and revitalize the community.

As of FY2013, the Agency for Cultural Affairs supports initiatives based on plans to utilize the varied and rich cultural heritage formulated by local governments with the aim of revitalizing the local community and promoting culture. (See next page for descriptions of

each project.)

This program facilitates support for initiatives that make comprehensive use of the local cultural heritage such as performances of traditional events and traditional arts and training the young generation to support these events in the future, activities to familiarize people with the classics, experiential programs to bring children into contact with local traditional culture, and keeping important cultural properties and historic landmarks open to the public.

### Image of the Project Scheme





## 1. Project to Revitalize the Local Community by Using the Cultural Heritage

As well as preserving and continuing religious festivals, traditional arts and other local cultural heritage, the project supports experiential programs to bring children and their parents into contact with local traditional culture, and initiatives such as information sharing, public awareness campaigns, training for the young generation, repairs of implements, records creation, and survey research in order to revitalize the local community through its cultural heritage.



Important Intangible Folk Cultural Properties: Takaoka Mikurumayama Matsuri Festival (Takaoka City, Toyama Prefecture)

## 2. Project to Revitalize the Local Community by Using Cultural Properties and Buildings

The objectives of this project are to facilitate public access to Important Cultural Property buildings, Registered Tangible Cultural Property buildings, or Important Preservation Districts for Groups of Traditional Buildings and, by this means, to revitalize local communities. The project provides financial supports for initiatives to install facilities or equipment for exhibition (including information panels and lighting facilities), public conveniences (e.g. toilets, rest areas) or management (e.g. reception areas). In case of Important Preservation Districts for Groups of Traditional Buildings, the project also provides financial supports for initiatives to take disaster prevention measures for traditional buildings, particularly reinforcement of earthquake resistance, in order to ensure the safety of visitors and inhabitants at the time of disaster.



Important Cultural Properties: Kamihaga-ke jutaku (Uchiko Town, Ehime Prefecture)

## 3. Project to Promote Integrated Use and Support of Historic Landmarks that Utilize Local Characteristics

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 such as historic landmarks, places of scenic beauty, natural monuments and buried cultural properties.



Historic Site: Site of Hagi Castle (Hagi City, Yamaguchi Prefecture)

## Facilitating Unique Artistic and Cultural Activities in Local Communities

Activities for creating culture and art based on local people's ingenuity are comprehensively supported in accordance with regions' characteristics and current conditions. The initiative for cultural and

artistic creation and dissemination, spiritual renewal through culture and art, and other projects support the revitalization of local communities.

### Originating from local communities: Initiative for cultural and artistic creation and dissemination

Prefectural and municipal governments use the following activities to develop projects.

#### Agency for Cultural Affairs

##### Aid

- ◇ **Projects to create and disseminate the arts and culture**  
Together with local residents, arts associations, cultural facilities and educational institutes, local governments implement initiatives to promote distinctive arts and culture.
- ◇ **Projects to revitalize communities through media arts**  
Comprehensive initiatives (human resources training, international exchange, survey research, preservation, familiarization) to contribute to promoting media arts (film, manga, animation, games etc.) in the community
- ◇ **Projects to popularize the modern performing arts by using the New National Theatre, Tokyo**  
Projects for the appreciation of the performance arts through public performances of productions by the New National Theatre, Tokyo in local communities, and public performances by professional art associations based in the communities at the New National Theatre, Tokyo
- ◇ **Projects to send outstanding high school cultural groups to overseas competitions**  
Projects to dispatch extracurricular clubs and cultural groups led by high school students to participate in international competitions overseas
- ◇ **Projects for emotional recovery through culture and arts**  
Projects for emotional recovery through appreciation of the performance arts planned by the prefectures and municipalities in the areas affected by the Great East Japan Earthquake
- ◇ **Projects to promote local arts and culture using universities**  
Initiatives to promote the arts and culture in the community by leveraging the human resources, educational research functions, facilities, and materials at universities that relate to the arts and culture.

##### Effect

Ripple effects in tourism, industry and regional economy, handing down of regional culture to future generations, reconstruction of communities to disseminate culture and art, and building of networks



Yokohama City, Kanagawa Prefecture  
Yokohama Bayside Ballet from "Dance Dance Dance  
@ YOKOHAMA 2012"  
Photo by HASEGAWA KIYONORI



Maebashi City, Gunma Prefecture  
From an Arts Maebashi project to promote participation by residents  
Performing "Walk: It Starts from Walking"

3

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

### 1. 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 2013, the 28<sup>th</sup> holding of the festival took place in Yamanashi Prefecture.



Logo of the National Festival  
(designed by FUKUDA Shigeo)

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

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

#### 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 music, orchestral music, choral music, brass band music, traditional Japanese music, drama, literary arts, dance, daily culture, and crafts.

##### 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 27th National Cultural Festival • Tokushima 2012  
Finale of the Awa Discovery Forum



### The 28<sup>th</sup> National Cultural Festival • Yamanashi 2013

Play with the Winds of Culture: Watch, Cross, Connect

Event schedule: Saturday January 12–Sunday November 10, 2013

#### A Comprehensive Festival

Saturday October 26, 2013 at Colony Culture Hall (Kofu City)

Yamanashi Prefecture organized a National Cultural Festival with year-round sessions for the first time in Japan and set up a “stage for the seasons” with themes for each of the four seasons including the Dousojin deity for travelers and Mount Fuji.

Ninety-five events were held all over Yamanashi Prefecture including four projects that could be enjoyed throughout the year and projects based on the culture and traditions rooted in each municipality.



Culture-kun, the PR mascot for the National Cultural Festival in Yamanashi



## 2. 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 37<sup>th</sup> Festival for FY2013 was held in Nagasaki 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; <i>Gin'ei</i> , <i>Kenbu</i> , and <i>Shibu</i> (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, <i>Ogura Hyakunin Isshu</i> 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	22 <sup>nd</sup> (1998)	Tottori
2 <sup>nd</sup> (1978)	Hyogo	23 <sup>rd</sup> (1999)	Yamagata
3 <sup>rd</sup> (1979)	Oita	24 <sup>th</sup> (2000)	Shizuoka
4 <sup>th</sup> (1980)	Ishikawa	25 <sup>th</sup> (2001)	Fukuoka
5 <sup>th</sup> (1981)	Akita	26 <sup>th</sup> (2002)	Kanagawa
6 <sup>th</sup> (1982)	Tochigi	27 <sup>th</sup> (2003)	Fukui
7 <sup>th</sup> (1983)	Yamaguchi	28 <sup>th</sup> (2004)	Tokushima
8 <sup>th</sup> (1984)	Gifu	29 <sup>th</sup> (2005)	Aomori
9 <sup>th</sup> (1985)	Iwate	30 <sup>th</sup> (2006)	Kyoto
10 <sup>th</sup> (1986)	Osaka	31 <sup>st</sup> (2007)	Shimane
11 <sup>th</sup> (1987)	Aichi	32 <sup>nd</sup> (2008)	Gunma
12 <sup>th</sup> (1988)	Kumamoto	33 <sup>rd</sup> (2009)	Mie
13 <sup>th</sup> (1989)	Okayama	34 <sup>th</sup> (2010)	Miyazaki
14 <sup>th</sup> (1990)	Yamanashi	35 <sup>th</sup> (2011)	Fukushima
15 <sup>th</sup> (1991)	Kagawa	36 <sup>th</sup> (2012)	Toyama
16 <sup>th</sup> (1992)	Okinawa	37 <sup>th</sup> (2013)	Nagasaki
17 <sup>th</sup> (1993)	Saitama	38 <sup>th</sup> (2014)	Ibaraki
18 <sup>th</sup> (1994)	Ehime	39 <sup>th</sup> (2015)	Shiga
19 <sup>th</sup> (1995)	Niigata	40 <sup>th</sup> (2016)	Hiroshima
20 <sup>th</sup> (1996)	Hokkaido	41 <sup>th</sup> (2017)	Miyagi
21 <sup>st</sup> (1997)	Nara		

### FY2012 The 36<sup>th</sup> National Cultural Festival for Senior High School Students in Toyama



The parade in Toyama City



Performance of Gokayama Folk Music



Meiron, the PR mascot of Nagasaki Prefecture

### 2013 Nagasaki Shiokaze Cultural Festival



2013 長崎しおかぜ総文祭

Event schedule: Wednesday July 31–Sunday August 4, 2013

Come together in Nagasaki  
Set sail in the ship of culture

**Grand opening ceremony, Parade: Wednesday July 31, 2013 at Nagasaki Prefectural Gymnasium (Nagasaki City), in the city of Nagasaki**

Approximately 20,000 senior high school students from the whole country will come together in Nagasaki for a period of five days for competitions, recitals and exhibitions in a total of twenty-four categories including the nineteen categories organized by the host prefecture every year and another five categories that are unique to Nagasaki: the Culture Summit for Senior High School Students, Schools for Special Needs Education, Books, JRC Volunteers and Local Research.

## 4

## Training Human Resources to Support Artistic and Cultural Activities

The training programs described below aim to raise the competence of staff at theaters and music 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
Nationwide Seminar on Art Management for Theaters and Concert Halls, etc.	Agency for Cultural Affairs et al.	3 days	Management, mid-level operational supervisors and others of theaters and concert halls, etc. nationwide	Training on art management required for smooth administrative operation of theaters and concert halls, etc.
Regional Seminar on Art Management for Theaters and Concert Halls, etc.	Agency for Cultural Affairs et al.	2 days	Management, first-level of operational supervisors and others of theaters and concert halls, etc. in the region concerned	Basic training on art management, including the planning and management of performances
National Seminar for Technical Staff at Theaters and Concert Halls, etc.	Agency for Cultural Affairs et al.	3 days	Mid-level supervisors and others of stagecraft for theaters and concert halls, etc. nationwide	Training for acquiring required expertise for the overall administration such as lighting, acoustics, stage mechanisms, and other stagecraft
Regional Seminar for Technical Staff at Theaters and Concert Halls, etc.	Agency for Cultural Affairs et al.	2 days	Stagecraft supervisors and others of first-level at theaters and concert halls, etc. in the region concerned	Basic training on lighting, acoustics, stage mechanisms, and other stagecraft
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 170 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	2 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 minimum 2 years working experience) (about 50 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
Lecture for senior conservation architects (Standard courses, Advanced courses)	Agency for Cultural Affairs	Standard courses are about 8 days x 2 years Advanced courses are 7 days	Engineers in conservation design, supervision of conservation work (Students who have completed the standard course are accepted for the advanced course) (about 15 people each)	Training on expertise about the conservation of architectural monuments and other structural monuments

## 5 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.

### 1. 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.

### 2. 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.

### 3. Projects for Supporting Activities

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.

### 4. 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.

### 5. 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.



NHK Symphony Orchestra Subscription Concert in Iwaki  
Production: Iwaki Performing Arts Center Alios  
Photo: Masanori Hotta



Theater "4 four"  
Production: Setagaya Public theater  
Photo: Jun Ishikawa

## 6 Development of a Culture and Art Creation City

In recent years, local governments are increasingly aiming to nurture local people's creativity by utilizing the scenic beauty and cultural environment unique to local communities, and to have this lead to new industries and prosperity for towns. In FY 2007, the Agency for Cultural Affairs established a commendation for local governments' efforts to base their urban policies on culture.

From FY 2009, efforts have been made to domestically develop the Creative City Network through information gathering and provision, training sessions and other activities for local governments and other concerned people and organizations committed to the development of cities creative in culture and art. From FY 2010, the Creative City Model Project has been implemented with

the aim of utilizing the creativity of culture and art in a cross-disciplinary manner and supporting and facilitating pioneering and diverse collaborations among local governments, cultural volunteers and other citizens, art-related non-profit organizations and many others, along with businesses, in an effort to solve regional problems.

In January 2013, the Creative City Network of Japan was established based on past initiatives and the participation of municipalities aiming to develop cities steeped in the creative arts and culture. It is expected that this network will become the platform for the Creative City Network in Japan.

### 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
Yokohama City (Kanagawa Pref.)	Sapporo City (Hokkaido)	Higashikawa Town (Hokkaido)	Mito City (Ibaraki Pref.)	Semboku City (Akita Pref.)	Niigata City (Niigata 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.)
Omihachiman City (Shiga Pref.)	Sasayama City (Hyogo Pref.)	Nakanojo Town (Gunma Pref.)	Nanto City (Toyama Pref.)	Hamamatsu City (Shizuoka Pref.)	Kamiyama Town (Tokushima Pref.)
Okinawa City (Okinawa Pref.)	Hagi City (Yamaguchi Pref.)	Beppu City (Oita Pref.)	Kiso Town (Nagano Pref.)	Maizuru City (Kyoto Pref.)	
			Kobe City (Hyogo Pref.)		



Niigata City: Organized the Water and Land Niigata Art Festival to communicate the lifestyle culture of Niigata to the world, created art in cooperation with local residents.



Ogaki City: Oku-no-Hosomichi Musubi-no-Chi Memorial Hall opened in April 2012



Kamiyama Town: Extracurricular class by an artist at the elementary school



## 7 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.

### 1. Power of Culture from Kansai Project

Centering on the “Power of Culture from Kansai Project Promoting Conference,” 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.

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



### 2. 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)



### 3. Power of Culture from Kyushu and Okinawa Project

Centering on 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)



#### 4. 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)



#### 5. 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)



#### 6. Power of Culture from Citizens Project

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

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



#### 7. 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)



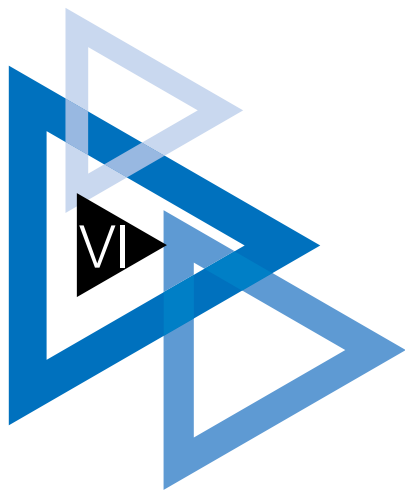
#### 8. Power of Culture from Universities

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/geijutsu\\_bunka/12daigaku/index.html](http://www.bunka.go.jp/geijutsu_bunka/12daigaku/index.html) (Japanese only)







# Preservation and Utilization of Cultural Properties

## 1 Outline of the System for Protecting Cultural Properties

### 1. Outline (Number of Cultural Properties Designated by the National Government, etc.)

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.

#### Number of Cultural Properties Designated by the National Government

As of April 1, 2013

Designation			
Important Cultural Properties (National Treasures)		12,874	(1,085) *1
Buildings and other structures		2,398	(217)
Fine Arts and Crafts		10,476	(868)
Important Intangible Cultural Properties		(Number of Holders and Groups)	
Performing Arts	Individuals recognition	38	(56 people)
	Collective recognition	12	(12 groups)
Craft Techniques	Individuals recognition	41	(57 people) *2
	Group recognition	14	(14 groups)
Important Tangible Folk Cultural Properties		213	
Important Intangible Folk Cultural Properties		281	
Historic Sites, Places of Scenic Beauty, and Natural Monuments (Special Historic Sites, Special Places of Scenic Beauty, and Special Natural Monuments)		2,979	(162) *3
Historic Sites		1,682	(60)
Places of Scenic Beauty		336	(30)
Natural Monuments		961	(72)
Selection			
Important Cultural Landscapes		35	
Important Preservation Districts for Groups of Traditional Buildings		102	
Registration			
Registered Tangible Cultural Properties (buildings)		9,124	
Registered Tangible Cultural Properties (fine arts and crafts)		14	
Registered Tangible Folk Cultural Properties		29	
Registered Monuments		66	
Objects of conservation that are not Cultural Properties			
Selected Conservation Techniques		(Number of Holders and Groups)	
	Holders	47	(53 people)
	Preservation Groups	29	(31 groups) *4

\*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 recognized groups is 29 after deleting the number of double approvals.

Under the Law for the Protection of Cultural Properties, the national government thus designates and selects the most 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 buildings, 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 for training successors or for documentation.

In addition, a registration system, which provides protective measures that are more moderate than those of the designation system, has been established for cultural properties (tangible cultural properties, tangible folk cultural properties, and monuments) primarily of the modern period, whose protection is increasingly necessary due to land development and changes in lifestyles in recent years. Under the registration system, cultural properties that are in special need of preservation and utilization are registered with the national government. Based on notification, guidance, and advice, this system aims at voluntary protection of cultural properties by their owners (cultural properties other than those designated by the national or local governments), thereby complementing the designation system.

