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Cultural
policy
in Japan

by Nobuya Shikaumi

Unesco

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Studies and documents on cultural policies

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Cultural policy in *Japan*

Nobuya Shikaumi

Unesco

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Preface

The publication of this series has been undertaken as part of the programme adopted by the General Conference of Unesco at its fifteenth session for the study of cultural policies.

In this context, 'cultural policy' is taken to mean a body of operational principles, administrative and budgetary practices and procedures which provide a basis for cultural action by the State. Obviously, there cannot be *one* cultural policy suited to all countries; each Member State determines its own cultural policy according to the cultural values, aims and choices it sets for itself.

It has been largely recognized that there is a need for exchanges of information and experience between countries as well as for cross-national investigations on specific themes, research into concepts and methods, etc.

The aim of this series therefore is to contribute to the dissemination of information by presenting both the findings of such studies and various national surveys illustrating problems, experiments and achievements in individual countries chosen as representative of differing socio-economic systems, regional areas and levels of development. To achieve a measure of comparability, an attempt has been made to follow, as far as possible, a fairly similar pattern and method of approach.

This survey has been prepared for Unesco by Mr. Nobuya Shikaumi, Head of the Cultural Information Section, Agency for Cultural Affairs. The opinions expressed by him are his own, and do not necessarily reflect the views of Unesco.

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Administrative structures and finance for cultural activities

One of the difficulties which Japan faces in her cultural administration is the diversity of existing art and culture. For about 230 years, until the year 1868, Japan was under the rule of the Tokugawa Shogunate and there was virtually no cultural intercourse with foreign countries because of the ban on foreign relations under the so-called 'national isolation' policy. In 1868 however a new government took over which opened the country to foreigners and a lively traffic was restored. During the succeeding 100 years every effort has been made to promote the rapid introduction of Western culture, sometimes even at a gulp, in order to make up for the absence of such intercourse during the preceding century.

Culture and art in Japan are in a peculiar phase, with three different cultures existing side by side: Western culture, emerging from a century of imitation, is now entering on a creative period; the traditional Japanese culture which has been handed down; and a new creative movement based on this traditional culture but breaking new ground. The distinction between 'new' and 'old' in art and culture in Japan today usually refers rather to artistic categories than to a chronological date. In other words, the traditional arts peculiar to Japan tend to be called an old culture, while the culture introduced from Europe and the United States is called a new one. In Western countries Shakespeare's plays are treated as classics and Osborne's or Ionesco's as innovations in the development of the drama, whereas in Japan both Shakespeare and Osborne are regarded as new, since both are post-1868 imports. On the other hand, such traditional Japanese drama as Noh or Kabuki is called classical. These two dramatic forms, the classical and the new, have not mingled but flow forward in two parallel streams. To sum up, in Japan both Western and Japanese drama forms exist side by side as contemporary drama.

It is the same with dancing: the traditional Japanese dance is spoken of as 'old', while any dance imported from the West since 1868 is 'new'. There is unquestionably an old-new flow in Japanese dancing today and a new creative movement is active. Western dancing, usually referred to as new in comparison with Japanese dancing, comprises both classical and modern forms in the same way. Thus Western arts and Japanese arts exist in parallel—those which have emerged from Japanese tradition are styled old, while Western arts are regarded as new, although these too have their traditional background.

A change has recently taken place in these concepts—a change which favours the fusion of the two types of art, old and new. As artistic creation rose and spread, the earlier habit of calling Japanese art old and Western art new began to lose ground. Instead, contemporary arts are now 'new' and the art of bygone days is traditional.

Another example is to be found in painting. The traditional Japanese technique of dissolving a pigment in water with glue as a vehicle has had a long, flourishing life. Since its introduction into Japan, Western oil painting has been making great strides, its name of Western painting being parallel with Japanese painting. A drastic change having taken place in the materials used for Japanese painting, it is hard to tell whether pictures are the work of a Japanese artist or a Western artist and consequently there is a movement in art circles in Japan to integrate these two styles of painting. In past exhibitions Japanese paintings and Western paintings belonged to two totally different schools. Both types of picture and a third type which is independent of both have been exhibited in one hall under the single title of paintings. Hence we have two schools of painting, one following the traditional Japanese technique and the other striving for creation without discrimination between the Japanese and Western schools.

With a view to overcoming these complications in the field of art and culture, we have several times in the past attempted structural rearrangements. Some partial measures have proved successful, but we have failed to achieve an over-all adjustment because the remedial steps taken were superficial and did not go far enough.