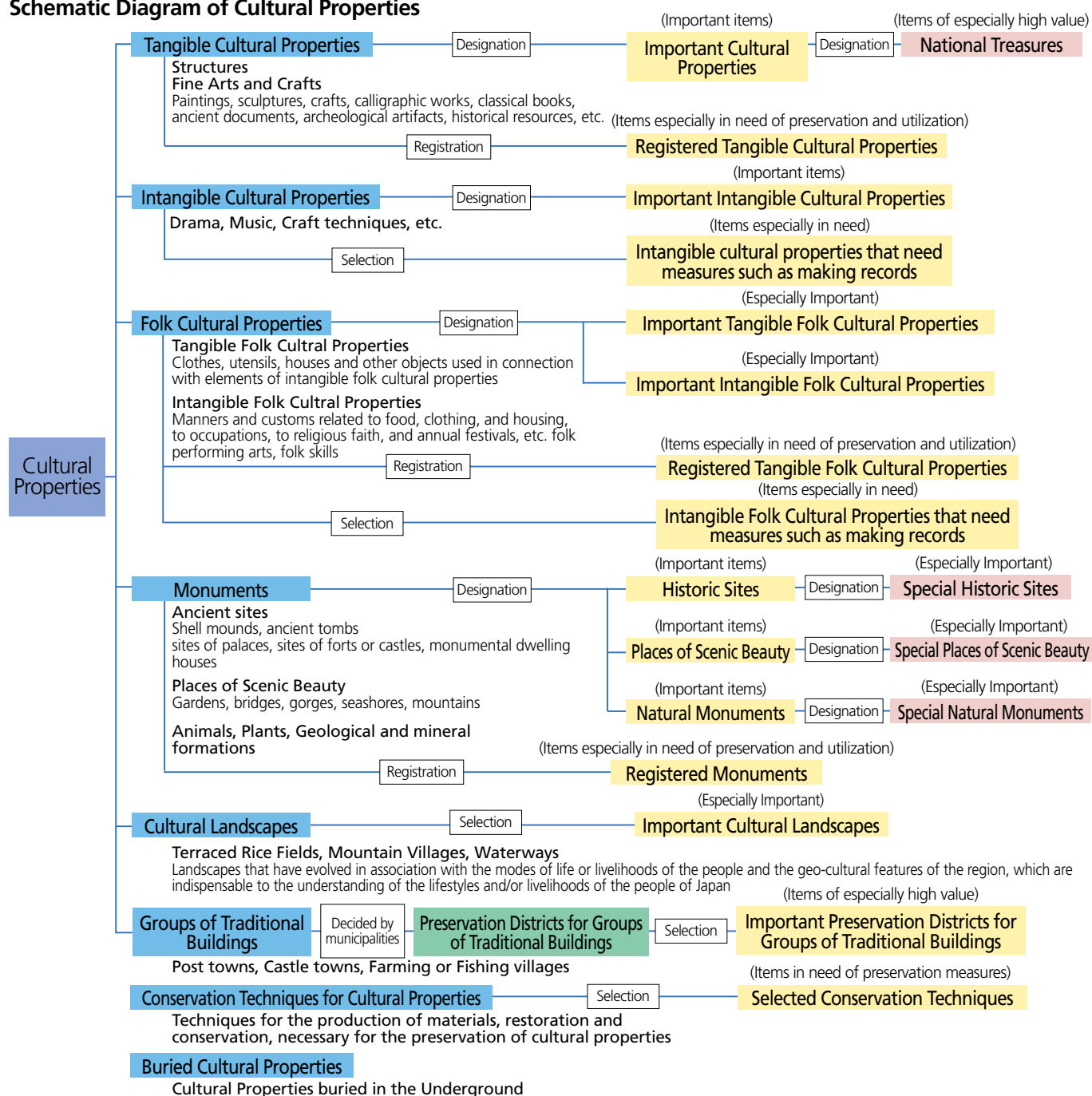
Moreover, those traditional techniques or skills that are indispensable for preserving cultural properties and that require protection are designated as Selected Conservation Techniques.

Protective measures are also taken for cultural properties buried underground, including certain restrictions on the excavation of Buried Cultural Properties.

The designation, selection, and registration of cultural properties are carried out by the Minister of Education, Culture, Sports, Science and Technology on the basis of reports submitted by the Council for Cultural Affairs in response to a ministerial inquiry. The chart to the left illustrates how the different types of cultural property are classified.

## 2. Schematic Diagram of Cultural Properties

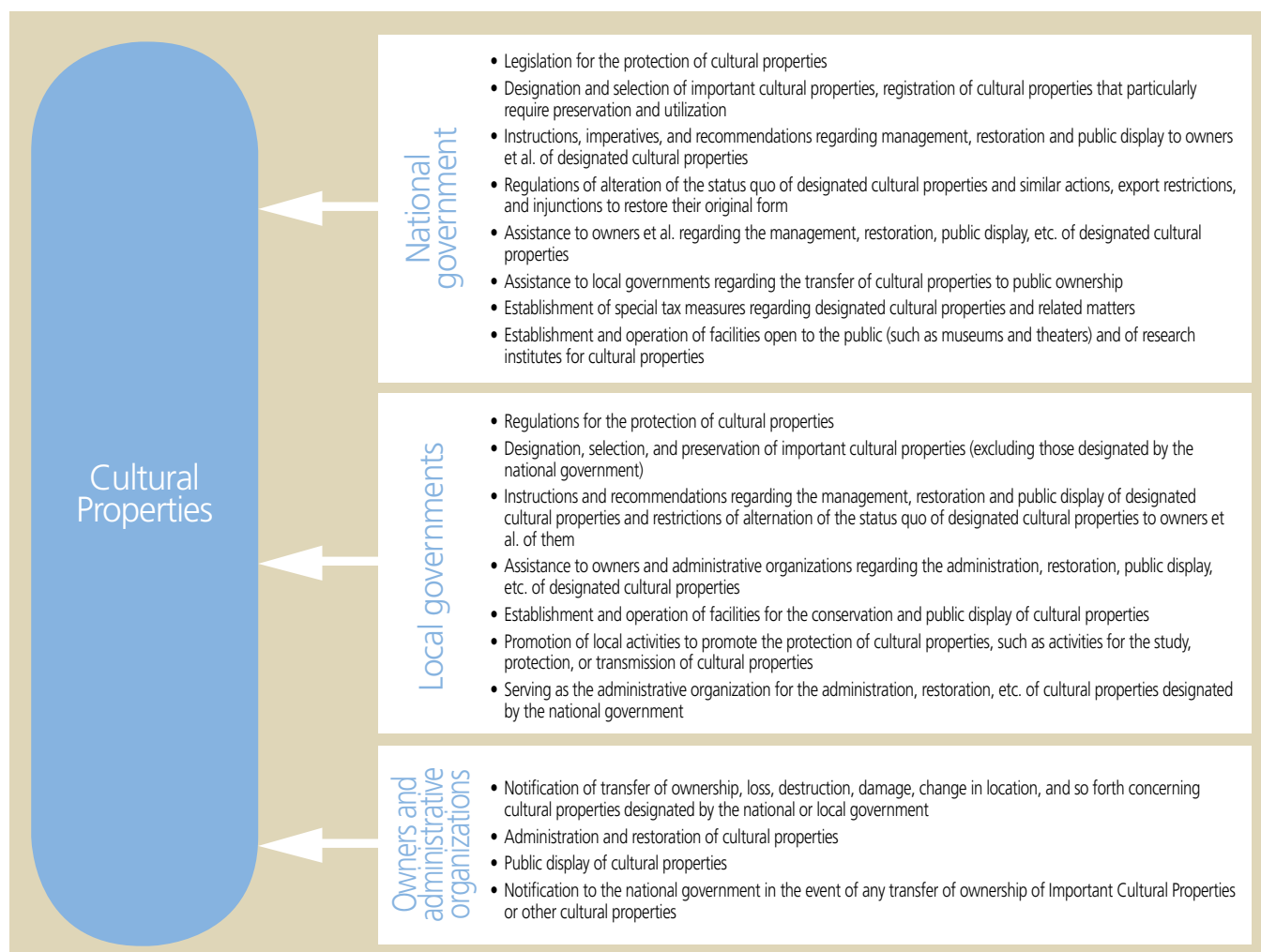
### Schematic Diagram of Cultural Properties



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



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



## 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.”

### 1. Structures

As of April 1, 2013, the national government has designated 2,398 sites (including 217 National Treasures) which consists of 4,526 buildings and other structures (including 265 National Treasures) as Important Cultural Properties.

In accordance with the provisions of the Law for the Protection of Cultural Properties, the permission of the Commissioner for Cultural Affairs is required for any alteration to the existing state of structures designated as Important Cultural Properties. Major or minor repair work is periodically required to keep them in good condition. Conservation repair work is carried out by the owners of Important Cultural Properties or their custodial bodies, for historical structures that are made of wood, and financial support is available to cover large expenses. As many of them have roofs made of plant materials like thatch, wooden shingle, and cypress bark,

they are extremely vulnerable to fire. For this reason, the Agency for Cultural Affairs provides necessary subsidies for the owners or custodial bodies to install or repair fire-preservation facilities and other necessary disaster prevention systems.

Moreover, buildings and structures of Japan's modern era (roughly after 1868) form a significant cultural heritage born out of this country's modernization process. However, some of them are rapidly disappearing along with changes in society in recent years. Based on the results of investigations on them, a growing number of modern buildings and structures are being designated as Important Cultural Properties.

By FY 2012, 295 modern buildings and structures have been designated Important Cultural Properties including a National Treasure (the former Togu Palace [Akasaka State Guest House]).

National Treasure  
Kangi-in Shoden-do Hall  
(Kumagaya City, Saitama Pref.)  
(Photo: SHIMIZU Joe)



Important Cultural Property  
East building of Hizuchi  
Elementary School  
(Yawatahama City, Ehime Pref.)  
(Photo: KITAMURA Toru)

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

As of April 1, 2013

Category		Sites		Structures	
Early modern period or earlier	Shinto shrines	567	(39)	1,194	(65)
	Buddhist temples	849	(152)	1,124	(160)
	Castles	53	(8)	235	(16)
	Residences	94	(14)	150	(20)
	Private domestic buildings	347		795	
	Others	193	(3)	261	(3)
	Subtotal	2,103	(216)	3,759	(264)
Meiji Period Onward	Religious buildings	25		32	
	Residences and private buildings	80	(1)	299	(1)
	School facilities	39		67	
	Cultural facilities	34		56	
	Governmental offices	22		27	
	Commercial buildings	20		27	
	Civil engineering structures	70		242	
	Others	5		17	
Subtotal		295	(1)	767	(1)
Grand total		2,398	(217)	4,526	(265)

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



Registered Tangible Cultural Property  
Main building of JR Kotohira Station (Kotohira Town,  
Kagawa Pref.)



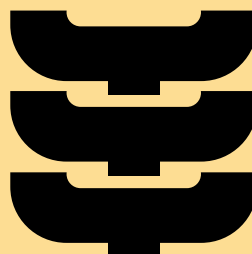
Registered Tangible Cultural Property  
Former Toyosato Elementary School building (Toyosato Town,  
Shiga Pref.)

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, 2013, the number of registrations exceeded 9,000. As of April 1, 2013, 9,124 properties were registered, located in 787 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.



Note: A *tokyo* is a kind of a wooden joint which is usually placed on top of each pillar to support the long eaves of temples

## 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 2013, the 60th annual Cultural Properties Protection Week was held.



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



## 2. 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, 10,476 objects have been designated as Important Cultural Properties (including 868 National Treasures) as of April 1, 2013.

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, 2013.

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

As of April 1, 2013

Category	Number
Paintings	1,977 (159)
Sculptures	2,668 (126)
Crafts	2,432 (252)
Calligraphic works/Classical books	1,887 (223)
Ancient documents	745 (60)
Archaeological artifacts	594 (45)
Historic resources	173 (3)
<b>Total</b>	<b>10,476 (868)</b>

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



Important Cultural Property: Red-raku type incense case with rabbit by Honami Kōetsu



Important Cultural Property: Reflecting telescope by Kunitomo Ikkansai (1834)



National Treasure: Amitabha triad (color on silk) by Ru-yue



National Treasure: *Dogu* (clay figurine) excavated from the Nishinomae site in Yamagata Pref.



### 3 Intangible Cultural Properties



Important Intangible Cultural Property: *Kabuki onnagata*  
Holder: MORITA Shinichi (stage name: BANDO Tamasaburo)  
Photo: Shochiku Co., Ltd.

#### Number of Designated Important Intangible Cultural Properties

As of April 1, 2013

Division	Category	No. of designation	
		Individual recognition	Collective or group recognition
Performing arts	Gagaku	0	1
	Nohgaku	7	1
	Bunraku	3	1
	Kabuki	4	1
	Kumiodori	2	1
	Music	19	6
	Dance	1	1
	Engei	2	0
	Subtotal	38	12
Craft techniques	Ceramics	9	3
	Textile weaving and dyeing	15	7
	Lacquerwork	5	1
	Metalwork	5	0
	Woodwork and Bamboowork	2	0
	Doll making	2	0
	Papermaking	3	3
	Subtotal	41	14
Total		79	26

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 holding groups 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 theatre), and traditional popular entertainment.



Important Intangible Cultural Property: *Moku-kogei* (Woodwork)  
Holder: HAIOTO Tatsuo

## 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.” ACA 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.



Important Tangible Folk Cultural Property: Hunting appliances of *Ani matagi* (Kitaakita City, Akita Pref.)



Important Intangible Folk Cultural Property: *Kuma kagura* (Hitoyoshi City, Kumamoto Pref.)

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

As of April 1, 2013

Category	Quantity
Used for food, clothing and housing	28
Used for production and occupation	91
Used for transportation, transit and communication	18
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	2
Total	213

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

As of April 1, 2013

Category	No. of designation
Manners and customs	113
Folk performing arts	156
Folk techniques	12
Total	281

## 5 Monuments



Historic site: *Oura Tenshudo Church* (Nagasaki City, Nagasaki Pref.)

### Number of Designated Historical Sites

As of April 1, 2013

Category	Number of designation
Shell mounds, ancient tombs, etc.	674 (14)
Site of palaces, etc.	375 (19)
Sites of shrines, temples, etc.	280 (14)
Sites of Confucian shrines, libraries	27 (3)
Herb gardens, charitable institutions, etc.	6
Sites of barrier gates, mileposts, etc.	181 (2)
Tombs, tombstones, etc.	76 (3)
Old houses, wells, etc.	82 (6)
Sites related to foreigners or foreign countries	8
<b>Total</b>	<b>1,709 (61)</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, 2013

Category	Number
Gardens	205 (24)
Parks	10
Bridges	2
Flowering trees	13
Pine groves	6 (1)
Rocks and caves	14
Ravines and mountain streams	34 (5)
Waterfalls	9
Lakes and marshes	3 (1)
Floating waterweeds	1
Springs	1
Beaches	35
Islands	9 (2)
Sandbars	1 (1)
Hot springs	2
Mountains	16 (2)
Hills, highlands, flatlands	2
Rivers	1
Panoramic views	10
<b>Total</b>	<b>374 (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, 2013

Category	Number
Animals	194 (21)
Plants	546 (30)
Geological and mineral formations	242 (20)
Nature conservation areas	23 (4)
<b>Total</b>	<b>1,005 (75)</b>

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

“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 which possess a high historic or scientific value for Japan
- Gardens, bridges, gorges, seashores, mountains, and other places of scenic beauty which 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 and 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, 2013, 66 monuments were registered.



Place of Scenic Beauty: *Kyu Sekiyama-Hozoin Teien Garden* (Myoko City, Niigata Pref.)



Natural Monument: *Kayoso no shukyoku* (Kayo Fold) (Nago City, Okinawa Pref.)



## 6 Cultural Landscapes

Cultural Landscapes formed by people's lives or work in a given region and the climate of the region are indispensable for understanding the livelihood and work of the Japanese people. It is also stipulated that, following a proposal from a prefectural or municipal government, the national government can select a particularly important cultural landscape as an Important Cultural Landscape from among those for which necessary protective measures have been 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, 2013, 35 areas across the country have been selected as Important Cultural Landscapes.

Important Cultural landscape:  
Steam and hot spring landscape  
at Beppu (Beppu City, Oita Pref.)



Important Cultural landscape:  
The Mogami river and  
Aterazawa landscape (Oe  
Town, Yamagata Pref.)

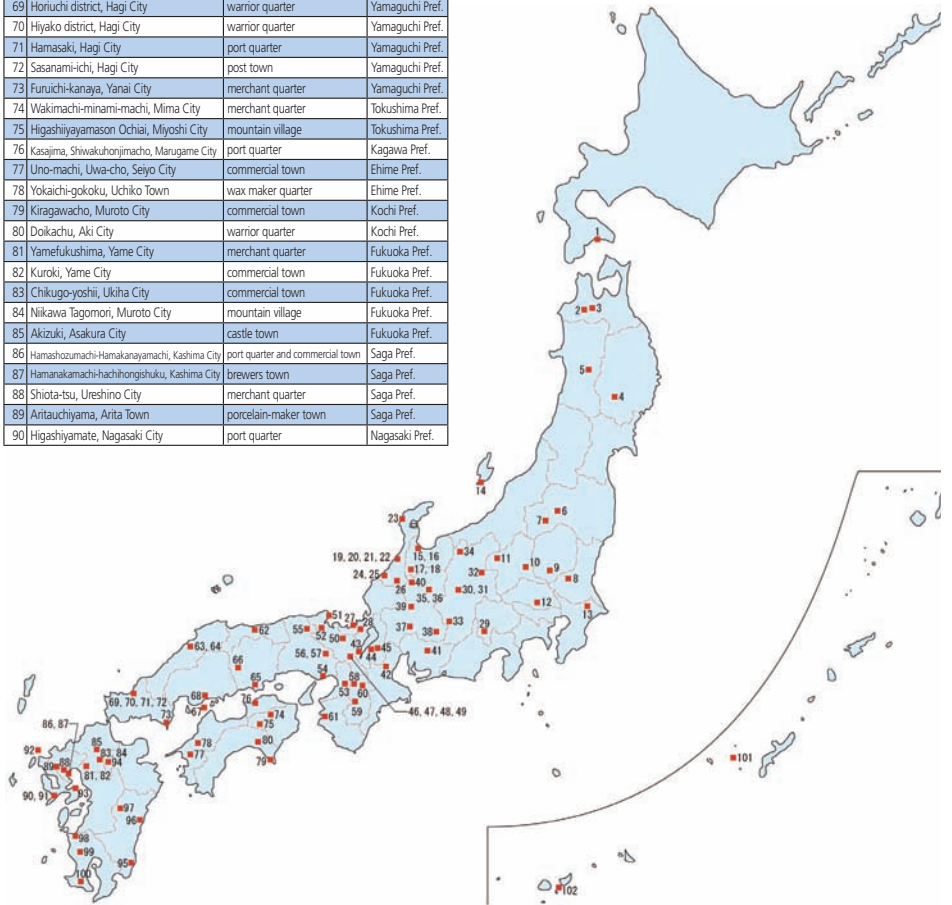


### List of Important Cultural Landscapes

As of April 1, 2013

Name	Location	Assigned date
1 Wetland in Omi-hachiman	Omi-hachiman, Shiga	January 26, 2006
2 Farm Village of Hondara 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.	Yusuhara, Kochi	February 12, 2009
13 Cultural landscape in the Shimantogawa River basin. Circulation and traffic among agricultural and mountainous villages at the upstream region.	Nakatosa, 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	Nakatosa, 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