Administrative policies on art and cultural activities may be broadly classified under the following three headings:

1. Improvement of cultural quality.
2. Spread of art and culture.
3. Protection and preservation of art and culture.

In addition, for these administrative policies to be more effective, it seems highly advisable to strive for the following two goals, although they are not in the same category as the three named above:

1. Development of cultural facilities.
2. Promotion of cultural intercourse with foreign countries.

Cultural policy of the Central Government

Very recently a notable step forward has been taken in structural planning for cultural administration in Japan, namely the establishment, in June 1968, of the Agency for Cultural Affairs. This agency is composed of: (a) the Cultural Affairs Division, whose function it is to undertake cultural promotion and dissemination; (b) the Cultural Properties Protection Division, whose duties are what its name suggests; and (c) the Director-General's secretariat, part of whose task is to handle cultural intercourse with foreign countries. In the distant past the promotion and dissemination of culture were under the Ministry of Education and the protection and preservation of old, traditional culture under the National Commission for the Protection of Cultural Properties. The merging of these two bodies will certainly result in a great advance as it should remove defects caused by the lack of liaison between the two in the past.

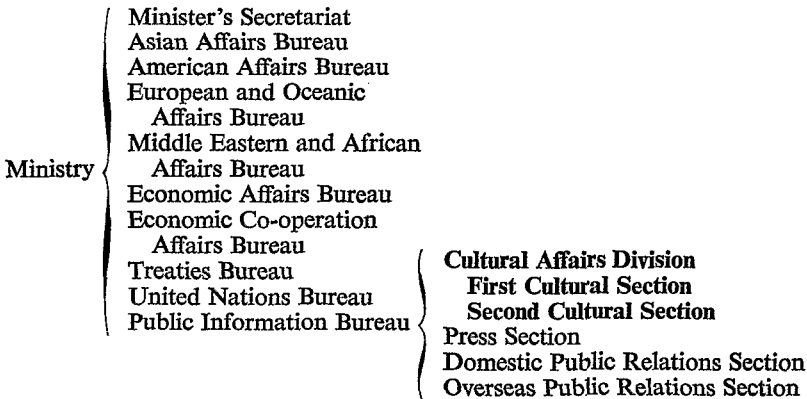
Until the Agency for Cultural Affairs was set up in 1968, there existed no independent administrative body responsible for over-all cultural administration. Cultural administration had been shared by the Ministry of Education, the National Commission for the Protection of Cultural Properties and the Ministry of Foreign Affairs. Inside the Ministry of Education itself cultural and artistic policy and control were divided between the Cultural Affairs Bureau, the Social Education Bureau, the Elementary and Secondary Education Bureau, the National Commission for Unesco and the Higher Education and Science Bureau.

Of these, the Cultural Affairs Bureau itself came into being only in 1966. Until that time the Arts Section was only a subsection of the Social Education Bureau through which policy on arts and culture was conducted. Until the end of the war there existed no effective machinery for cultural administration until, in 1945, an Arts Section was organized and this remained in being till 1966. In 1966 the Cultural Affairs Bureau came into being and two years later the Agency for Cultural Affairs was established. Although there is still a partial split in cultural administration, the recent opening of the Agency for Cultural Affairs, a pivotal body of cultural administration will, when further completed, contribute a great deal to unified control.

The Agency for Cultural Affairs, a central organization in modern Japan, is responsible for the promotion and dissemination of culture, the preservation and the utilization of cultural properties, and it also handles religious affairs. As regards art education, however, the Elementary and Secondary Education Bureau controls art education in elementary and secondary schools; the Higher Education and Science Bureau supervises art education in colleges and universities. The task of arranging cultural facilities is thus in the hands of the Agency for Cultural Affairs and the Education Ministry's Social Education Bureau. The bodies working to promote international exchanges of culture are the Agency for Cultural Affairs, the National Commission for Unesco, the Cultural Affairs Division of the Foreign Ministry's Public Information Bureau, national museums and the National Fine Art Museum.

The administrative structure of culture in the Japanese Government, jurisdictional divisions and budget

MINISTRY OF FOREIGN AFFAIRS



The First Cultural Section handles affairs connected with: (a) international treaties for cultural interchanges; (b) holding international conferences on cultural interchanges; (c) the introduction of Japanese culture to foreign countries; and (d) subsidies for international exchanges of culture.

The Second Cultural Section handles affairs connected with: (a) delegation and invitation of persons on mission for international exchanges of culture; (b) students studying

abroad and the bodies responsible for them; and (c) international exchange of sporting events.

The section also acts as a channel for international exchanges of culture for the whole country, in collaboration with the appropriate ministries.

The annual budget for international cultural activities amounts to 376 million yen¹, of which 29 million is spent on the delegation and invitation of cultural personnel, 42 million for the introduction of Japan abroad, 56.4 million for publicity drives about Japan, 6.1 million for Japan's enlightenment projects, 73.6 million for teaching the Japanese language to foreigners, and 168.9 million for subsidies to the Society for International Cultural Promotion.

With the subsidies it receives for the preparation of data and materials, the Society for International Cultural Promotion prepares guide-books, slides, films, photographs, etc. With the money accruing from meetings and entertainments of all sorts, the society sponsors overseas exhibitions of Japanese fine arts, overseas performances by Japanese troupes of dancers, as well as Noh and Kabuki plays; and with the appropriations for libraries books are purchased and data and materials are exchanged. In addition, the society supplies funds for running Japanese Cultural Centres at Rome, Cologne, and Montreal. Incidentally, some of the work of the Society for International Cultural Promotion overlaps with that of the local organizations subsidized by the Agency for Cultural Affairs.

MINISTRY OF EDUCATION

The Ministry of Education comprises a secretariat, five departmental bureaux and one extra-ministerial body—the Agency for Cultural Affairs, set up in 1968. By an extra-ministerial body we mean one with such a wealth of administrative machinery that it is allowed to enjoy semi-independence in view of the special nature of its activities.

The Elementary and Secondary Education Bureau prepares and supervises courses of art education for primary, middle and high schools.

The Higher Education and Science Bureau controls national art universities, supervises teacher-training colleges and trains teachers in art education.

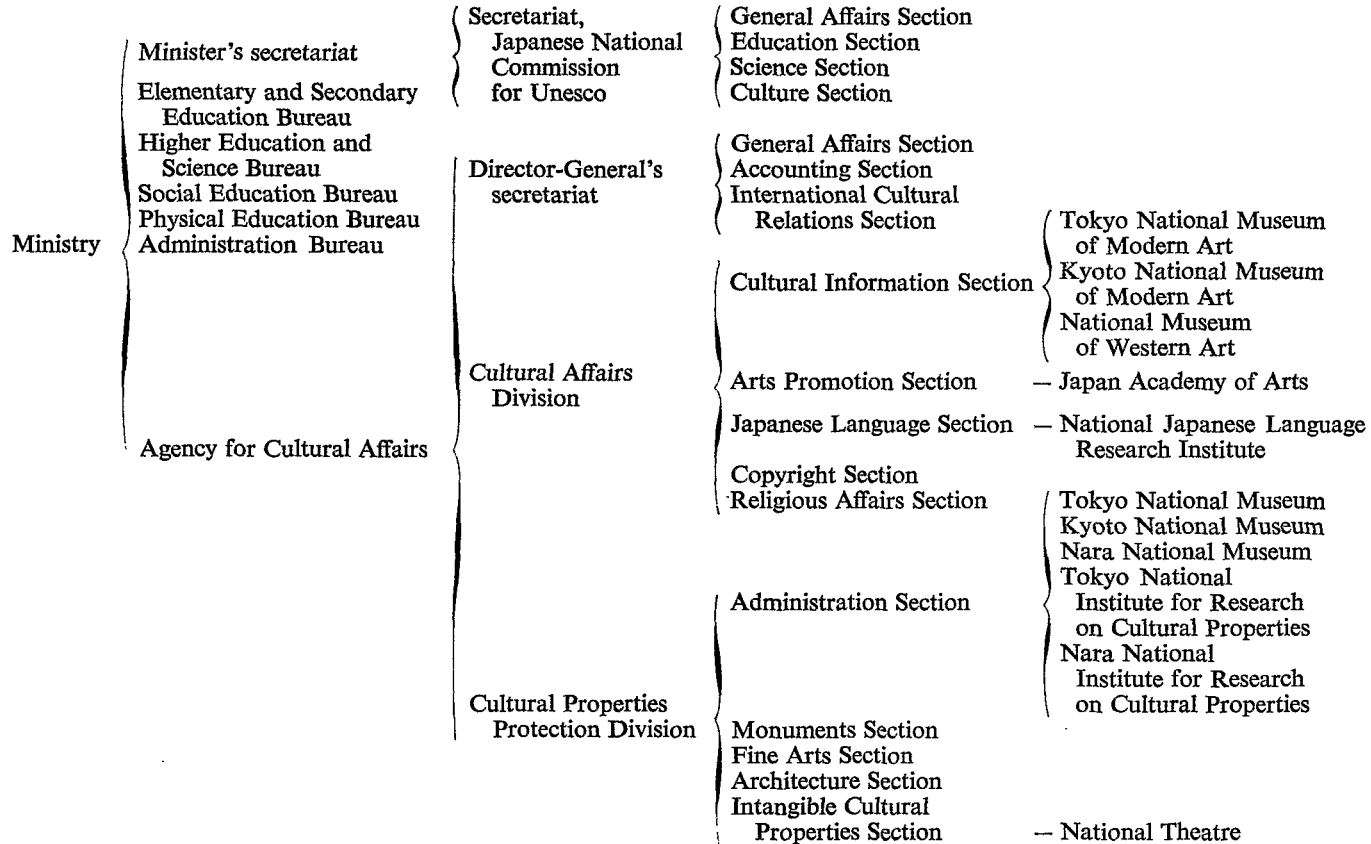
Local museums of art, both public and private, which are regarded as institutes for social education under the Museums Law, can obtain a building subsidy from the Social Education Bureau; the subsidy amounts to 60 million yen, or 15 million yen for each of four art museums. The management of these museums, as regards art administration, is supervised by the Arts Promotion Section of the Agency for Cultural Affairs. The bureau has the further duty of promoting and supplying good films for young people and is responsible for awarding prizes totalling 64,110,000 yen.

MINISTER'S SECRETARIAT

The Personnel Section, which comes under this office, awards prizes for distinguished services in the fields of education, science and culture. It also decides on awards of the Order of Cultural Merit, the highest decorations for outstanding cultural contributions, and the granting of pensions for outstanding cultural services (110 million yen).