1	Motomachi-Suehirocho, Hakodate City	port quarter	Hokkaido Pref.
2	Nakacho, Hiroaki City	warrior quarter	Aomori Pref.
3	Nakamachi, Kuroishi City	merchant quarter	Aomori Pref.
4	Jyona-suwakoji, Kanegasaki Town	warrior quarter	Iwate Pref.
5	Kakunodate, Senboku City	warrior quarter	Akita Pref.
6	Ouchi-juku, Shimogo Town	post town	Fukushima Pref.
7	Maesawa, Minamiaizu Town	mountain village	Fukushima Pref.
8	Makabe, Sakuragawa City	commercial town	Ibaraki Pref.
9	Kaemon-cho, Tochigi City	commercial town	Tochigi Pref.
10	Kiryushinmachi, Kiryu City	textile town	Tochigi Pref.
11	Rokugo Akaiwa, Nakanogo Town	mountain village and sericulture community	Gunma Pref.
12	Kawagoe, Kawagoe City	merchant quarter	Saitama Pref.
13	Sawara, Katori City	merchant quarter	Chiba Pref.
14	Shukunegi, Sado City	port quarter	Niigata Pref.
15	Yamachosuji, Takaoka City	merchant quarter	Toyama Pref.
16	Kanaya-machi, Takaoka City	caster town	Toyama Pref.
17	Ainokura, Nanto City	mountain village	Toyama Pref.
18	Suganuma, Nanto City	mountain village	Toyama Pref.
19	Higashiyama-higashi, Kanazawa City	pleasure quarter	Ishikawa Pref.
20	Kazue-machi, Kanazawa City	pleasure quarter	Ishikawa Pref.
21	Utatsusamurou, Kanazawa City	temple town	Ishikawa Pref.
22	Teramachidai, Kanazawa City	temple town	Ishikawa Pref.
23	Kuroshima district, Wajima City	ship-owner quarter	Ishikawa Pref.
24	Kagahashidate, Kaga City	ship-owner quarter	Ishikawa Pref.
25	Kagahigashitani, Kaga City	mountain village	Ishikawa Pref.
26	Shiramine, Hakusan City	mountain village and sericulture community	Ishikawa Pref.
27	Obamanishigumi, Obama City	merchant and pleasure quarter	Fukui Pref.
28	Kumagawajuku, Wakasa Town	post town	Fukui Pref.
29	Akazawa, Hayakawa Town	post town for pilgrims	Yamanashi Pref.
30	Nara, Shiogiri City	post town	Nagano Pref.
31	Kishirasawa, Shiogiri City	lacquerware town	Nagano Pref.
32	Unnojuku, Tomi City	post town and sericulture community	Nagano Pref.
33	Tsumagajuku, Nagiso Town	post town	Nagano Pref.
34	Aoni, Hakuba Village	mountain village	Nagano Pref.
35	Sannachi, Takayama City	merchant quarter	Gifu Pref.
36	Shimoninomachi-Ojinmachi, Takayama City	merchant quarter	Gifu Pref.
37	Mino-machi, Mino City	merchant quarter	Gifu Pref.
38	Iwamurocho-Hondori, Ena City	merchant quarter	Gifu Pref.
39	Gujo-hachiman Kita-machi, Gujo City	castle town	Gifu Pref.
40	Ogi-machi, Shirakawa Village	mountain village	Gifu Pref.
41	Asuke, Toyota City	merchant quarter	Aichi Pref.
42	Sekijuku, Kameyama City	post town	Mie Pref.
43	Sakamoto, Otsu City	monks' community	Shiga Pref.
44	Hachiman, Omihachiman City	merchant quarter	Shiga Pref.
45	Gokashokondo, Higashiomori City	farming village	Shiga Pref.
46	Kamigamo, Kyoto City	shrine quarter	Kyoto Pref.
47	Sannei-zaka, Kyoto City	monks' community	Kyoto Pref.
48	Gion Shimbashi, Kyoto City	pleasure quarter	Kyoto Pref.
49	Saga-torimoto, Kyoto City	monks' community	Kyoto Pref.
50	Miyamacho-Kita, Nantan City	mountain village	Kyoto Pref.
51	Ine-ura, Ine Town	fishing village	Kyoto Pref.
52	Kaya, Yosano Town	textile town	Kyoto Pref.
53	Tondabayashi, Tondabayashi City	temple town, commercial town	Osaka Pref.
54	Kitanocho-yamamoto, Kobe City	port quarter	Hyogo Pref.
55	Izushi, Toyooka City	castle town	Hyogo Pref.
56	Sasayama, Sasayama City	castle town	Hyogo Pref.
57	Fukuzumi, Sasayama City	post and farming village	Hyogo Pref.
58	Imai-cho, Kashihara City	temple town, commercial town	Nara Pref.
59	Gojo-shinmachi, Gojo City	merchant quarter	Nara Pref.
60	Matsuyama, Uda City	merchant quarter	Nara Pref.
61	Yuasa, Yuasa Town	brewers quarter	Wakayama Pref.
62	Utsubukitama, Kurayoshi City	merchant quarter	Tottori Pref.
63	Omorigirzan, Oda City	mining town	Shimane Pref.
64	Yunotsu, Ota City	port quarter, hot-spring town	Shimane Pref.
65	Kurashiki-Gawahan, Kurashiki City	merchant quarter	Okayama Pref.
66	Fukui, Takahashi City	mining town	Okayama Pref.
67	Yutakamachi-mitarai, Kure City	port quarter	Hiroshima Pref.
68	Takehara district, Takehara City	salt works town	Hiroshima Pref.
69	Horiuchi district, Hagi City	warrior quarter	Yamaguchi Pref.
70	Hyakodistrict, Hagi City	warrior quarter	Yamaguchi Pref.
71	Hamasaki, Hagi City	port quarter	Yamaguchi Pref.
72	Sasanami-ichi, Hagi City	post town	Yamaguchi Pref.
73	Furuichi-kanaya, Yanai City	merchant quarter	Yamaguchi Pref.
74	Wakimachi-minami-machi, Mima City	merchant quarter	Tokushima Pref.
75	Higashiyamason Ochiai, Miyoshi City	mountain village	Tokushima Pref.
76	Kasajima, Shiwakuhonjima, Marugame City	port quarter	Kagawa Pref.
77	Uno-machi, Uwa-cho, Seiyō City	commercial town	Ehime Pref.
78	Yokaichi-gokoku, Uchiko Town	wax maker quarter	Ehime Pref.
79	Kiragawacho, Muroto City	commercial town	Kochi Pref.
80	Doikachu, Aki City	warrior quarter	Kochi Pref.
81	Yamafukushima, Yame City	merchant quarter	Fukuoka Pref.
82	Kuroki, Yame City	commercial town	Fukuoka Pref.
83	Chikugo-yoshi, Ukiha City	commercial town	Fukuoka Pref.
84	Nikawa Tagomori, Muroto City	mountain village	Fukuoka Pref.
85	Akizuki, Asakura City	castle town	Fukuoka Pref.
86	Hamashozumachi-Hanakanayamachi, Kashima City	port quarter and commercial town	Saga Pref.
87	Hamanakamachi-hadhihongshuku, Kashima City	brewers town	Saga Pref.
88	Shiota-tsu, Ureshino City	merchant quarter	Saga Pref.
89	Aritauchiyama, Arita Town	porcelain-maker town	Saga Pref.
90	Higashiyamate, Nagasaki City	port quarter	Nagasaki Pref.
91	Minamiyamate, Nagasaki City	port quarter	Nagasaki Pref.
92	Konoura, Oshima Village, Hirado City	port quarter	Nagasaki Pref.
93	Kojirokuj, Unzen City	warrior quarter	Nagasaki Pref.
94	Mameda-machi, Hita City	merchant quarter	Oita Pref.
95	Obi, Nichinan City	warrior quarter	Miyazaki Pref.
96	Mimitsu, Hyuga City	port quarter	Miyazaki Pref.
97	Tonegawa, Shiiba Village	mountain village	Miyazaki Pref.
98	Izumi-fumoto, Izumi City	warrior quarter	Kagoshima Pref.
99	Iniki-fumoto, Satsumasendai City	warrior quarter	Kagoshima Pref.
100	Chiran, Minami-kyushu City	warrior quarter	Kagoshima Pref.
101	Tonaki-jima, Tonaki Village	farming village in island	Okinawa Pref.
102	Taketomi-jima, Taketomi Town	farming village in island	Okinawa Pref.



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.

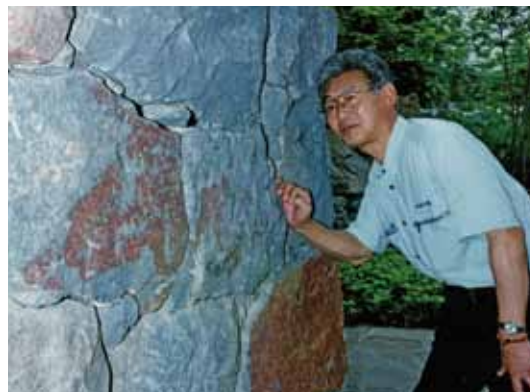
The Agency for Cultural Affairs provides financial support to municipal projects such as restoration, facade enhancement, and disaster prevention for the preservation of Important Preservation Districts for Groups of Traditional Buildings, while providing the necessary guidance and advice to municipal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

As of April 1, 2013, 102 districts in 82 municipalities of 41 prefectures are classified as Important Preservation Districts for Groups of Traditional Buildings (total area of approximately 3,677 ha), which contain about 21,000 traditional buildings designated as “Traditional Buildings”.

## 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, for example, to compile documentary records or train successors. 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: Techniques for preserving stonewalls designated as cultural properties  
Holder: AWATA Junji

## 9 Buried Cultural Properties

At present, 465,000 ancient sites are known in Japan. They are direct evidence of our predecessors' lives and valuable common historical properties that vividly speak of our history and culture. It is impossible to learn such things from records.

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 prefectural boards of education, at designated and core-cities.

The prefectural boards of education, designated cities or core-cities investigate whether or not 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.



Scene from archaeological excavation at the Kashinai I site (Miyako City, Iwate Pref.)



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 use 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 space 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).

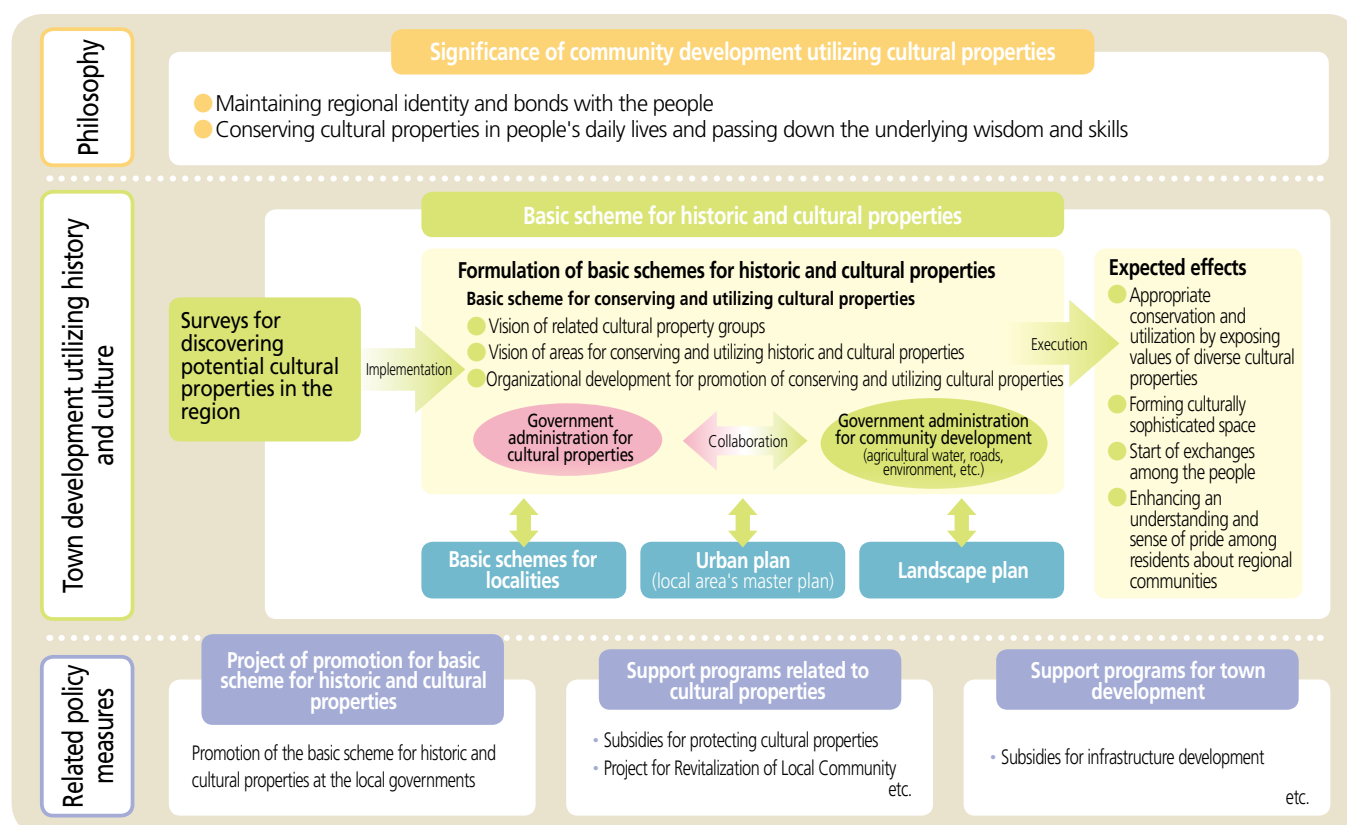
In February 2012, technical guidelines were created for municipal governments to formulate a basic scheme for historic and cultural properties. Training programs and other activities will be organized and technical guidance

and advice will be given to municipal governments and other concerned people and organizations.

In developing the basic scheme for historic and cultural properties, 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 improve 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 system is capable of earning focused support from the national government.

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



## 11 World Heritage



World Heritage: Fujisan, Sacred Place and Source of Artistic Inspiration  
Courtesy of Fuji City, Shizuoka Pref.



World Heritage: Hiraizumi Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land (Iwate Pref.)  
Courtesy of Kawashima Printing Co. Ltd.

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. Today 190 countries have ratified it including Japan (as of July, 2013).

The UNESCO World Heritage Committee inscribes the properties of outstanding universal value on the World Heritage List. In June 2013, the World Heritage Committee registered “Fujisan, Sacred Place and Source of Artistic Inspiration” as the 17th world heritage site in Japan.

The World Heritage List includes Japan’s 17 properties (13 cultural sites and 4 natural sites).

In January, 2013, the Japanese government submitted a nomination dossier of “the Tomioka Silk Mill and Related Sites” to UNESCO.

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

As of July 2013

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		

## 12 Protection of Intangible Cultural Heritage

The UNESCO General Conference in 2003 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.

Aiming to protect intangible cultural heritage, the Convention includes provisions on the establishment of a system for international cooperation and support and actions the signatory countries need to take.

At the Seventh Session of the Intergovernmental Committee held in Paris, France in December 2012, *Nachi no Dengaku*, nominated by Japan, was registered on the Representative List. This brought the number of intangible cultural assets from Japan on the list to twenty-one.

In March 2012, Japan submitted a proposal to UNESCO for “Washoku, the Traditional Dietary Culture of the Japanese,” and in March 2013, for “Washi, Japan’s Handmade Paper Technique” to be included on the list in the future.

### List of Intangible Cultural Properties designated or selected as ‘Representative List’ (21 items) in Japan

Category		Name
Important Intangible Cultural Properties	Performing arts	Nohgaku theatre Ningyo Johruri Bunraku puppet theatre Kabuki theatre Gagaku Kumiodori
	Craft techniques	Ojiya-chijimi, Echigo-jofu Sekishu-Banshi Yuki-Tsumugi
Important Intangible Folk Cultural Properties	Manners and customs	Hitachi Furiyumono (Ibaraki Pref.) Yamahoko, the float ceremony of the Kyoto Gion festival (Kyoto Pref.) Koshikijima no Toshidon (Kagoshima Pref.) Oku-noto no Aenokoto (Ishikawa Pref.) Mibu no Hana Taue (Hiroshima Pref.)
	Folk performing arts	Hayachine Kagura (Iwate Pref.) Akiu no Taue Odori (Miyagi Pref.) Chakkirako (Kanagawa Pref.) Dainichido Bugaku (Akita Pref.) Daimokutate (Nara Pref.) Traditional Ainu dance (Hokkaido Pref.) Sada Shin Noh (Shimane Pref.) Nachi no Dengaku (Wakayama Pref.)



Nachi no Dengaku

## 13 Cultural Heritage Online

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

The site also has special contents featuring world heritage sites, intangible cultural heritage, videos of intangible cultural properties and other items.

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.

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



### Gallery

Browsing photographs of cultural heritage

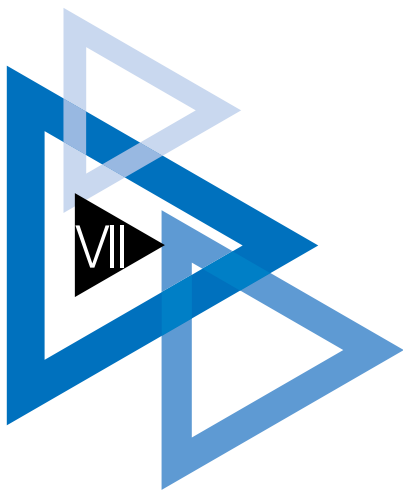
In addition to browsing the cultural heritage by timeline and area, it is possible to use associative searching to look up a specific cultural heritage and any associated cultural heritage, and to use maps to search and display. By using these functions on a portable device, it is possible to find cultural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



### Cultural Heritage Database

It is possible to find information about all registered cultural heritage material. 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

## 1. Partial Amendment of the Copyright Act (Law No. 43 in 2012)

As the transitions to digitalization and networks advance, the use of copyrighted works grows increasingly diverse, and illegal use and distribution of such works has become commonplace. Consideration of this led to the amendment to the Copyright Act in June 2012.

Specifically, the amendment concerns (1) provisions concerning utsurikomi (accidental photographing of a copyrighted work along with other objects), (2) provisions about the National Diet Library's automatic transmission of its documents to the public, (3) provisions about use of copyrighted works in compliance with the Public Records Management Act and other related laws, (4) provisions about technical protection measures and (5) provisions about criminalizing illegal downloads.

The amendment will come into effect on January 1, 2013. Provisions noted in (3) to (5) above will come into

effect on October 1, 2012.

As far as (5) provisions about criminalizing illegal downloads are concerned, under the amended Copyright Act of 2009, illegal downloads (audio and video) were already treated as unlawful even if the purpose was for personal use, but they were not subject to criminal penalty.

However, since damage by illegal downloads is still a serious issue, under the current amendment, a criminal penalty is imposed in cases of knowingly downloading and illegally distributing audio or video sold or distributed for a fee, even if the purpose is personal use. (However, no claim will be filed unless there is a complaint from the copyright owner.)

Further, state and local governments are obliged to improve education about prevention of the crime in question through schools and a range of other places.

Reference: See the website of the Agency for Cultural Affairs for detailed information.

- Regular Diet session in 2012 on the amendment to the Copyright Act

[http://www.bunka.go.jp/chosakuken/24\\_houkaisei.html](http://www.bunka.go.jp/chosakuken/24_houkaisei.html) (Japanese only)

- Q&A about criminalizing illegal downloads

<http://www.bunka.go.jp/chosakuken/online.html> (Japanese only)

## 2. Discussion at the Copyright Subcommittee Meetings

The Copyright Subcommittee of the Council for Cultural Affairs has discussed numerous issues concerning copyrights in response to rapid progress of the digital and network society.

In this year, or the 13<sup>th</sup> period, the Publications Subcommittee, the Legal Issue Subcommittee and International Subcommittee were established in May 2013.

The Publications Subcommittee discusses matters

concerning the granting of rights to publishers, and the Legal Issues Subcommittee discusses fundamental problems involving the nature of the Copyright Act and measures related to copyright. The International Subcommittee discusses actions against Internet-based cross-border piracy and international actions to protect copyrights.



### 3. Promoting Smooth Distribution

In order to promote smooth distribution of works, the Agency for Cultural Affairs, among other things, supports improving the distribution environment.

Specifically, the Agency for Cultural Affairs is working on (i) precise practice of the Law for Copyright Management and a survey on the actual situation of a type of copyright management business such that an author of a given piece of work determines the royalty thereof, (ii) research relating to desirable distribution of copyrighted works in response to changes in the times and (iii) holding of a symposium for discussing new business development and other matters in relation to copyrighted works. In addition, in cases where the location of the copyright owner is unknown, the Agency

operates an arbitration system for the legal use of authored works. In FY2012, the Agency issued decisions concerning the use of 1,588 authored works in books or for performance in broadcast programs.

#### Free Use Mark

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



### 4. Distribution of electronic books and facilitation of their use

To discuss encouragement of the use of electronic books in Japan, a meeting for encouraging use of publications in the digital and network society was co-organized by the Ministry of Internal Affairs and Communications, the Ministry of Education, Culture, Sports, Science and Technology and the Ministry of Economy, Trade and Industry in March 2010. A report of the meeting was summarized in June of the same year.

Based on the report, the Agency for Cultural Affairs in November 2010 set up a meeting for facilitating the distribution and use of electronic books with the aim of discussing effective use of intellectual resources and development of a foundation for the distribution of electronic books. In December 2011, the Agency

summarized a report on matters concerning (1) libraries and public service in the digital network society, (2) facilitation of handling of publication rights and (3) granting rights to publishers.

With consideration of these discussions, the 2012 amendment to the Copyright Act adds provisions about the National Diet Library's automatic transmission of its documents to the public. The Agency for Cultural Affairs is continuing discussion on the granting of rights to publishers.

As a result of the abovementioned point (1), the Agency also implemented a test run to facilitate the use and distribution of electronic books (the eBooks Project) in fiscal 2012.

### 5. Addressing International Issues

#### 1. Anti-Piracy Initiatives Overseas

The copyrighted works of Japan such as 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 measures for the protection to enhance effective and prompt enforcement of the owners' rights and the improvement in the environment as follows:

For example, the following measures are taken to help Japanese copyright owners exercise their rights in other countries: (1) requesting of stronger regulations of pirated copies to the regions and countries where copyright infringements occur through

bilateral consultations, (2) supporting stronger rights enforcement from the legal aspect in the countries and regions where infringements occur, (3) holding training seminars for law enforcement personnel in regions and countries where copyright infringements occur, and (4) supporting overseas enforcement of Japanese right holders (content industries, etc.).

In FY2013, the Agency plans to run the growing awareness program about copyright in the countries and regions where infringements occur.

#### 2. Participation in International Rulemaking

The WIPO (World Intellectual Property Organization) is holding discussions concerning the formulation of new treaties on broadcasting organizations and other frameworks. Japan has been actively participating in those discussions. In June 2012, the Beijing Treaty on



Audiovisual Performances which aims at protecting audiovisual performers (actors, dancers etc.) was adopted. Moreover, in Economic Partnership Agreement (EPA)

negotiations etc., Japan encourages other countries especially in Asian countries to ratify treaties on copyright and related rights.

## 6. Enhancing Education about Copyrights

As it is becoming more important to have higher consciousness and more knowledge about the knowledge and awareness of copyrights, Guidelines for the Course of Study for junior and senior high schools prescribes the coverage of copyright in classes.

In addition, the Copyright Division of the Agency for Cultural Affairs holds seminars around Japan, and also prepares and provides teaching materials for different groups. Seminars are held at more than ten locations each year for general Japanese nationals, persons in charge of copyright clerical work in prefectural offices, library staff and school personnel. As for teaching materials, software to teach students about copyright, a collection of guidance cases for instructors, videos for college students and corporations, textbooks for beginners, and a Q&A about the copyright database are offered via the ACA

website ([http://www.bunka.go.jp/chosakuken/index\\_4.html](http://www.bunka.go.jp/chosakuken/index_4.html) [Japanese only]).



Seminar about copyrights in FY2012 (Niigata Pref.)

## 7. Copyright Registration System

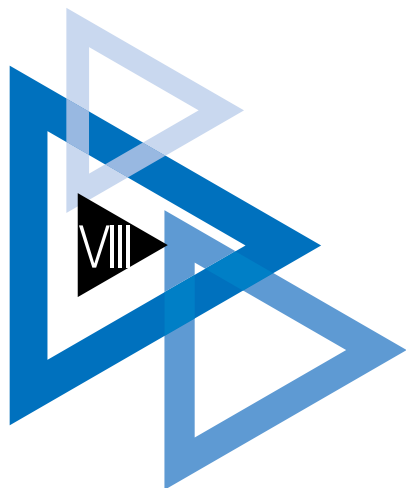
The Agency for Cultural Affairs operates a registration system for copyrights etc. under the Copyright Act. Unlike patent rights, utility model rights and other industrial property rights where the rights arise at registration, copyright arises automatically when a work is created, so formalities to obtain copyright are not necessary. The

purpose of this registration system is not to obtain rights, but registering the facts of public announcements of works, or transfers of copyright has a certain legal effect for estimates of the date of announcement, or for perfection against third parties.

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

- Registration system for copyright:

[http://www.bunka.go.jp/chosakuken/touroku\\_seido/index.html](http://www.bunka.go.jp/chosakuken/touroku_seido/index.html) (Japanese only)



# Japanese-Language and Japanese-Language Education Policy

## 1 Enhancing Policy Related to the Japanese Language

The notation of the Japanese language 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 National 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

Japanese Language Council						Subdivision on 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	<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)
2. Matters related to surveys of kanji	<i>Toyo kanji on-kun-hyo</i> (Sept. 1947)	<i>Toyo kanji on-kun-hyo</i> (Feb. 1948)						
3. Matters related to the revision of use of kana	<i>Toyo kanji jitai-hyo</i> (June 1948)	<i>Toyo kanji jitai-hyo</i> (April 1949)						
4. Matters related to improvements in style (Mar. 1935)	Modern kana usage (Sept. 1946)	Modern kana usage (Nov. 1946)		Revised Modern kana usage (Mar. 1986)				Modern kana usage (Jul. 1986 part rev. Nov. 2010)
				Notation of borrowed foreign words (Feb. 1991)				Notation of borrowed foreign words (June 1991)
				Revised Guide to the use of <i>okurigana</i> (June 1972)				Guide to the use of <i>okurigana</i> (June 1972 part rev. Oct. 1981, part rev. Nov. 2010)
	Recommendation							Uses of Roman alphabet (Dec. 1954)
	Guide to the use of <i>okurigana</i> (Nov. 1958) The integration of uses of Romanized Japanese words (Mar. 1953)	Guide to the use of <i>okurigana</i> (July 1959)						

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

National 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 National 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)

Recently, the Subdivision on National Language of the Council for Cultural Affairs has discussed revisions to the *joyo kanji-hyo* national list of Chinese characters in common use. As a result, 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 Revised *Joyo Kanji-hyo* was announced to the public as the *Joyo Kanji-hyo* by the Cabinet on November 30, 2010.

In addition, necessary measures are implemented to deepen the entire Japanese public's interest and

understanding of the Japanese language through the holding of Conference on Japanese Language Issue and the opinion survey on Japanese language, and furthermore the offering of the Japanese Language Policy Information, “Keigo Omoshiro Sodanshitsu” (Guidelines for Honorific Language) available on the Agency for Cultural Affairs website.

ACA is also conducting a study on the status of the eight languages and dialects that UNESCO announced in February 2009 were in danger of extinction in Japan including the Ainu, the Hachijo, the Amami, the Okinawan and disaster-affected area of Tohoku languages as well as initiatives to preserve and transmit the languages to successive generations.

## 2

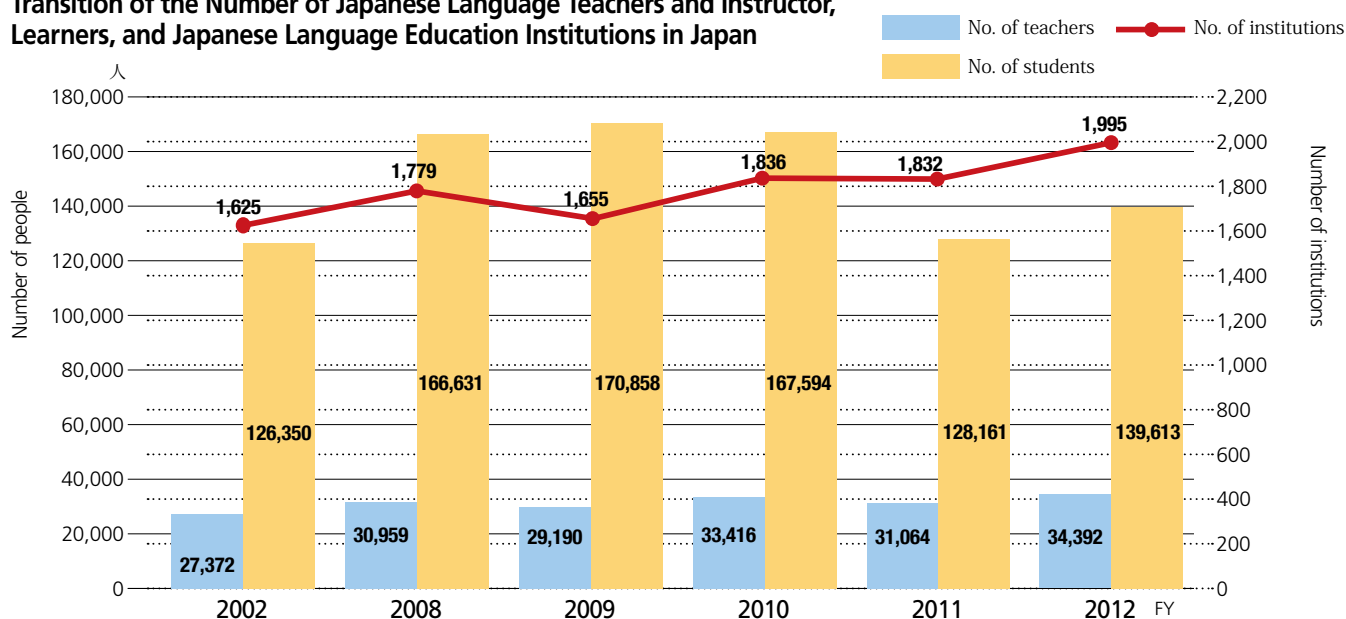
## Promoting Japanese Language Education for Foreigners



### (1) Japanese Language Education for Foreigners


Though the number of non-Japanese registrants and Japanese language students peaked in FY 2009 before starting to decline due to the Great East Japan Earthquake, nearly 140,000 people are learning Japanese for many different purposes as of November 2012.

The Agency for Cultural Affairs implements a range of initiatives for facilitating education on Japanese language as a means of communication and the basis for dissemination of culture, based on the Foreign Workers Problems and the Council for the Promotion of Measures for Foreign Residents of Japanese Descent.

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



Name of Policy	Overview	
1. Japanese Language Education for non Japanese Residents	In order to improve Japanese language education to facilitate daily life as members of Japanese society for non Japanese residents in Japan, this program carries out Japanese language education in line with the local situation, supports training for human resources and creation of teaching materials, as well as initiatives to set up structures for Japanese language education all over the country.	 <p>Training Workshops are organized for coordinators who will be the core of local efforts for Japanese language education.</p>
2. Japanese Language Programs for Convention Refugees and Resettled Refugees	As well as carrying out Japanese language education at resettlement support facilities as part of the resettlement support program for convention refugees, this program also provides Japanese language education to people from Myanmar who have been accepted as resettled refugees under a pilot project run by the government since October 2010. The program also supports volunteer organizations and advises refugees who have left the resettlement support facilities on Japanese language education.	 <p>Training for staff in charge of Japanese language education in prefectures and ordinance-designated cities</p>

Name of Policy	Overview	
3. Surveys and Survey Research of Japanese Language Education	In addition to fact-finding surveys of Japanese language education to understand the actual situation at organizations and facilities, and for teaching staff engaged in Japanese language education, the program carries out all types of surveys of basic data for scrutinizing Japanese language education Measures.	 <p>The NEWS system for sharing contents about Japanese language education (e.g. teaching material, activity report)</p>
4. Conference of Research on Japanese Language Education	Conference of Japanese Language Education are organized with the aim of increasing understanding about, improving and facilitating Japanese language education. The Council provides explanation about policies concerning Japanese language education and information about related efforts in the local community. Training workshops are organized for officers in ordinance-designated cities, aiming to improve Japanese language education in local communities.	
5. 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 published the NIHONGO Education contents Web sharing System (NEWS), which facilitates cross-sectional use of various contents about Japanese language education.	

## (2) Improving Standard Content and Methods of Japanese Language Education for Foreign Residents

In July 2007, the Commission on Japanese Language Education was established at the Subdivision on Japanese Language of the Council for Cultural Affairs. Having completed systematic studies of the content and

methods of Japanese language education for foreign residents, and discussed improvements to the content of Japanese language education, consolidated structures, and collaboration and cooperation, the Subcommittee compiled the five reports listed below.

May 2010	Standard Curriculum for Japanese Language Education for non Japanese residents
January 2011	Standard Curriculum for Japanese Language Education for non Japanese residents: Guidebook
January 2012	Standard Curriculum for Japanese Language Education for non Japanese residents: Examples of Teaching Materials
	Assessment of Japanese Language Proficiency in Japanese Language Education for non Japanese residents
February 2013	Assessment of Execution in Japanese Language Education for non Japanese residents



## (3) Examining Measures to Further Promote Japanese Language Education

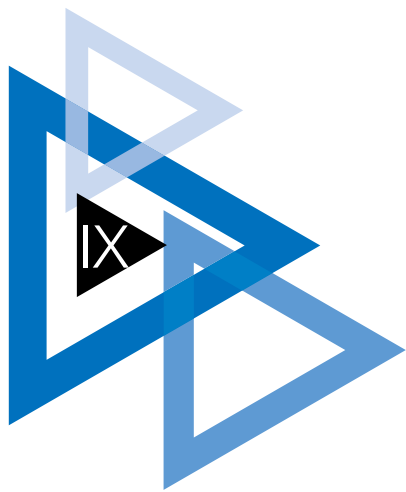
The following reports position Japanese language education as a fundamental initiative: “Comprehensive Strategies concerning non Japanese residents” (Liaison Committee among Ministries and Agencies on the Problems Faced by Foreign Workers, December 2006); “Basic Guidelines concerning Foreign Residents of Japanese Descent” (Council for the Promotion of Measures for Foreign Residents of Japanese descent, August 2010), “Basic Guidelines for the Promotion of the Arts and Culture” (Cabinet decision, February, 2011), and “Action Plan concerning Measures for Foreign Residents of Japanese descent” (Council for the Promotion of Measures for Foreign Residents of Japanese descent, March 2011). At the same time, there are suggestions from various quarter concerning Japanese language education as well as demands for responses to the changes where Japanese language education is concerned.

Therefore, in May 2012, the Working Group on

Systematizing the Issues was established at the Commission on Japanese Language Education to carry out studies to reconfirm the significance of implementing Japanese language education based on interviews with persons involved in Japanese language education, and to reclassify the basic approaches. The Working Group also organized the points at issue when implementing Japanese language education as material for consideration when discussing specific measures and measures to implement Japanese language in the future.

The Working Group intends to take a deeper look at the points at issue and to examine specific measures and measures to implement Japanese language in the future.





# Dissemination of Japanese Culture and Measures for International Cooperation through International Cultural Exchange

1

## Outline of International Cultural Exchange and Cooperation

In accordance with the Fundamental Law for the Promotion of Culture and the Arts and basic policies 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.

### 1. Participation in International Forums regarding Culture

In addition to participating in international forums for Ministers of Culture including the Japan-China-ROK Forum for Ministers of Culture, which brings together the Ministers of Culture of Japan, China and Republic of Korea, the ASEAN+3 Meeting of the Ministers of Culture, which brings together the Ministers of Culture of ASEAN

country 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 attending from 49 countries and 2 organizations in Asia and Europe), we participate in UNESCO meetings in order to contribute to their debates.