An Order of Cultural Merit may be awarded, under the Order of Cultural Merit Law, to a person rendering distinguished services to cultural development. Article 7 of the Constitution states that this award is the Emperor's prerogative. The committee for awarding the Order of Cultural Merit consists of ten members each year and selects four or five candidates

1. U.S.\$1 = 360 yen.



for awards. The Minister of Education then calls a cabinet meeting for decision; imperial sanction is final. Awards of the Order will be made to those who have rendered creative and outstanding services in the fields of civic science, natural science, or culture, thereby contributing to the creative promotion of culture. Since this system was first started in 1937, 146 persons (82 still alive) have been awarded this Order. The winners can be broken down into: 57 in natural science; 23 in civic science; 21 in literature; and 45 in various branches of arts. The Constitution lays down that an Order of Cultural Merit shall not be accompanied by any sort of special right such as a pension.

The Award for Distinguished Cultural Services, established in 1951, is a system under which a person rendering distinguished services in cultural promotion is granted a pension. The committee to select such persons of distinguished cultural services consists of ten members each year (the members of the committee for awarding the Order of Cultural Merit are concurrently members of this committee). The committee chooses ten candidates for awards each year (about five from science and five from arts). The committee's choice is referred to the Minister of Education and by him to a cabinet meeting, after which his decision is final. A winner of the award is granted a pension of 1 million yen per annum during his lifetime. The Order of Cultural Merit is awarded for the recipient's creative or original contribution—whereas an Award for Distinguished Cultural Services is made to a person who has contributed to the promotion of culture in his own field or to one who has done much for training his successors. Since the system was established in 1951, recipients of the Award number 208, 110 of whom are still alive, distributed between natural science (74), civic science (40), literature (25), and arts (69).

The Japanese National Commission for Unesco is an organization established under the jurisdiction of the Minister's secretariat. The commission consists of sixty members appointed by the Minister of Education with the approval of the cabinet under the law concerning Unesco activities, enacted with a view to laying special emphasis on promoting the spirit of Unesco. The secretariat established to conduct its business is treated on an equal level with the other bureaux of the Ministry of Education. For the year 1968, the commission allocated 9,660,000 yen for the collection of statistical data and other material; 2,790,000 yen for the promotion of Unesco activities; 27,300,000 yen for planning educational and scientific progress, especially for co-operative undertakings in Asian countries; 10,290,000 yen for assistance to local organizations affiliated to Unesco; 76,340,000 yen for the operation of the National Commission; and 8,170,000 yen for reinforcement of readiness to take part in Unesco activities.

THE AGENCY FOR CULTURAL AFFAIRS

A major change in the administrative aspect of culture, which has taken place recently, is the establishment of the Agency for Cultural Affairs. The creation of the agency has opened the way for a step forward toward solving one of the problems of Japan's cultural policy, namely diversification. When we say a 'step forward' we imply that there yet remain problems to be solved before the cultural administration of Japan is unified and simplified. For example, the agency and the Ministry of Foreign Affairs vie with each other in matters of international cultural intercourse; the Ministry of Education maintains a monopoly in the field of education; the social education policy of the same ministry is in open competition with the agency in the administrative control of museums and fine arts museums; within the agency itself there is need for adjustment between the Cultural Affairs Division and the Cultural Properties Protection Division. The establishment of the agency has not solved all the complicated problems of cultural administration. Now, however, that a pivotal force does exist, the way is

open to gradual readjustments and unification, such as to give promise of an effective administration in the not too distant future.

The Agency for Cultural Affairs, which was formed in June 1968 by merging the former Cultural Affairs Bureau of the Ministry of Education and the former National Commission for the Protection of Cultural Properties, is responsible for matters concerning the promotion and dissemination of culture, the preservation and utilization of cultural properties, and religious administration. It consists of three divisions, the Director-General's secretariat, Cultural Affairs, and Protection of Cultural Properties. The present functions of the agency, as made public, are summarized below.

Present functions

At the outset of its life, the Agency for Cultural Affairs adopted as its fundamental policy to ensure complete protection of the traditional cultural property of the nation and to take steps for the promotion of art and culture. It hopes to conduct its administration as a single, unified body. It also lays special stress on the spread of art and culture in local districts. The agency further regards it as imperative to respect the independence of men of culture and artists and to assist them as necessary to pursue their free activities.