#### International Forums on Culture

Meeting Designation	Year	Host Country
Japan-China-KOR Meeting of Ministers of Culture		
First	2007	China
Second	2008	Republic of Korea
Third	2011	Japan
Fourth	2012	China
Fifth	2013	Republic of Korea

Meeting Designation	Year	Host Country
ASEAN+3 Meeting of Ministers of Culture		
First	2003	Malaysia
Second	2005	Thailand
Third	2008	Myanmar
Fourth	2010	Philippines
Fifth	2012	Singapore

Meeting Designation	Year	Host Country
ASEM Meeting of Ministers of Culture		
First	2003	China
Second	2005	France
Third	2008	Malaysia
Fourth	2010	Poland
Fifth	2012	Indonesia

### 2. International Exchange of Artists and Specialists

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

Furthermore, the Agency implements Artists-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 in cultural properties 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 Cultural Specialists

· "Japan Cultural Envoy" Program

##### Invitation of Outstanding Artists and Specialists

· Invitation Program for Outstanding Artists and Cultural Property Specialists



### Invitation of Young Artists

- Program of Forming International Points of Communication for Arts and Culture

### Training abroad program for artist's development

- Program of Overseas Training for Upcoming Artists

### Dispatching and Inviting Specialists in Cultural Properties

- Museum Research and Cooperation Program
- Program for Preservation and Restoration of Cultural Heritage Buildings in Asia Pacific
- Project 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 Institute for Cultural Heritage

## 3. Hosting and Supporting Participation in International Events concerning Arts and Culture

To promote exchange with countries where the current year is designated 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. In addition, the Agency organizes forums where world-famous cultural figures and artists engage in discussion, and we support international film festivals held in Japan.

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

Designation	Outline
International Cultural Exchange /Cooperation Project	Implements art and culture communication projects and international exchange projects at the top level where a response as a nation is necessary on the basis of the significance of cultural policy and the significance from the perspective of international contribution at events related to the arts and culture undertaken in full calendar years designated by heads of state and governments.
East Asia "Kyousei" Forum	For details please refer to page 61.
Supporting International Arts Festivals	For details please refer to page 62.

## 4. Promotion of 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 at arts festivals sponsored by the Agency for Cultural Affairs. In

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

In addition, we are implementing projects to translate contemporary Japanese literature to English and other languages, and to publish the works in several foreign countries.

### 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

- Japan Media Arts Festival outside Japan
- Exhibiting works from the Japan Media Arts Festival at overseas festivals and events
- 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.

#### Publicizing Japanese Modern Literature

- Japanese Literature Publishing Project

For details of international exchanges concerning media arts, please see page 63.



Tbilisi International Festival of Theatre, supported by the Agency for Cultural Affairs, Government of Japan in FY 2011

## 5. Promotion and Cooperation for International Exchange 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 65-67.)

### Programs for International Cooperation on Cultural Heritage Protection

Program	Summary
<b>International Cooperation based on requests from other countries</b> <ul style="list-style-type: none"> <li>Project for International Contribution to Cultural Heritage Protection</li> <li>Cooperative Project for Urgent Protection of Cultural Heritage in West Asia*</li> </ul> <small>* Implemented as a project funded by the IAI National Institutes for Cultural Heritage</small>	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.
<b>Training for Specialists in Preservation and Restoration of Foreign Cultural Properties</b> <ul style="list-style-type: none"> <li>Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU).</li> </ul>	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).
<b>Promoting Cooperation with International Organizations</b> <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>	To promote collaboration with the International Centre for the Study of the Preservation 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.
<b>Promotion of International Exchange through Cultural Properties</b> <ul style="list-style-type: none"> <li>Overseas Exhibition of Japanese antiquities</li> </ul>	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.
Preventing Illegal Export and Import of Cultural Properties	For details, please see page 67
<b>Promoting Protection of the World Heritage</b> <ul style="list-style-type: none"> <li>Promoting World Heritage protection</li> <li>Project for disseminating and utilizing World Heritage information</li> </ul>	This program aims to promote the nomination of cultural heritage in Japan for inscription on the World Heritage List, in accordance with the World Heritage Convention and to send representatives to a variety of international expert meetings. In addition, information concerning World Heritage is disseminated to deepen understanding about cultural properties.
Program for international cooperation on cultural heritage protection at National Institutes for Cultural Heritage* <small>* Implemented as a project funded by the IAI National Institutes for Cultural Heritage</small>	(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.
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.

## 6. Promotion of Measures to Support Japanese-Language Education for Foreigners

<Details provided on page 55>

## 7. Cooperation Related to Copyright

The Agency for Cultural Affairs organizes seminars, symposia, training programs and dispatching of experts for developing countries to assist 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
<ul style="list-style-type: none"> <li>Asia-Pacific Copyright Systems Enhancement (APACE) Program</li> </ul>



Scene of WIPO special course on the enforcement of copyright and related rights in Tokyo

## 2

## Comprehensive Promotion of International Cultural Exchange

The advance of globalization not only brings with it the need to proactively transmit overseas Japan's diverse culture and arts, from traditional culture to modern cultural and artistic activities. It also requires us 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 in all cultural and artistic fields.

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.

## 1. Transmitting Japan's Culture

The Agency for Cultural Affairs have been transmitting the Japanese culture to overseas by promoting a program called "Japan Cultural Envoy" which sends Japanese top artists and cultural specialists to overseas. They will stay overseas for a fixed period to deepen appreciation of Japanese culture in other parts of the world. The program also includes activities to form and strengthen cultural networks among people in Japan and overseas.

Japan Cultural Envoy are grouped into two categories. Artists and cultural specialists who are "Specialists Dispatched Overseas" reside in Japan but stay for a fixed period overseas. They conduct activities involving Japanese culture, such as giving lectures, workshops, and lecture demonstrations. They give lectures, workshops, and performances, write articles for local media, and so forth.

"Specialists on Short-Term Appointments," meanwhile, are groups of artists who perform overseas as part of the International Artistic Exchange Support Projects. They perform at local schools and other venues, for outreach activities including concerts.

In FY 2012, eight persons and a group (two persons) worked as Specialists Dispatched Overseas and there were three groups of Specialists on Short-Term Appointments.

The JAPAN Cultural Envoy Forum (the 10th Briefing Session on the Activities of the Japan Cultural Envoys) at the National Graduate Institute for Policy Studies (Tokyo) on March 8, 2013 featured activity reports and performances by the Cultural Envoys who engaged in overseas activities from FY2010 to FY2012.



Kyogen performance by Shigeyama Motohiko (kyogen actor)

## Japan Cultural Envoys in FY2012

Category	Name	Profile	Location of activity
Specialists dispatched overseas (10 persons)	Uruma Delvi	Animation artist	USA
	Enokido Fuyuki	Japan Traditional Musical Instrument Player	Germany, Austria, UK
	Ebihara Rogen	Sumi Artist	Italy
	Osawa Narumi	Go player	USA, Brazil
	Kojima Chieko	Folk Dancer	Spain, Portugal, Belgium, UK
	Shigeyama Motohiko	Kyogen actor (Japanese traditional comedian)	Czech, Austria, Slovakia, Poland, Romania, Lithuania
	Fujimoto Yoshikazu	Taiko Performer	China
	Yazaki Hikotaro	Conductor	Algeria
	Yamaji Miho	Koto Player	Russia, Germany, Italy, Switzerland, Slovenia, Austria, Slovakia, Finland, Latvia, Hungary

Category	Name	Field	Location for activity
Specialists on short-term appointments (3 groups)	KUROMORIKAGURA USA Tour Committee	Traditional and popular performing art	USA
	SETAGAYA PUBLIC THEATRE	Theater	USA
	Condors	Dance	Thailand

## 2. Exchange with the South East Asian Countries and the Nations established International Exchange Year

The Agency for Cultural Affairs is making efforts to deepen the national exchange among the countries such as South East Asian countries and other nations with which settled the National Exchange Year.

### 1. International Exchange Year

National Exchange Year 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 main National Exchange Year initiatives scheduled for 2013 and after are indicated in the right-side list.

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

### Main List of International Exchange Year

#### 2013

40<sup>th</sup> Anniversary of the ASEAN-Japan Exchange

400<sup>th</sup> Anniversary of Visiting Spain by the Keicho-era Mission to Europe

#### 2014

Japan-CARICOM Friendship Year 2014

The 100<sup>th</sup> Anniversary of the Establishment of Diplomatic Relations between Japan and Bolivia

The 30<sup>th</sup> Anniversary of the Establishment of Diplomatic Relations between Japan and Brunei

The 150<sup>th</sup> Anniversary of the Establishment of Diplomatic Relations between Japan and Switzerland

\*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)

### 2 Preparations for Culture Cities of East Asia

Core cities in culture and arts are selected from within three nations—Japan, China and Republic of Korea. The cities will be the venues for performing art shows, exhibitions and many other cultural and artistic events involving cultural figures and artists from East Asian countries throughout the year. .

### 3 East Asia “Kyousei” Forum

The East Asia Kyousei Forum is for cultural figures, artists and academists from many different fields in East Asian countries to meet and exchange ideas on the harmonious coexistence of East Asian countries.

### 4 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 an issue 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 support people-to-people exchanges and all manner of events held in these countries.

## International Cultural Exchange and Cooperation Projects Held in the Asian Countries (FY2011, FY2012)

Name	Destination
Japan Vietnam Friendship Music Festival—Dreaming of this peace—	Viet Nam
Opening event of the Japan-China Screen Image Exchange Program and Japan Animation Festival	China
Special Joint Performance by Japan and Thailand, “Dance of Rainbow part 12—Rebirth, Sounds of the Earth—” for the Commemoration of His Majesty The kingdom of Thailand: King Bhumibol Adulyadej’s 84 <sup>th</sup> Birthday and the 125 <sup>th</sup> Anniversary of the Establishment of New Diplomatic Relations between Japan and Thailand	Thailand
Japan Pop Culture Festival	Indonesia

### FY2012

Name	Destination
Performance to commemorate the 40 <sup>th</sup> anniversary of normalization of diplomatic relations between Japan and China: Aida (concert version)	China
2012 The Japan-China Friendship Year commemorative light event: “Eternal Time and Space • Future of Friendship” light and sound creation	China

(By order of dispatch)

## 3. Creation of Points for the Promotion of Japanese Arts and Culture

### 1. Program to Support International Arts Festivals

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 film festivals, we aim to nurture a global center for arts and culture also in Japan.

### 2. Program to Create International Points for the Promotion of Arts and Culture

In recent years, projects for the promotion of international cultural exchange and Japanese culture overseas have been shouldered by diverse organizations such as local governments, NGOs and NPOs.

To address this situation, hubs for the creation and international dissemination of culture will be developed through support for acceptance of foreign artists to lead cross-cultural exchange, creation of international culture and art, an artist-in-residence program and other initiatives to facilitate unique projects for international cultural exchange that are implemented in the relevant regions.

Twenty-five organizations gained support in FY 2012.



Scene from the ARCUS Project 2012 IBARAKI by the Execution Committee for ARCUS Project



## 3

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

## 1. Japan Media Arts Festival in Foreign Countries

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 art festivals to publicize Japanese media arts and to further enhance international appreciation.



Scene from the talk show for the Festival international de la bande dessinée d'Angoulême



Scene from the exhibition of works at the Ars Electronica Festival

## 2. 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 2012, films were shown in the Republic of Korea (15 programs, 47 films), Symposia and other events were also held during the film festivals, which attracted many visitors.



Film festival poster in the Republic of Korea



Scene from the Symposia

### 3. 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 2008			
Cannes	Tokyo Sonata	KUROSAWA Kiyoshi	Un Certain Regard Jury Prize
Locarno	BABIN	HIRABAYASHI Isamu	Film and Video Subtitling Prize and others
Pusan	Mental	SODA Kazuhiro	PIFF Mecenat Award
Montreal	Departures	TAKITA Yojiro	Grand Prix Ameriques
Mar Del Plata	Still Walking	KORE-EDA Hirokazu	Best Film
Berlin	Ai no Mukidashi (Love Exposure)	SONO Shion	FIPRESCI Prize and others
Academy Awards	Departures	TAKITA Yojiro	Best Foreign Language Film

#### FY 2009

Cannes	Hotaru ~2009 version~	KAWASE Naomi	Lifetime Achievement Award
Seattle	Manhole Children	TAKAHASHI Taro	Special Jury Prize
Puchon	SR: Saitama no Rappâ	IRIE Yu	NETPAC Award
Neuchâtel	Fish Story	NAKAMURA Yoshihiro	Grand Prix (Prix H.R. Giger)
Montreal	Viyon's Wife (Viyon no Tsuma)	NEGISHI Kichitaro	Best Director

#### FY 2010

Montreal	Villain (Akunin)	LEE Sang-il	Best Actress Award
Vancouver	Good Morning to the World! (Sekai, Good Morning!)	HIROHARA Satoru	Best Film
San Sebastian	Genpin	KAWASE Naomi	FIPRESCI Prize
Berlin	Heaven's Story	ZEZE Takahisa	NETPAC Award and others

#### FY 2011

Venice	Himizu	SONO Sion	Marcello Mastroianni Award for Best New Young Actor and Actress
Venice	Kotoko	TSUKAMOTO Shinya	Orrizonti Award
Locarno	Tokyo Koen (Tokyo Park)	AOYAMA Shinji	Golden Leopard Special Jury Prize
Montreal	Antoki no Inochi	ZEZE Takahisa	Innovation Award
Montreal	Waga Haha no Ki (Chronicle of My Mother)	HARADA Masato	Special Grand Prix of the jury
San Sebastian	Kiseki / I Wish	KORE-EDA Hirokazu	SIGNIS Prize
Berlin	Kazoku no Kuni (Our Homeland)	YANG Yonghi	C.I.C.A.E.

#### FY 2012

Zagreb	beluga	Hashimoto Shin	Jury Special Awards
Zagreb	A Gum Boy	Okuda Masaki	Jury Special Awards (in the Student Competition)
Annecy	Modern No.2	Mizue Mirai	Sacem Award for original music
Montreal	Karakara (Japan/Canada)	Claude Gagnon	Openness to the World Award and Public Award
Montreal	Dearest	Furuhata Yasuo	Special mention of the Ecumenical jury
Toronto	The Land of Hope	Sono Shion	NETPAC Best Asian Film Award
Busan	Transferring	Kanai Junichi	Sonje Award Special Mention

## 4. Translation and Dissemination Programs for Contemporary Japanese Literature

Since 2002 under the Japanese Literature Publishing Project, some of the best Japanese Literary works have been translated into English and other languages and published in other countries, aiming to introduce the Japanese culture to other countries and to raise the profile of Japanese Literature.

The works have been translated mainly into four languages: English, French, German and Russian.

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

### Major works translated and published

Title	Author
Rashomon and Seventeen Other Stories	AKUTAGAWA Ryunosuke
Undercurrents-Episodes from a Life on the Edge	ISHIHARA Shintaro
Hanshichi torimono-cho (The Curious Casebook of Inspector Hanshichi: Detective Stories of Old Edo)	OKAMOTO Kido
Jiyu gakko (School of Freedom)	SHISHI Bunroku
No Reason for Murder	SONO Ayako
Growing Up / Troubled Waters / The Thirteenth Night	HIGUCHI Ichiyo
Kinshu (Autumn Brocade)	MIYAMOTO Teru
Bedtime Eyes / The Piano Player's Fingers / Jesse	YAMADA Amy
A Wife in Musashino	OOKA Shohei
Ako Roshi (The Fortyseven Ronin)	OSARAGI Jiro
Embracing Family	KOJIMA Nobuo
The Hundred-yen Singer	SUENAGA Naomi
Rivalry (A Geisha's Tale)	NAGAI Kafu
Ukigumo (Floating Clouds)	HAYASHI Fumiko
Strangers	YAMADA Taichi
Yugure Made (Until Nightfall)	YOSHIYUKI Junnosuke

## 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.

### 1. 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, which 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.

### 2. Establishing the Japan Consortium for International Cooperation in Cultural Heritage

In June 2006, the Japan Consortium for International Cooperation in Cultural Heritage was created, which is constituted by the Agency for Cultural Affairs, the Ministry of Foreign Affairs, education and research institutions, independent administrative institutions and private assistance organizations.

This Consortium aims to allow each of the constituent organizations and participating experts to fully display their abilities in their areas of excellence, while at the same time promoting efficient and effective international cooperation in the area of cultural heritage.

### 3. International Contribution Project for Cultural Heritage

To protect cultural properties that have suffered from wars and disasters, we dispatch and accept specialist 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

#### International Contribution Project for Cultural Heritage in FY 2012

- FY 2010- Exchange program to preserve the cultural heritage in Cambodia
- FY 2010- Exchange program to preserve the historic ruins at Oudong and Lonvek in Cambodia
- FY 2010- Exchange program to preserve and restore historical records at Padang in West Sumatra, Indonesia
- FY 2011- Exchange program to protect the cultural heritage in the Kyrgyz Republic and countries in Central Asia
- FY 2011- Exchange program to protect the cultural heritage in Armenia and countries in Caucasias
- FY 2012 Exchange program to preserve traditional buildings in the Kingdom of Bhutan
- FY 2012 Exchange program to for local promotion of historical areas in Indonesia
- FY 2012 Technical survey (experts exchange) concerning the protection for the cultural heritage in Myanmar

organizations that play important roles in protecting cultural heritage in each country and region. We are involved in cooperative efforts in the conservation and restoration of cultural heritages of the Angkor and post-Angkor periods in Cambodia, and other heritage sites in Indonesia and Central Asia. At these locations, training is being provided to cultivate local human resources engaged in the protection of cultural heritage.



Technical survey concerning the protection for the cultural heritage in Myanmar (Courtesy of Independent Administrative Institution, the National Research Institute for Cultural Properties, Tokyo)

### 4. International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region

As an organization of the National Institutes for Cultural Heritage designed to provide technical assistance concerning intangible cultural heritage to developing countries, the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region, a UNESCO

Category 2 center, was established in the Sakai City Museum in Sakai, Osaka in October 2011. The Centre conducts research on intangible cultural heritage in the Asia-Pacific region.

### 5. Research Cooperation on the Conservation and Restoration of Cultural Properties

An Independent Administrative Institution, the National Research Institute for Cultural Properties, Tokyo, a part of the National Institutes for Cultural Heritage, is implementing cooperative projects, such as investigation and research, in Dunhuang (China), Angkor (Cambodia), Bamiyan (Afghanistan), and so on. Furthermore, it has invited personnel involved in the preservation and restoration of cultural properties, and held training courses and seminars.

On the other hand, in museums in many foreign countries, many ancient works of Japanese art cannot undergo regular restoration because of a lack of specialists

in preservation and restoration and of degradation by aging. Along with the investigation of ancient works of art in foreign countries, the Institute has been providing support for restoration since FY 1991.

Since FY 1999, in cooperation with Nara Prefecture, Nara City, and the Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU), the Agency for Cultural Affairs has invited specialists from the Asia-Pacific region and organized training courses.



A workshop in Indonesia  
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\\_j.html](http://www.tobunken.go.jp/index_j.html)

Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU)

<http://www.nara.accu.or.jp/english/index.html>

## 6. Bilateral Exchange and Cooperation concerning Cultural Heritage

Japan has begun cooperation with Italy, which has many years of experience in the area of preservation and restoration of cultural properties, and 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 FY2011, the Japan-Italy Experts’ Meeting (workshops) was held on Sado Island in Japan and in Piedmont in Italy. In FY2012, Japanese and Italian cultural experts gathered in Florence, Italy, to carry out a joint survey of a group of medieval frescos from the south of Italy.

## 7. Overseas Exhibitions

### Overseas Exhibitions of Japanese Classical Art

International exchanges through cultural properties contribute to promote cultural exchange and to deepen 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.



Overseas Exhibitions of Japanese Classical Art: Japan: The land of enchantment (Palazzo Pitti, Florence)

## 8. 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.

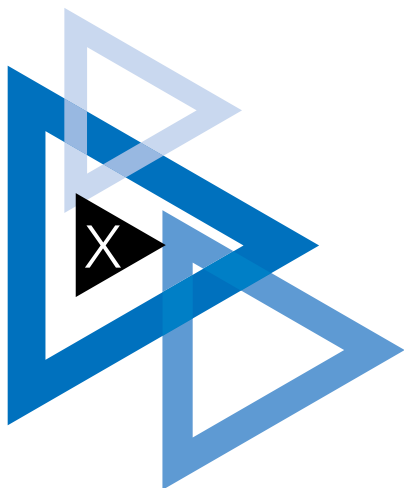
Among other things, this law establishes import restrictions of cultural property stolen from a foreign museum by designating it as a Specific Foreign Cultural Property, and a special extension to ten years of the time period during which a claim for recovery, based on indemnity payments stipulated in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

## 9. 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’s 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

With the aim of protecting Japan's cultural properties, the Agency for Cultural Affairs has long provided support to projects carried out by the Hokkaido Board of Education, such as the designation of cultural properties associated with the Ainu.

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 diffusing Ainu culture, commendation of outstanding Ainu cultural activities, and the project for reproducing traditional Ainu living spaces (iwor).

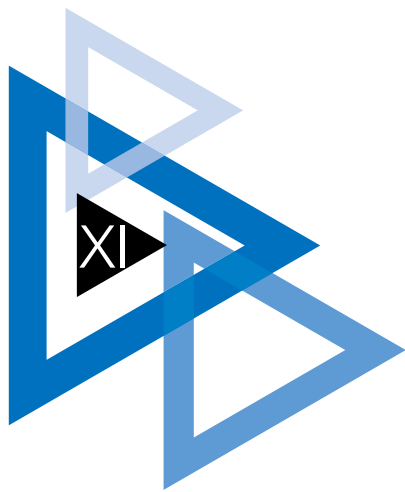
## Schematic Diagram of FY 2013 Project

(Subsidized by the Agency for Cultural Affairs and the Ministry of Land, Infrastructure, Transport and Tourism)

(Subsidized by the Agency for Cultural Affairs)



Traditional Ainu dance performance (Ainu Cultural Festival 2012)



# 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 a principal element.

## Number of Religious Juridical Persons

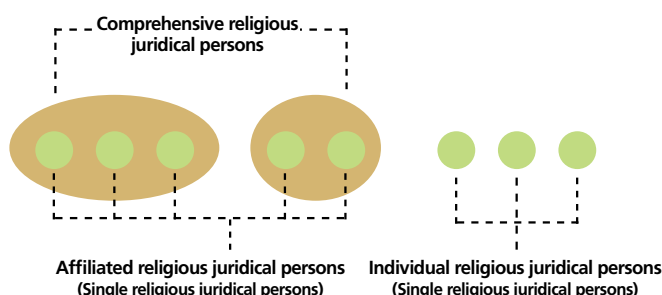
Jurisdiction	Category	Comprehensive religious juridical persons	Single religious juridical persons	Total
	Religion			
Minister of Education, Culture, Sports, Science and Technology	Shinto	126	90	216
	Buddhism	156	286	442
	Christianity	61	248	309
	Others	30	80	110
	Subtotal	373	704	1,077
Prefectural governors	Shinto	6	84,996	85,002
	Buddhism	11	77,135	77,146
	Christianity	7	4,259	4,266
	Others	1	14,761	14,762
	Subtotal	25	181,151	181,176
Total		398	181,855	182,253

As of Dec. 31, 2011

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.

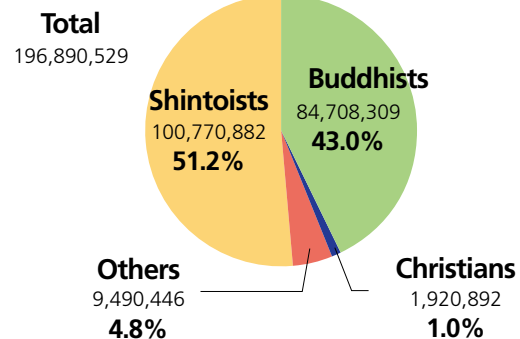
Source: *Shukyo Nenkan (Religious Yearbook) 2012* by ACA

## Category of Religious Juridical Persons



## Number of Followers by Classification of Religion

As of Dec. 31, 2011



Note: \*Data collection methods for believers vary with the religious group.  
Source: *Shukyo Nenkan (Religious Yearbook) 2012* by ACA

## Comprehensive religious juridical persons

Shinto denominations, Buddhist denominations, or Christian denominations 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

## 1. 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 provides 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 and producing manuals for them.

In addition, to review religious trends of Japan, the Agency each year has conducted a 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 other publication

## 2. 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.

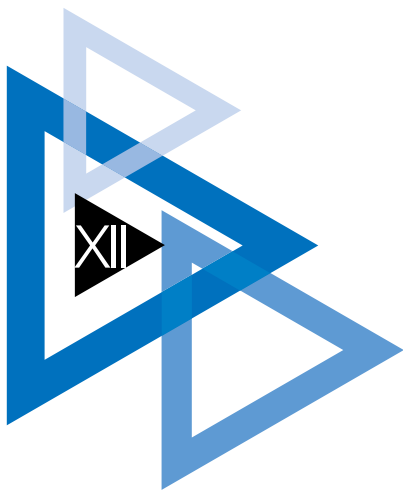
In this context, ACA and prefectures tackle such issues if inactive religious juridical persons can not be back in action through certification of amalgamation by absorption-type merger or voluntary dissolution, or if such measures are not feasible, by a petition for dissolution order to the court.



Meeting on countermeasures for inactive religious juridical persons (Kyoto)

## 3. 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

### 1. Project to Support Creative Activities at Art Museums and History Museums with the Local Community

Art museums and history museums do not only act as places for preserving, transmitting, creating, exchanging and conveying outstanding cultural art, but they also facilitate lifelong learning in the community, international exchange, volunteer activities, and tourism. They are extremely important as venues for the artistic and cultural activities of the local residents and as venues for communication, aesthetic education and regional brand creation.

As of FY2013, the Agency for Cultural Affairs is implementing the Project to Support Creative Activities at Art Museums and History Museums with the Local Community. This project aims to support the development of projects that leverage the versatile potential of art museums and history museums in collaboration with the local community, as well as to revitalize them as cultural base in the community in order to improve vitality not only in the local community, but in Japan as a whole.

#### (1) Art museums and history museums as globalization base of local community

- Environmental improvement for non-Japanese visitors
- Invite and host international conferences
- Interaction with art museums and history museums in other countries
- Other projects that contribute to art museums and history museums as globalization base of local community

#### (2) Art museums and history museums that collaborate with local community

- Outreach activities in the local community
- Cultural activities in collaboration with local community

- Interaction volunteering activities
- Other activities that contribute to art museums and history museums collaborate with local community

#### (3) Art museums and history museums that contribute to the human resource training

- Development of the human resource training program for culturalati who plays an important role in the world, with the cooperation of universities
- Implementation of study courses for working people
- Nurture of bearers of the local culture with the cooperation of schools
- Other projects that contribute to human resource training by art museums and history museums

#### (4) Art museums and history museums create new functions

- Interdisciplinary activities
- Development of the new techniques to preserve and maintain cultural properties
- Disseminate Japanese cultures and local cultures to the world
- Other activities that create new functions by art museums and history museums



(Project example) Programs for children



(Project example) Volunteer guide training for local citizens

## 2. 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 institutions such as national museums, plans and holds various training sessions and courses of study, including special exhibition seminars, museum management seminar and museum educator training (see page 30).



Scene from the experience program of the 2<sup>nd</sup> museum Educator Training



## 2 Indemnity System for Works of Art etc.

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. Ten exhibitions have been applied so far (as of April 1, 2013) 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, etc. to be borrowed and exhibited. Combined with the abovementioned governmental indemnification system, this Act is expected to increase opportunities for people to experience the cultural diversity of the world.



Ilya Repin: Masterworks from the Tretyakov State Gallery



Masterworks from the Collection of the Prince of Liechtenstein

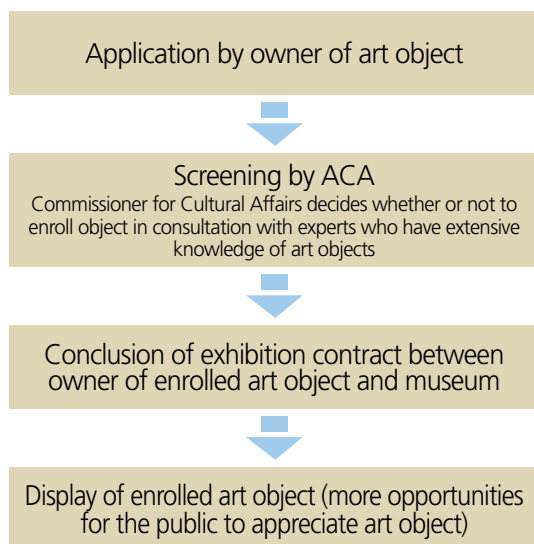


### Main exhibitions where the Indemnity System for Works of Art has been applied

	Exhibition	Organizer	Period
1	Ilya Repin' Master Works from The State Tretyakov Gallery	The Bunkamura Museums of Art Hamamatsu Municipal Museum of Art Himeji City Museum of Art The Museum of Modern Art, Kamakura & Hayama Art Impression Inc.	- August 4, 2012 to October 8, 2012 - October 16, 2012 to December 24, 2012 - February 16, 2013 to March 30, 2013 - April 6, 2013 to May 26, 2013
2	Masterworks from the Collections of the Prince of Liechtenstein	The National Art Center, Tokyo The Museum of Art, Kochi Kyoto Municipal Museum of Art The Asahi Shimbun Company Toei Company Ltd.	- October 3, 2012 to December 23, 2012 - January 5, 2013 to March 7, 2013 - March 19, 2013 to June 9, 2013
3	CHINA: Grandeur of the Dynasties	Tokyo National Museum Kobe City Museum Nagoya City Museum Kyushu National Museum Japan Broadcasting Corporation (NHK), NHK Promotion Inc., The Mainichi Newspapers	- October 10, 2012 to December 24, 2012 - February 2, 2013 to April 7, 2013 - April 24, 2013 to June 23, 2013 - July 9, 2013 to September 16, 2013
4	Raffaello	The National Museum of Western Art, Tokyo The Yomiuri Shimbun	- March 2, 2013 to June 2, 2013
5	Francis Bacon	The National Museum of Modern Art, Tokyo Toyota Municipal Museum of Art Nikkei Inc.	- March 8, 2013 to May 26, 2013 - June 8, 2013 to September 1, 2013

### 3 The System of Art Objects Enrollment

#### <Process for Enrollment and Display of Art Objects>



The growing interest in fine arts in recent years has led to a 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 at museums.

Considering above situation, the system of enrollment for art objects has utilized on the basis of the Law Concerning Public Display of Art at 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 at museums. All of the 41 art objects (375 works) enrolled thus far are available for public viewing at museums.

Hopefully this system will encourage many valuable art objects to be extensively exhibited to the public in the future. (as of April 1, 2013)

#### <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)



National Treasure: Tachi signed Masatsune (Long sword made by Masatsune, a Japanese swordsmith in Heian Period)  
(Showing at Fukuyama Museum of Art, Hiroshima Pref., Photo: Matsumoto Masamitsu)



Disciples et saintes femmes relevant le corps de Saint Etienne, Eugène Delacroix  
(Showing at the Museum of Modern Art, Saitama, Saitama Pref.)

## 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 blueprints and models of famous architects have flowed out of the country and become scattered with quite a few on the point of deterioration.

Meanwhile, the Basic Policy on the Promotion of Culture and the Arts (3rd Basic Policy), endorsed by the Cabinet in February 2011, promotes the collection of location information about works and materials from potential fields with the aim of building an arts and culture

archive in order to ensure that the arts and culture are passed on to the next generation.

In this context, the National Archives of Modern Architecture was established in November 2012 to survey the situation at locations nationwide, collaborate with institutions that have related materials (universities etc.), and collect and store material that is in need of urgent protection, the aim being to improve the archive function in the field of modern architecture. At the same time, the National Archives strive to increase understanding of modern architecture and related materials among the people of Japan through exhibitions and educational and promotional activities.

## Outline

- (1) Collect information
- (2) Collect and store materials
- (3) Exhibitions and education
- (4) Survey research etc.

## Browsing and Exhibitions

It is possible to browse materials in the archives by advance application. Special exhibitions will also be organized on an occasional basis. Please confirm the details for use on the website.

<http://nama.bunka.go.jp>

## Access

4-6-15 Yushima, Bunkyo-ku, Tokyo, 113-8553, Japan  
(inside the Yushima local Government Office)  
TEL 03-3812-3401

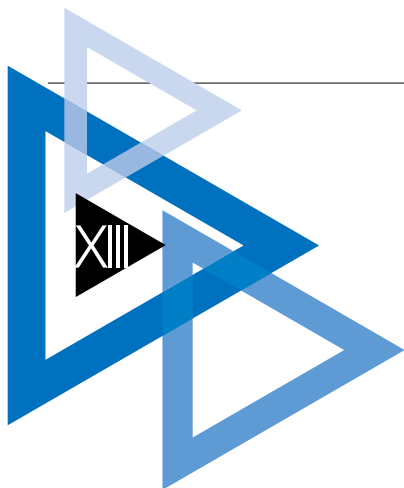
3 minute walk from Yushima station on the Tokyo Metro Chiyoda Line/ 10 minute walk from Ueno-Hirokoji station on the Tokyo Metro Ginza Line/ 10 minute walk from Ueno-Okachimachi station on the Tokyo metro Oedo Line/ 15 minute walk from Okachimachi station on the JR Yamate Line



Storage and Exhibition room



Collection Storage



# National Cultural Facilities

## 1. Japan Arts Council

<http://www.ntj.jac.go.jp/english.html>

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

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 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.

<http://www.ntj.jac.go.jp/kokuritsu.html>  
<http://www.ntj.jac.go.jp/engei.html>

### Performance Schedule in the FY 2013

Kabuki	5 performances	123 times
Bunraku	4 performances	132 times
Buyo (traditional dance)	4 performances	7 times
Hogaku (traditional music)	5 performances	8 times
Gagaku (court music)	2 performances	3 times
Shomyo (Buddhist chant)	2 performance	3 times
Minzoku Geino (folk performing arts)	2 performances	4 times
Special programme	2 performances	2 times
Popular stage entertainment	56 performances	286 times
Kabuki performance for beginners	2 performances	90 times
Bunraku performance for beginners	1 performance	24 times

Large Theatre 1,610 seats  
 Small Theatre 590 seats  
 National Engei Hall 300 seats  
 Traditional Performing Arts Information Centre

5-min. walk from Hanzomon Station (Exit 1 Hanzomon Line)  
 8-min. walk from Nagatacho Station (Exit 4, Yurakucho, Hanzomon and Namboku Lines)



4-1 Hayabusacho, Chiyoda-ku,  
 Tokyo 102-8656  
 Tel: 03-3265-7411



## 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 2013

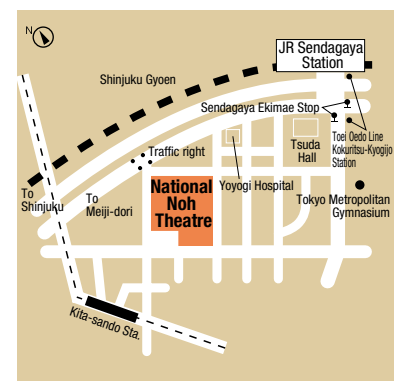
Regular performance	18 performances	18 times
Dissemination performance	9 performances	9 times
Special programme	20 performances	24 times
Noh performance for beginners	1 performance	10 times



4-18-1 Sendagaya, Shibuya-ku, Tokyo 151-0051  
Tel: 03-3423-1331

Noh stage 627seats

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 April 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.

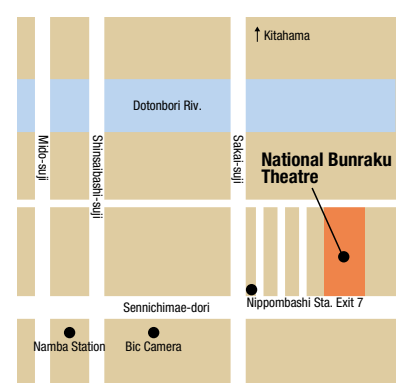
### Performance Schedule in the FY 2013

Bunraku	4 performances	187 times
Buyo (traditional dance)	1 performance	2 times
Hogaku (traditional music)	1 performance	1 time
Special programme	2 performances	2 times
Popular stage entertainment	8 performances	27 times
Bunraku performance for beginners	1 performance	28 times



1-12-10 Nippombashi, Chuo-ku, Osaka-shi,  
Osaka 542-0073  
Tel: 06-6212-2531

Bunraku Theatre 753 seats  
Small Hall 159 seats



1-min. walk from Nippombashi Station, Exit 7 (Sakaisuji, Sennichimae and Kintetsu Lines)



## National Theatre Okinawa <http://www.nt-okinawa.or.jp/english.html>

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.