For the present, the agency will give priority to the following points:

1. Promotion and information of art and culture: (a) to renew and improve the status of art festivals; (b) to augment assistance for activities of art and cultural groups; (c) to offer youth access to masterpieces of art; and (d) to make efforts to find and train youthful artists.
2. Promotion of local art and culture: (a) to promote activities of art and culture in local districts; (b) to promote the completion of cultural facilities in local districts; and (c) to offer local people access to masterpieces of art.
3. Revision of the copyright system, to press for enactment of the Copyright Bill.
4. Promotion of cultural exchanges between Japan and foreign countries: (a) to promote international exchanges of art and culture and of artists and eminent men of culture; and (b) to encourage the teaching of the Japanese language to foreigners.
5. Improvement of administrative policy for the Japanese language, to improve the national language policy on the lines laid down by the decision of the Council for the National Language.
6. Stronger policy for historical remains and underground cultural properties: (a) in view of the rapid progress in the national land exploration project, to conduct emergency surveys on historical remains and underground cultural properties, and also to endeavour, in respect of historical remains, to purchase land and make environmental adjustments; (b) to reinforce the national system for excavating and surveying historical sites and underground cultural properties; and (c) especially to promote work on the preservation and arrangement of the Royal Palace sites of the Heijo (Nara), Fujiwara and Asuka eras.
7. Protection of national treasures and important cultural properties: (a) to strengthen renovation and fire protection measures for national treasures and important cultural properties; (b) to work for the training of new talent in important intangible cultural properties and of successors in techniques for the renovation of national treasures and important cultural properties; and (c) rigorously to enforce existing measures for nature protection and preservation, especially primeval forests, fauna and flora.
8. Promotion of the designation of cultural properties of the Meiji era, to promote the designation of works of art, buildings and historical remains of the Meiji era.
9. Completion of national cultural properties: (a) to arrange for the completion of national museums, art museums, theatres, etc., and also to plan for active co-ordination with

cultural facilities, both public and private; and (b) to press for the establishment of a film centre.

Cultural Affairs Division

The whole of the former Cultural Affairs Bureau of the Ministry of Education, except for the then International Culture Section, has been transferred to this division, the functions of all its component sections remaining unchanged. The division formulates plans, and offers assistance and advice on cultural promotion and may decide to offer assistance on cultural information. It handles business pertaining to theatres, music-halls, museums of art, and other cultural institutions. It establishes and maintains contact with cultural organizations and artistic groups, takes part in planning the improvement of the Japanese language, conducts the business of copyright registration, works on arrangements for perfecting the copyright system, carries out business relating to the national museums of modern art, the National Museum of Western Art, the Japan Academy of Arts and the National Japanese Language Research Institute. The division also deals with religious affairs.

TABLE 1. Cultural Affairs Division budget for the fiscal year 1968 (less personnel expenses)

Item	Amount (yen)	Persons employed
Cultural Information Section	117 409 000	12
Arts Promotion Section	205 066 000	8
Japanese Language Section	12 580 000	14
Copyright Section	4 835 000	10
Religious Affairs Section	3 690 000	11
Sub-total	343 580 000	55
Tokyo National Museum of Modern Art	173 180 000	52
Kyoto National Museum of Modern Art	34 730 000	18
National Museum of Western Art	159 460 000	41
Japan Academy of Arts	89 840 000	8
National Japanese Language Research Institute	65 660 000	76
Sub-total	522 870 000	195
TOTAL	866 450 000	250

Cultural Information Section

The section is concerned with the promotion of art and culture; popular cultural activities, such as the tea ceremony, flower arrangements and doll-making; public entertainments, cultural facilities such as art theatres, music-halls, etc.; assistance to cultural organizations; approval of legal entities; administration of the Tokyo National Museum of Modern Art, the Kyoto National Museum of Modern Art and the National Museum of Western Art; recommendation of awards for persons of meritorious services (Order of Cultural Merit and Award for Distinguished Cultural Services and other decorations referred to elsewhere in this booklet).

The section lays special emphasis on the encouragement of cultural activities and on cultural information for youth in local districts.

Art and culture promotion in local districts. As mentioned elsewhere in this booklet, there is in Japan a huge disparity between cultural promotion in the metropolis and in country towns, and also between individual rural centres. In order to bridge the gap, special efforts are being made for cultural promotion in the provinces, e.g. with a view to establishing cultural centres (places where music, plays and dancing may be performed, literary meetings held and art exhibitions given). The goal is to establish at least one cultural centre in each of the 133 towns with a population of over 100,000 and the section offers a subsidy (75 million yen, or 15 million yen to each of five centres) for attaining this goal.

Local cultural centres, where they exist, are visited by itinerant art festival theatrical companies sent out by the Arts Promotion Section, itinerant art theatres for youth, and itinerant exhibitions of masterpieces of art. Besides, for better utilization of the centres, a subsidy is granted (as from 1968, 10 million yen to twenty prefectures—500,000 yen each) for cultural activities undertaken on the prefectures' own initiative. Training courses for technical workers at local cultural centres, art museums and so forth at some future date are under consideration. Subsidies will also be required for renovating cultural centres where the lighting or sound equipment is too old. In order to strengthen co-ordination between the metropolis and provinces and between localities themselves, a plan is being prepared to divide the whole country into eight administrative areas, in each of which study meetings will be held for the promotion of local art and cultural activities.

The Council for the Promotion of Local Art and Cultural Activities will hold meetings on cultural facilities, art and cultural organizations, youth culture, popular culture, fine arts, literature, music, drama, and dancing. In each of these nine cultural sectors eminent local figures will meet to exchange information and discuss their problems. Advisers for each sector will be sent from the metropolis. The adviser will note the existing state of affairs, acquaint himself with current problems in each sector, and then prepare a summary report on the situation in the various fields.

Art promotion for youth. In order to enrich the cultural sensibilities of the young people on whose healthy growth the fate of Japan depends, and also to form a broad stratum of the general public with a feeling for art and ready to support its development, special emphasis is laid on the cultural training of youth. An itinerant exhibition of masterpieces of art—composed of works from national art museums as well as works borrowed from private collections—tours several provinces to familiarize the local population with the trend of modern Japanese art. Costs of holding the exhibition in excess of 100,000 yen are met by the local prefecture.

The Art Theatre for youth has been active since 1967. With a view to obtaining the services of leading artistes for young people during the summer season when they are mostly disengaged, itinerant art theatres of opera, Noh plays, orchestra, drama and Bunraku are opened in August, all at national expense, young people being invited free. The subjects of the performances are not particularly tailored for youth, but they will be masterpieces of art or representative works of famous masters in their respective fields, to which the local residents have not had access and which they should have the opportunity to appreciate. There will be present some distinguished commentators who will give an explanatory guide to the performances (27,950,000 yen).

Furthermore, to encourage young people to take an interest in their own music and drama performances, study courses have been opened at various places throughout the country (1,200,000 yen).

Arts Promotion Section

This section deals with the promotion of arts and culture, assistance to art groups, the establishment of the Japan Academy of Art, etc. The section lays special emphasis on assistance to creative artistic activities, on training embryo artists, and on assistance to artistic organizations.

Assistance to creative artistic activities. To permit artists to display their creative output, art festivals are held every autumn at a cost of 12 million yen. For 1968 the amount was increased to 47,650,000 yen since it was the centenary of Meiji, to commemorate which grand art festivals were held. The Minister of Education awards art encouragement prizes totalling 3,170,000 yen to those artists who have distinguished themselves in their respective fields during the year. There is another award, 26,840,000 yen, for creative work in opera, ballet, dancing, music, etc. This award was started in 1966 and has been doubled each year to encourage the production of creative works of art.

Two exhibitions are also noteworthy: one is the Prefectural Exhibition of Selected Works (2,860,000 yen) which displays the most excellent works exhibited at the General Prefectural Fine Arts Exhibition (showing the highest level of local art), and the other is the Central Selected Works Exhibition (3 million yen), which is the itinerant exhibition of a collection of the year's representative works.

Training young artists. Since 1967, a Freshman's Prize (100,000 yen) has been included in the art encouragement prizes awarded by the Minister of Education, as mentioned above. As from 1967, an appropriation of 11,570,000 yen is earmarked for sending four youthful artists abroad, all at national expense, for one year's training. Again, a sum of 1,400,000 yen is disbursed in purchases of art works of beginners. Under the plan for science training abroad, there is an appropriation of 519,070,000 yen for sending abroad 325 persons with national university degrees. The training of artists abroad began only in 1967, and is likely to show a vast increase in future.

Assistance to artistic organizations. The promotion and information of arts and culture depend largely upon the activities of local groups, but these are economically too weak to pursue their activities. Accordingly, a system of subsidies to these groups was started in 1957, special emphasis being laid on increasing the amount of the subsidy. In 1968, the amount reached 135,540,000 yen, broken down as follows: assistance to creative activities, 26,840,000 yen; promotion of local arts and culture, 24 million yen; art information for youth, 25,700,000 yen; improvement of artistic and cultural facilities, 14 million yen; promotion of international exchanges of arts and culture, 45 million yen.

There are two types of artistic and cultural administration, one being direct intervention by a Ministry of Culture on the French model, and the other the British type of indirect intervention via an artistic and cultural promotion council. Japan is expected to follow the British example by establishing a powerful arts organization.

The Cultural Information Section and the Arts Promotion Section are inseparably inter-linked. Up to 1966, the latter stood alone, but in 1966, when the Cultural Affairs Bureau was set up, the Cultural Information Section, previously the Culture Section, was re-established to shoulder expanded tasks in conjunction with the other section. The Arts Promotion Section is responsible for artists' works and arts promotion, while the Cultural Information Section carries out cultural information for the general public.

Japanese Language Section

The section conducts surveys, makes plans for the improvement of the national language,

promotes Japanese language education for foreigners (6,330,000 yen), and has custody of the National Japanese Language Research Institute.

Copyright Section

The section handles matters connected with the Copyright Law, international conventions and domestic legislation concerned with copyright. It also conducts surveys and collects data and materials on copyright at home and abroad.

Religious Affairs Section

The section examines and approves the statutes of religious bodies, is responsible for the collection and dissemination of information on religious affairs, and establishes and maintains contact with religious bodies.

Tokyo National Museum of Modern Art

The two national museums of modern art, one located in Tokyo and the other in Kyoto, collect modern art works and other data and materials, and make them available to the public. They also conduct surveys and research concerned with these tasks on the one hand, and with related projects on the other.