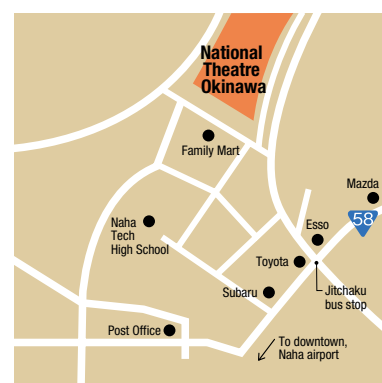


4-14-1 Jitchaku, Urasoe-shi, Okinawa 901-2122  
Tel: 098-871-3311

### Performance Schedule in the FY 2013

Regular performance	19 performances	23 times
Special programme	7 performances	9 times
Research performance	1 programme	1 time
Kumiodori performance for beginners		
	4 performances	10 times

Large Theatre 632 seats  
Small Theatre 255 seats



By bus: 10-min. walk from Jitchaku bus stop  
By taxi: 20 min. from Naha Airport

## New National Theatre, Tokyo <http://www.nntt.jac.go.jp/english/>

The New National Theatre, Tokyo, opened in October 1997. It aims to disseminate modern performing arts, such as opera, ballet, contemporary dance, and theatrical play. 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 2013

Opera	10 performances	50 times
Ballet	6 performances	30 times
Contemporary dance	4 performances	13 times
Theatrical play	8 performances	156 times
Opera for beginners	1 performance	6 times

Opera House 1,814 seats  
Playhouse around 1,000 seats  
The Pit around 440 seats  
Stage Set & Design Centre

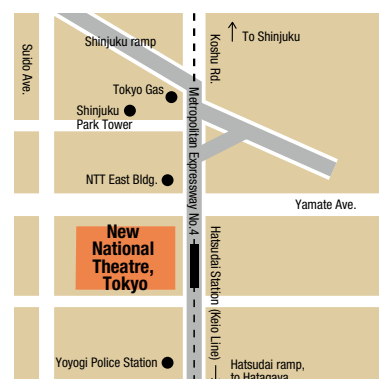


1-1-1 Honmachi, Shibuya-ku, Tokyo 151-0071  
Tel: 03-5351-3011



Stage Set & Design Centre  
1-1044, Toyosatodai, Choshi-shi,  
Chiba 288-0874  
Tel: 0479-30-1048

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 (off) ramp of the Metropolitan Expressway No.4



## 2. National Museum of Art

<http://www.artmuseums.go.jp/> (Japanese only)

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.

## National Museum of Modern Art, Tokyo <http://www.momat.go.jp/english/index.html>

The National Museum of Modern Art, Tokyo opened in 1952 as the first national museum of fine arts and in 2012, commemorated 60<sup>th</sup> anniversary of its establishment. 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), National Film Center (opened in 1970), and National Film Center Sagamihara Annex (opened in 1986) have been established within the museum.



Art Museum



Crafts Gallery

### (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 Fridays
- Closed: Every Monday (or the following day if a national holiday falls on a Monday)
- During exhibition preparation periods, New Year's period
- (Dec. 28, 2013 to Jan. 1, 2014)
- Number of visitors: 609,000 (as of FY 2012, including visitors to National Film Center)
- Collection:
  - Japanese and Western paintings..... 1,995 works
  - Watercolors, drawings and prints..... 6,930 works
  - Sculptures ..... 447 works
  - Photographs ..... 2,271 works
  - Craft works (including designs) ..... 3,250 works
  - Others..... 739 works
  - Total ..... 15,632 works
- (As of the end of FY 2012)

### (National Film Center)

- Screenings: Cinema 1 and 2
- 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: Mondays; preparatory period for screenings and exhibition; New Year's period (Dec. 28, 2013-Jan. 6, 2014)
- In storage: 67,287 films
- (As of the end of FY 2012)



National Film Center

### Art Museum

3-1 Kitanomaru Koen, Chiyoda Ward, Tokyo  
102- 8322

Tel: 03-3214-2561

### Crafts Gallery

1-1 Kitanomaru Koen Chiyoda Ward, Tokyo  
102-0091

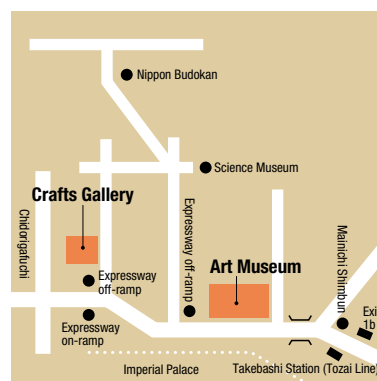
Tel: 03-3211-7781

### National Film Center

3-7-6, Kyobashi, Chuo Ward, Tokyo 104-0031  
Tel: 03-3561-0823

### Sagamihara Annex

3-1-4, Takane, Chuo Ward, Sagamihara,  
Kanagawa 252-0221  
Tel: 042-758-0128



3-min. walk from Exit 1b of Takebashi Station (Tozai Line), and 10-min. walk to the Crafts Gallery.



1-min. walk from Kyobashi Station Exit 1 (Ginza Line)  
1-min. walk from Takaracho Station Exit A4 (Toei-Asakusa Line)  
10-min. walk from Tokyo Station, Yaesu-Minami Exit

## National Museum of Modern Art, Kyoto <http://www.momak.go.jp/English/>

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. In 2013, the museum commemorated 50<sup>th</sup> anniversary of its establishment.

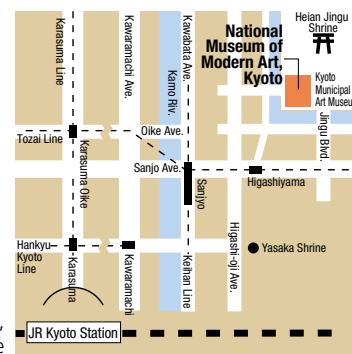
The museum collects, houses, exhibits, and researches artworks and other materials related to modern and contemporary art of western Japan centering on Kansai region.



Okazaki Enshojicho, Sakyo Ward, Kyoto  
606-8344 (Within Okazaki Park)  
Tel: 075-761-4111

Hours: 9:30-17:00 (last admission: 16:30)  
Extended Hours: 9:30-20:00 (last admission: 19:30)  
Extended hours only apply on Fridays from March 22 to October 25, 2013 during special exhibitions  
Closed: Every Monday (or the following day if a national holiday falls on a Monday), Exhibition replacement period and Renovation term (Jan. 14-Mar. 20, 2014)

Number of visitors: 254,000 (as of FY 2012)  
Collection: Japanese and Western paintings ..... 1,547 works  
Watercolors, drawings and prints ..... 4,240 works  
Sculptures ..... 103 works  
Photographs ..... 1,909 works  
Craftworks (including designs) ..... 2,423 works  
Others ..... 1,179 works  
Total ..... 11,401 works  
(As of the end of FY 2012)



10-min. walk from Higashiyama Station,  
Kyoto City Tozai Line

## National Museum of Western Art <http://www.nmwa.go.jp/en/>

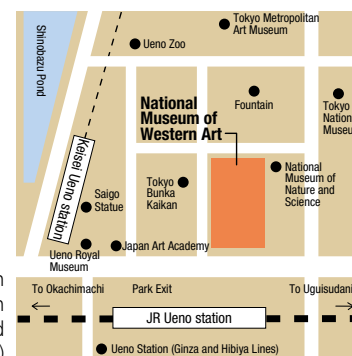
This museum was established in April of 1959, upon the occasion of the return of the Matsukata Collection to Japan, and its main building opened two months later in June. The facilities have since been expanded by the addition of a new wing in May of 1979 and special exhibition wing in December of 1997.

This museum collects, houses, exhibits, and researches the Matsukata Collection returned by the French Government and other materials concerning Western art.



7-7 Ueno-Koen, Taito Ward,  
Tokyo 110-0007  
Tel: 03-3828-5131

Hours: 9:30-17:30 (last admission: 17:00)  
Extended Hours: 9:30-20:00 (last admission: 19:30)  
Extended hours apply only on Fridays  
Closed: Every Monday (or the following day if a national holiday falls on a Monday)  
New Year's period (Dec. 28-Jan. 1)  
Number of visitors: 989,000 (as of FY 2012)  
Collection: Western paintings ..... 391 works  
Watercolors, drawings and prints ..... 4,030 works  
Sculptures ..... 101 works  
Craft works (including designs) ..... 815 works  
Others ..... 184 works  
Total ..... 5,521 works  
(As of the end of FY 2012)



1-min. walk from JR Ueno Station  
7-min. walk from Keisei Ueno Station  
8-min. walk from Ueno Station (Ginza and Hibiya Lines)



## National Museum of Art, Osaka <http://www.nmao.go.jp/en/index.html>

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.



4-2-55, Nakanoshima, Kita Ward,  
Osaka 530-0005  
Tel: 06-6447-4680

Hours: 10:00-17:00 (last admission: 16:30)  
Extended hours: 10:00-19:00 (last admission: 18:30)  
Extended hours apply only on Fridays  
Closed: Every Monday (or the following day if a national holiday falls on a Monday)  
New Year's period  
Exhibition replacement period  
Number of visitors: 498,000 (as of FY 2012)  
Collection: Japanese and Western paintings ..... 754 works  
Watercolors, drawings and prints ..... 3,093 works  
Sculptures ..... 366 works  
Photographs ..... 702 works  
Craft works (including designs) ..... 1,334 works  
Others ..... 767 works  
Total ..... 7,016 works  
(As of the end of FY 2012)

5-min. walk from Watanabebashi Station (Keihan Nakanoshima Line)  
10-min. walk from Higobashi Station (Yotsubashi Subway Line)  
15-min. walk from Yodoyabashi Station (Midosuji Subway Line or Keihan Main Line)  
10-min. walk from Fukushima Station (Hanshin or JR Osaka Loop Line) or Shin-Fukushima Station (JR Tozai Line)



## National Art Center, Tokyo <http://www.nact.jp/english/index.html>

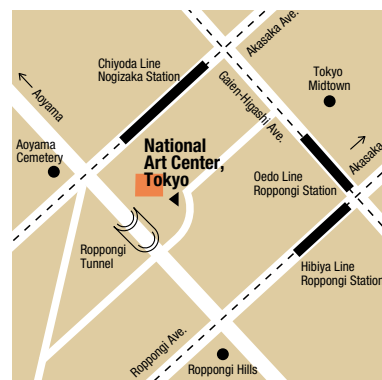
The National Art Center, Tokyo was opened to the public in January 2007 as the fifth national art institution. Instead of maintaining a permanent collection, the Center makes full use of its exhibition space of 14,000 m<sup>2</sup>, which is among the largest in Japan, to serve as a venue for the exhibition 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.



7-22-2 Roppongi, Minato Ward, Tokyo  
106-8558  
Tel: 03-6812-9900

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)  
New Year's period (Dec. 24, 2013-Jan. 7, 2014)  
Number of visitors: 1,092,000 (FY 2012)

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)



### 3. National Institutes for Cultural Heritage (National Museums and Research Institutes for Cultural Properties)

<http://www.nich.go.jp/english/index.html>

The National Institutes for Cultural Heritage (NICH) was established in April 2007, by integrating an independent administrative institution comprising the Tokyo National Museum, Kyoto National Museum, Nara National Museum and Kyushu National Museum, together with another comprising the National Research Institute for Cultural Properties, Tokyo, 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 surveys and research related to cultural properties, collected, preserved and managed tangible cultural properties, and planned and held exhibitions.

### Tokyo National Museum <http://www.tnm.jp/?lang=en>

This museum was launched 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.

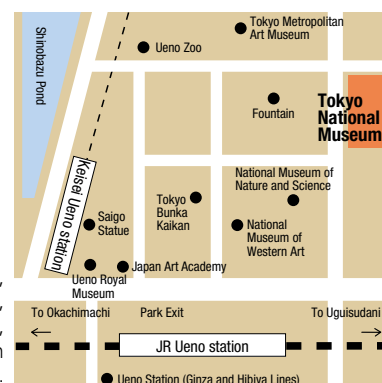
As Japan's most comprehensive national museum, the Tokyo National Museum collects, preserves, and holds public exhibitions of artworks, archaeological artifacts, and other tangible cultural properties of the East Asian region, with a focus on Japan. It also gathers books on fine arts, stone rubbings, photographs and other materials, makes such materials accessible to researchers, and also conducts associated research, training, and public education programs.



13-9 Ueno Park, Taito-ku, Tokyo 110-8712  
Tel: 03-3822-1111

Hours:	9:30-17:00 (last admission: 16:30)																
Extended hours:	9:30-20:00 (last admission: 19:30; only on Fridays during special exhibition periods from March to December, 2013) 9:30-18:00 (last admission: 17:30; only on Saturdays, Sundays, and national holidays from April to September) During special exhibition periods, the opening hours and closure dates are subject to change.																
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. 24, 2013-Jan. 1, 2014) *Some of its exhibition facilities are closed for renovation.																
Number of visitors:	1,553,000 (as of FY 2012)																
Collection:	<table> <tr> <td>Paintings</td><td>11,520 works</td></tr> <tr> <td>Books, manuscripts and historical documents</td><td>2,181 works</td></tr> <tr> <td>Sculptures</td><td>1,240 works</td></tr> <tr> <td>Archaeological items</td><td>28,686 articles</td></tr> <tr> <td>Craft works</td><td>30,230 works</td></tr> <tr> <td>East Asian art and archaeological items</td><td>14,917 works</td></tr> <tr> <td>Others</td><td>28,151 works</td></tr> <tr> <td>Total</td><td>116,925 works</td></tr> </table> (As of the end of FY 2012)	Paintings	11,520 works	Books, manuscripts and historical documents	2,181 works	Sculptures	1,240 works	Archaeological items	28,686 articles	Craft works	30,230 works	East Asian art and archaeological items	14,917 works	Others	28,151 works	Total	116,925 works
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Others	28,151 works																
Total	116,925 works																

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 Ginza and Hibiya Lines.





## Kyoto National Museum [http://www.kyohaku.go.jp/eng/index\\_top.html/](http://www.kyohaku.go.jp/eng/index_top.html/)

The 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 given its current name.

The 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 managements. 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.



527 Chaya-cho, Higashiyama Ward, Kyoto City,  
Kyoto 605-0931  
Tel: 075-541-1151

Notice:	*Regular exhibitions are suspended for the time being because of the renovation works on regular exhibition hall. The hall will be open only when a special exhibition is being held. (Apr. 1-May 12, July 13-Aug. 25 and Oct. 12-Dec. 15)														
Hours:	Open only when special exhibition is being held 9:30-18:00 (last admission: 17:30)														
Extended hours:	Only when a special exhibition is being held Fridays 9:30-20:00 (last admission: 19:30)														
Closed:	The entire museum closes when no special exhibition is being held. Mondays (open if a Monday is a national or other holiday, and closed on Tuesday), New Year period														
Number of visitors:	235,000 (As of FY 2012)														
Collection:	<table> <tr> <td>Paintings.....</td><td>3,979 works</td></tr> <tr> <td>Books, manuscripts, and historical documents.....</td><td>2,226 works</td></tr> <tr> <td>Sculptures.....</td><td>399 works</td></tr> <tr> <td>Archaeological items.....</td><td>1,110 articles</td></tr> <tr> <td>Craft works.....</td><td>4,521 works</td></tr> <tr> <td>Others.....</td><td>370 works</td></tr> <tr> <td>Total.....</td><td>12,605 works</td></tr> </table> (As of the end of FY 2012)	Paintings.....	3,979 works	Books, manuscripts, and historical documents.....	2,226 works	Sculptures.....	399 works	Archaeological items.....	1,110 articles	Craft works.....	4,521 works	Others.....	370 works	Total.....	12,605 works
Paintings.....	3,979 works														
Books, manuscripts, and historical documents.....	2,226 works														
Sculptures.....	399 works														
Archaeological items.....	1,110 articles														
Craft works.....	4,521 works														
Others.....	370 works														
Total.....	12,605 works														

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/english/index\\_e.html](http://www.narahaku.go.jp/english/index_e.html)

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.

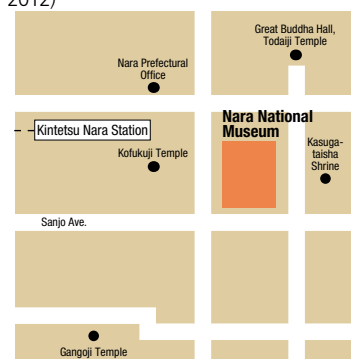
Nara National Museum collects, preserves, maintains, and exhibits cultural properties focusing on Buddhist art, and the museum also researches the cultural properties. It has an attached facility where cultural properties are restored, preserved and managed. In addition to the Exhibition from the Permanent Collection of Buddhist art, the museum holds Special Exhibitions, the Exhibition of Shoso-in Treasures, Feature Exhibition, and other exhibitions.