The museum is in charge of: collecting works of fine art; holding ten exhibitions and lecture meetings annually (26,220,000 yen); holding special exhibitions once a year (25,320,000 yen) (Contemporary American Art Exhibition in 1966, Contemporary Italian Art Exhibition in 1967, and Western and Oriental Exchange Art Exhibition in 1968, with the aid of Unesco); and operating film libraries where film-exchange festivals are held and films are purchased (3,990,000 yen).

The museum is so constricted as to space (see page 46), that a new museum has been built. The new building was opened to the public in May 1969. For this purpose, an extraordinary appropriation of 70,430,000 yen was made for the year 1968 to cover the expense of moving.

The original museum was opened in 1952 on the premises of a film-company which had been burnt out, and these were renovated for the purpose. The original film-projection room, relatively undamaged, was turned into the space for a film-library project. It is now proposed that when the museum's move to its new building has been completed, the old building should become an independent film centre. In these circumstances, an appropriation will be made for operating expenses of the proposed film library of the Tokyo National Museum of Modern Art. Under a three-year plan (1967-69) a project is being carried out at a cost of 100 million yen for the return to Japan of classic films, newsreels and cultural films, hitherto requisitioned by the American authorities (32,550,000 yen).

Kyoto National Museum of Modern Art

Kyoto being the old traditional centre of Japanese art, the museum holds exhibitions of traditional art forms as its main displays. Its principal projects are to collect works of art, to hold exhibitions annually (23,270,000 yen) and a special exhibition once a year (5 million yen). The 1968 exhibition was of Inca dyeing and weaving.

National Museum of Western Art

The museum collects and cares for the art collection (Matsukata collection) presented to the Japanese Government in 1955 by the French Government, as well as other Western works, and other data and materials for public display. It conducts surveys and research, and carries out projects concerned with the above. Grants are: 60,090,000 yen for collection, display and itinerant exhibitions of art works; 36,060,000 yen for once-a-year special exhibition (Rouault

Exhibition in 1965, U.S.S.R. Art Exhibition in 1966, Dufy Exhibition in 1967, and Boulder Exhibition in 1968); and 54,480,000 yen for the purchase of a building site for expansion.

Japan Academy of Arts

This is an institute for honouring eminent men of art and letters—120 in all, divided into: 56 persons in art, 37 in literature, and 27 in popular entertainments. Members of the academy receive a pension of 600,000 yen annually, a total of 72 million yen. The academy awards the Japan Academy of Arts Prize for distinguished services in each field of art. This prize is considered as conferring very great honour in Japan (200,000 yen for 14 works = 2,800,000 yen + 320,000 yen for prize-giving ceremony = 3,120,000).

There are three means of honouring persons of distinguished cultural services in Japan. One is to appoint them to the Japan Academy of Arts; a second is to list them as holders of the Award for Distinguished Cultural Services; and a third, to award them the Order of Cultural Merit.

National Japanese Language Research Institute

The so-called 'Law for the National Japanese Language Institute' has been established for the purpose of conducting scientific surveys on and research into the national language and language in public life and of laying solid foundations for rationalizing the national language. There is a provision in the law against the Education Minister's supervision of the institute. An electronic computer is used for computation surveys.

Cultural Properties Protection Division

With the creation of the Agency for Cultural Affairs, the former National Commission for the Protection of Cultural Properties has come to be called the Cultural Properties Protection Division of the agency.

Policy for protecting cultural property in Japan had almost taken definite shape before the Second World War. Since 1949, however, when the wall paintings in the Horyuji Temple, Japan's oldest wooden national monument, were lost by fire, there has been a rapid growth of popular concern for the need to protect cultural properties. This resulted in the 1950 enactment of the Cultural Properties Protection Law and in the organization of the National Commission for the Protection of Cultural Properties. Since then, practical measures for the protection of cultural properties have been taken. In 1968, to achieve closer co-ordination between cultural promotion and the protection of cultural property, the Agency for Cultural Affairs was created, with the resultant transformation of the former Cultural Affairs Bureau into a Cultural Affairs Division and the former National Commission for the Protection of Cultural Properties into the Cultural Properties Protection Division. The Cultural Properties Protection Division is responsible for the preservation and utilization of cultural property, for formulating plans, offering assistance and advice, designating cultural properties, for the management, renovation and restoration of cultural properties, for planning public access to and utilization of cultural properties, offering subsidies for the preservation and utilization of cultural properties, and for overseeing national museums and the national institutes for research on cultural properties.