50 Noborioji-cho, Nara City 630-8213  
Tel: 0742-22-7771

Hours:	9:30 - 17:00 The museum is open late until 19:00 on following days. • Fridays from the last week in April until the last week in October. • Fourth Saturday in January, February 3, March 12, August 6-14 and December 17. The museum closes at 18:00 on following days. • March 1-14 (except 12), July 20-August 4, August 15-September 16 (except Fridays) The museum is open late until 20:30 from February 8 to 14. *Last admission is 30 minutes before the closing time.														
Closed:	Closed on Mondays (When Monday falls on a national holiday, the museum remains open on that day and is closed on the following Tuesday. The museum remains open during consecutive holidays and is closed the day after the holidays.) Closed on January 1														
Number of visitors:	450,000 (As of FY 2012)														
Collection:	<table> <tr> <td>Paintings.....</td><td>876 works</td></tr> <tr> <td>Writings, manuscripts and historical documents.....</td><td>454 works</td></tr> <tr> <td>Sculptures.....</td><td>497 works</td></tr> <tr> <td>Archaeological works.....</td><td>961 articles</td></tr> <tr> <td>Decorative arts.....</td><td>859 works</td></tr> <tr> <td>Others.....</td><td>141 works</td></tr> <tr> <td>Total.....</td><td>3,788 works</td></tr> </table> (As of the end of FY 2012)	Paintings.....	876 works	Writings, manuscripts and historical documents.....	454 works	Sculptures.....	497 works	Archaeological works.....	961 articles	Decorative arts.....	859 works	Others.....	141 works	Total.....	3,788 works
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Sculptures.....	497 works														
Archaeological works.....	961 articles														
Decorative arts.....	859 works														
Others.....	141 works														
Total.....	3,788 works														

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 junksan Sotomawari"

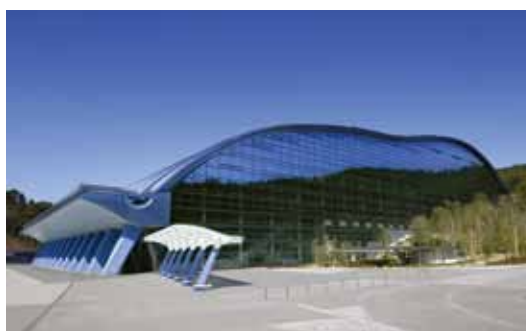


## Kyushu National Museum <http://www.kyuhaku.com/>

In October 2005, the 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. As a national museum befitting the 21st century, the 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: 9:30-17:00 (last admission: 16:30)  
 Closed: Mondays (if a Monday is a national holiday, the museum opens that Monday and closes on the following Tuesday), Dec. 24-31

Number of visitors: 1,107,000 (as of FY 2012)  
 Collection: (Including works on loan)  
 Paintings .....308 works  
 Books, manuscripts and historical documents .....164 works  
 Sculptures .....43 works  
 Archeological items .....140 works  
 Craft works .....871 works  
 Others .....186 works  
 Total .....1,712 works  
 (As of the end of FY 2012)



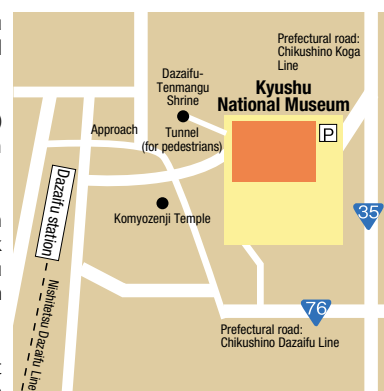
4-7-2 Ishizaka, Dazaifu City, Fukuoka 818-0118  
 Tel: 092-918-2807

By car: Get off the Kyushu Expressway At the Dazaifu Interchange or Chikushino Interchange, head toward Dazaifu Tenmangu (approx. 20 min.)

By train: Nishitetsu Train: From Fukuoka (Tenjin) Station, change trains at Futsukaichi Station then get off at Dazaifu Station (20 min.) and walk (approx. 10 min.)

JR: From Hakata Station, take the Kagoshima Main Line to Futsukaichi Station (15 min.) then walk (12 min.) or take the bus (5 min.) to Nishitetsu Futsukaichi Station, take the Dazaifu Line from Nishitetsu Futsukaichi Station

From airport: Take a taxi from Fukuoka Airport (approx. 30 min.). Alternatively, take the subway from Fukuoka-kuko Station and change to the Nishitetsu Line at Fukuoka (Tenjin) Station, proceeding as indicated above for the Nishitetsu Line.



## National Research Institute for Cultural Properties, Tokyo

[http://www.tobunken.go.jp/index\\_e.html](http://www.tobunken.go.jp/index_e.html)

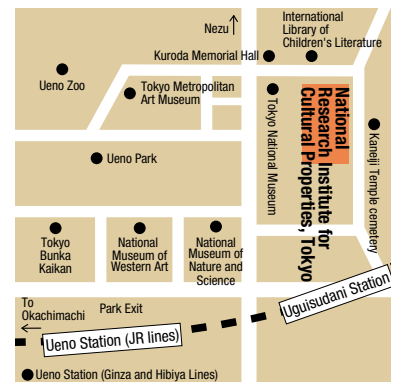
The Institute is engaged in surveys and research primarily on tangible and intangible cultural properties, ranging from basic surveys to research utilizing methods based on advanced science and technologies. While publishing and utilizing the results of such research, it serves as a hub for Japan's international cooperation in preservation and restoration of cultural properties.

13-43 Ueno Park, Taito-ku, Tokyo 110-8713  
Tel: 03-3823-2241



Japan-China cooperative studies on the mural paintings of Mogao Caves in Dunhuang, the UNESCO World Heritage Site China.

10-min. walk from Ueno or Uguisudani Station (JR Lines);  
15-min. walk from Ueno Station (Ginza and Hibiya Lines);  
15-min. walk from Nezu Station (Chiyoda Line);  
20-min. walk from Keisei-Ueno Station (Keisei Line)



## Nara National Research Institute for Cultural Properties

<http://www.nabunken.go.jp/english/index-e.html>

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.

2-9-1 Nijo-cho, Nara City, Nara 630-8577  
Tel. 0742-30-6733



Scene from an excavation of the Nara Palace Site

10-min. walk from Yamato-Saidaiji Station (Kintetsu Line)



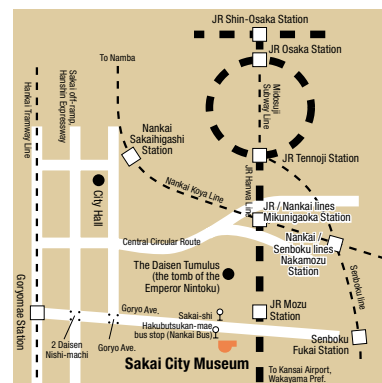
## International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region <http://www.irci.jp/>

The Centre was established based on an agreement between UNESCO and the government of Japan as a hub for the purpose of the research activities for safeguarding intangible cultural heritage in the Asia-Pacific region. The Centre collects information on international attitudes focused on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, researches the tasks and roles of the Convention, and carries out basic surveys and research on the safeguarding intangible cultural heritage in the Asia-Pacific region.

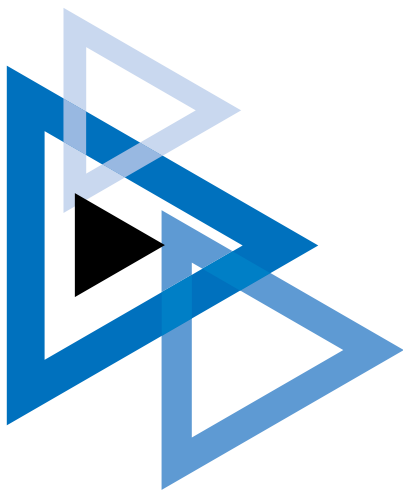
**Sakai City Museum, 2 Cho, Mozusekiun-cho, Sakai-ku, Sakai City, Osaka, 590-0802**  
Tel: 072-275-8050



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

1

## Recent Conditions and Future Cultural Policies: How Culture Can Influence the Recovery of Japan and its Regions—Lessons from the Great East Japan Earthquake (Proposal)

As part of the follow-up on the Basic Policy on the Promotion of Culture and the Arts (3<sup>rd</sup> Basic Policy), the Agency for Cultural Affairs has conducted intensive deliberations and interviews on the nature of the creative revival in the wake of the Great East Japan Earthquake. In September 2012, the Cultural Policy Committee of the

Council for Cultural Affairs compiled a proposal entitled Recent Conditions and Future Cultural Policies: How Culture Can Influence the Recovery of Japan and its Regions—Lessons from the Great East Japan Earthquake (Proposal).

### [Proposal details]

#### (1) Matters relating to support for affected areas

Development of art organizations rooted in local communities

Development and appointment of workers able to play coordinator roles for pairing demands at field sites with artists, etc.

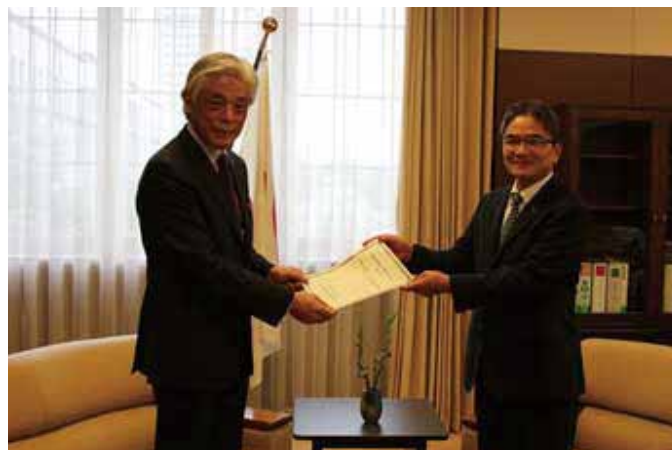
Dispatch of artists, etc. to elementary and junior high schools, stronger support for performing arts presentations, etc. planned by local communities in affected areas, etc.

#### (2) Matters relating to roles culture and arts play and policies for promoting culture and arts in all of Japan

Practical use of human networks built through The Cultural Property Rescue Program, etc.

Specialist training at universities, etc.

Participation in issues relating to promotion of culture and arts by universities, etc.



Miyata Ryohei, Chairperson of the Cultural Policy Committee, hands the proposal to Kondo Seiichi, then-Commissioner for Cultural Affairs.



## 2 Actions for Cultural Properties

### (1) Damage Caused to Cultural Properties

The Great East Japan Earthquake on March 11, 2011 damaged numerous cultural properties. As of March 2012, 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 right after the earthquake, the Agency for Cultural Affairs has taken actions, through prefectural governments. For example, 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, ACA sent Senior Cultural Property Specialist when necessary in an effort to stay updated on the status of damage. Since the damaged properties were too much and spreaded across a wide area, ACA needed to ask related organizations for urgent cooperation in field research and preservation, and the system for mobilizing many specialists needed to be organized.

### (2) The Cultural Property Rescue Program

Where fine arts and crafts, tangible folklore cultural assets, and other movable cultural properties and works of art are concerned, 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.

Having largely achieved the expected aims of emergency measures and temporary evacuation of cultural properties in cooperation with the parties concerned including the Rescue Committee and the Boards of Education in the four prefectures of Iwate, Miyagi, Fukushima and Ibaraki that requested assistance from the Agency for Cultural Affairs, the Cultural Property Rescue Program was ended as of March 31, 2013. As of FY2012, cultural properties etc. will undergo full-scale repairs before returning to their owners under the Program to Revitalize Disaster-Affected Museums, which has been newly established to assist

with repairs of museum materials damaged in the disaster, to guarantee places for storage, and to assist with other reconstruction projects.

### (3) Dispatch Conservators for Historic Monuments

Where buildings are concerned, past support structures have been reorganized to provide 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 and other related organizations to provide continuous support.

### Number of nationally designated cultural properties damaged by the Great East Japan Earthquake

Total: 744 (as of March 2012)

Since 10 of these properties have received multiple designations such as "historic site and place of scenic beauty," the above figure does not correspond with the total number of cultural properties based on the type of designation.

Prefecture	National Treasures	Important Cultural Properties	Fine Arts and Crafts	Special Historic Sites	Historic Sites	Special Place Of Scenic Beauty	Place of Scenic Beauty	Natural Monuments	Important Preservation Districts for Group of Traditional Buildings	Important Tangible Folk Cultural Properties	Important Intangible Folk Cultural Properties	Important Cultural Landscapes	Registered Cultural Properties	Monuments	Building and other structures	Total
Aomori		1			2		1	1					5			10
Iwate	14	2	1	8	1	3		1					38		1	69
Miyagi	3	16	5	1	16	1	2	5		2			39			90
Akita	2			1					1				7			11
Yamagata	9												11			20
Fukushima	1	13	6		18		3	3	1	1			31			77
Ibaraki	17	4	1	9		1			1				151			184
Tochigi	13			10						1			62	2		88
Gunma	5	1		8									47			61
Saitama	6	1		1					1				16			25
Chiba	9	1		6		1	4	1					16			38
Tokyo	19	1	3	6	3	3				2			12			49
Kanagawa	7			1		1			1				2			12
Niigata	1			1		1										3
Yamanashi	1	5	1		1			1						1		10
Nagano				1												1
Shizuoka				1		1	2									4
Mie		1														1
Kochi												1				1
Total	5	138	22	6	90	5	17	16	6	4	3	1	438	2	1	754

So far, 603 inspectors have been dispatched to 217 municipalities in 11 prefectures to survey approximately 4,500 buildings. In FY2012, a debriefing session was organized for Dispatch Conservators for Historic Monuments to consider support for restoring heritage buildings in the wake of the large-scale disaster, and to share information about the issues and the expertise gained from the activities up to this point.

#### (4) 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 to handle excavation surveys of buried cultural properties before full-scale reconstruction work in the disaster areas gets up to speed. In FY2012, 32 experts were dispatched to Iwate, Miyagi and Fukushima Prefecture, with the number of experts increasing to 60 in the first half of FY2013. The Agency for Cultural Affairs will continue to dispatch experts to support the disaster areas to reconcile the recovery activities and protection of buried cultural properties.

In addition, where excavation surveys of buried cultural properties are required at the time of reconstruction, the Agency for Cultural Affairs strives to alleviate the financial burden on the municipalities affected by the disaster by including such surveys among the core projects eligible for the Great East Japan Earthquake Reconstruction Grant.

#### (5) Proposal by the Reconstruction Design Council in Response to the Great East Japan Earthquake

A recommendation from the Reconstruction Design Council titled “Towards Reconstruction: Hope Beyond the Disaster” states that, “In order to revive communities which have suffered setbacks due to damage from the earthquake disaster and the evacuation of residents, among other factors, it is necessary to advance the repair and restoration of the cultural properties. Further, assistance will be sought for the restoration, preservation, and succession of traditional events and dialects. In this way it is important to maintain the community identity by valuing the history and culture of the communities and passing on the cultural heritage.” The protection of cultural properties is regarded as essential for the restoration of affected areas. The Agency for Cultural Affairs will continue to support this restoration and reconstruction.



The Cultural Property Rescue Program (Photo: Fukushima prefecture)



Dispatch Conservators for Historic Monuments



Project to Support Excavation of Buried Cultural Properties in the Disaster Areas

### 3 Supporting Reconstruction Through Art and Culture

#### 1. Damage of cultural facilities and restoration efforts

The Agency for Cultural Affairs has been informed that the Great East Japan Earthquake reportedly caused 278 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 2013, the Agency remains focused on restoration of public cultural facilities that should serve as hubs for culture and art in the affected areas.

#### 2. 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 with the aim of giving local children opportunities to experience art and culture. This program continues in FY 2013, pursuing an environment for children in the affected areas to grow up healthily through contact with art and culture.

##### (2) Arts and Culture Consortium for Reconstruction

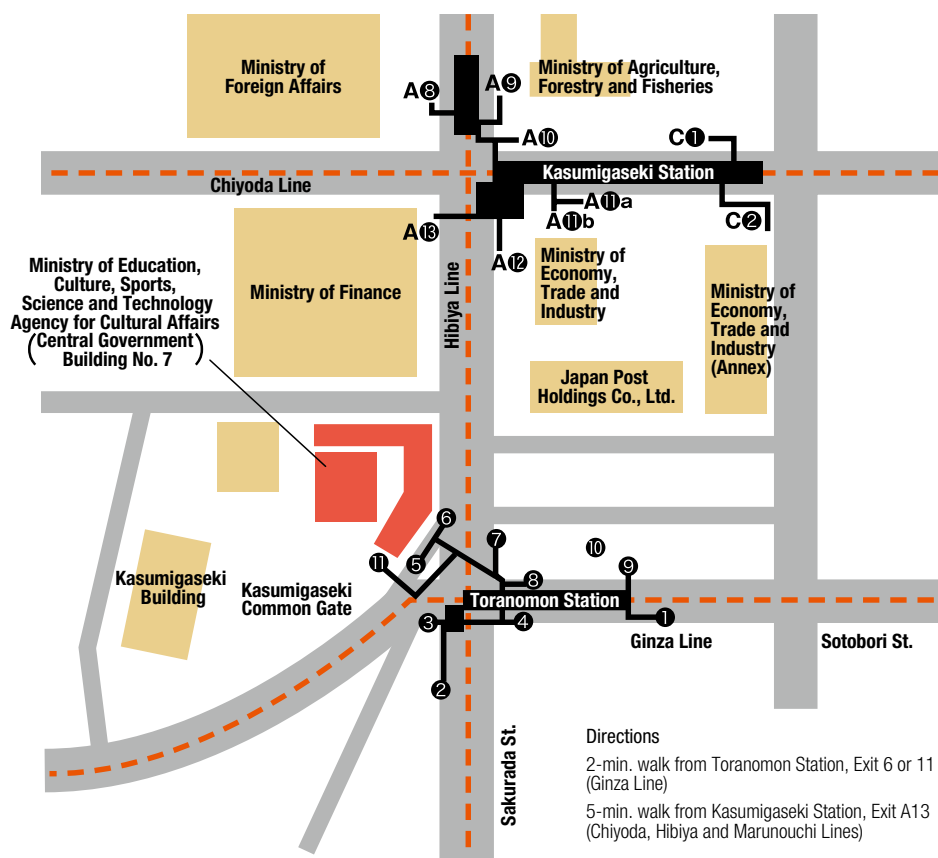
In May 2012, the Arts and Culture Consortium for Reconstruction was established with the aim of facilitating cross-disciplinary cooperation among administrative agencies, artists, art organizations, businesses, foundations and many other organizations and individuals in an effort to support the reconstruction of affected areas through art and culture. The Consortium is co-organized by the Association of Public Theaters

and Halls in Japan and the Japan Council of Performers' Organizations. The Consortium undertakes survey research, gathers information, and develops personal and organizational networks to promote reconstruction through the arts and culture.

##### (3) Regional initiative for cultural and artistic creation and dissemination

One objective of the regional initiative for cultural and artistic creation and dissemination is spiritual renewal through culture and art. The Agency for Cultural Affairs supports cultural and artistic endeavors of local public organizations in affected areas, and provision of opportunities to appreciate culture and art.

By staying updated on conditions in the affected areas, the Agency for Cultural Affairs will stay focused on the abovementioned activities aimed at helping effective reconstruction.



## FY 2013 Policy of Cultural Affairs in Japan

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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 2013 runs from April 1 of 2013 to March 31 of 2014.