Administration Section

The section is responsible for such activities as the provision of grants-in-aid for various projects related to the conservation of cultural properties, the preparation of data and materials for public information concerning the protection of cultural property, the production of educational films on cultural properties and their conservation, and the organization of lectures, short courses, etc., as well as for the liaison and co-ordination of the functions of

TABLE 2. Cultural Properties Protection Division budget for the fiscal year 1968
(less personnel expenses)

Item	Amount (yen)	Persons employed
Administration Section	35 660 000	20
Monuments Section	784 560 000	15
Fine Arts Section	306 050 000	29
Architecture Section	870 770 000	25
Intangible Cultural Properties Section	485 000 000	15
Sub-total	2 482 040 000	104
Tokyo National Museum	364 910 000	206
Kyoto National Museum	84 700 000	63
Nara National Museum	113 100 000	45
Tokyo National Institute for Research on Cultural Properties	32 140 000	49
Nara National Institute for Research on Cultural Properties	127 110 000	60
National Theatre (total expenses: 968 480 000 yen)	421 840 000	199
Sub-total	1 143 800 000	622
TOTAL	3 625 840 000	726

the division. In addition, it administers the national museums, the national institutes for research on cultural properties and the Council for the Protection of Cultural Properties.

Monuments Section

The section is responsible for the protection of historic sites, such as sites of ancient palaces, sites of castles, shell-mounds and ancient tombs, which are important for understanding the history and cultural development of our country; places of scenic beauty representative of our beautiful land; and natural fauna such as the Japanese ibis (*Nipponia nippon*), the Japanese stork (*Ciconia ciconia* Boyn.), virgin forests and other fauna, flora, geographical features and minerals of high scientific value.

Fine Arts Section

The section investigates paintings, sculptures, applied arts and examples of calligraphy which have been preserved in this country throughout the long, precarious years of its history; it undertakes their designation as national treasures or important cultural properties and provides their owners with technical guidance or advice in regard to their custody and utilization. It also undertakes the renovation of such works of art.

Architecture Section

The section designates as national treasures or important cultural properties a variety of buildings including Buddhist temples, Shinto shrines, castles, dwelling houses of Shoin-type architecture, and also those of Western-style architecture built with Western architectural techniques. It gives technical guidance, assistance and advice on repairs and restoration, and on preventive measures for the better preservation of such buildings, taking care, where need be, to maintain their environmental amenities.

Intangible Cultural Properties Section

The section endeavours to preserve and foster the time-honoured techniques and skills employed in our traditional theatre and applied arts, which are of great historical and artistic value. To do so it trains successors, records and organizes performances and exhibitions, etc. It is also responsible for the National Theatre.

Tokyo National Museum

This is a general museum of fine arts, disposing of over 86,000 works of art. It holds numerous exhibitions and also arranges for itinerant displays of antique Japanese art in country districts. It also lends its collections to local museums. In October 1968 it 'bore a child' in the shape of the Oriental Museum, which will house 18,000 exhibits (see page 46).

Kyoto National Museum

This is a museum concentrating mainly on fine arts of the Heian period (794-1185). Its collection includes about 4,000 trustee cultural properties belonging to neighbouring Shinto shrines and Buddhist temples, as well as 2,560 works of its own.

Nara National Museum

This museum contains mainly masterpieces of the Asuka, Hakuho and Tempyo periods (552-793). It exhibits works belonging to Shinto shrines and Buddhist temples in Nara and its vicinity, as well as new finds.

Tokyo National Institute for Research on Cultural Properties

The institute conducts surveys and prepares data and materials concerning cultural properties. It consists of a fine arts department, an arts and entertainment department, and a preservation science department.

Nara National Institute for Research on Cultural Properties

The institute conducts surveys and prepares data and materials on cultural properties. It is particularly concerned with excavations on the site of the Heijo Palace, a palace of the Nara period (645-793).

National Theatre

The National Theatre is a semi-governmental body established by the National Theatre Law. Its budget for the year 1968 was 968,480,000 yen, of which 421,840,000 yen is found from the national treasury and the remainder is supposed to accrue from receipts for performances. The National Theatre is discussed at length on page 45.

The budget for the protection of cultural properties is summarized below under individual projects:

1. Preservation and repair of national treasures and important cultural properties; measures to prevent disaster, 1,045,690,000 yen.
2. Purchase of historical sites, national treasures and underground cultural properties; improvement of environmental conditions, 944,810,000 yen.
3. Training of successors in the techniques of traditional folk culture and of fine arts; protection of persons who have mastered special techniques ('human national treasures'), 62,520,000 yen.
4. Enlightenment on the protection of cultural properties, 36,820,000 yen.

5. Improvement and management of national museums, 562,710,000 yen.
6. Operation of the national institutes for research on cultural properties, 159,250,000 yen.
7. Subsidies for the operation of the National Theatre, 421,840,000 yen.

Director-General's secretariat

As the Agency for Cultural Affairs contains two divisions, namely Cultural Affairs and Cultural Properties Protection, personnel questions, accounting and other general affairs which cover both divisions are handled by the General Affairs Section and the Accounting Section of the Director-General's secretariat.

TABLE 3. Director-General's secretariat budget for the fiscal year 1968 (less personnel expenses)

Section	Amount (yen)	Persons employed
General Affairs Section	1 300 000	15
Accounting Section	21 040 000	26
International Cultural Relations Section	95 910 000	12
TOTAL	118 250 000	53

The International Cultural Relations Section serves as a show window within the Ministry of Education for the international exchange of culture. It grants and administers subsidies (4,940,000 yen) to the overseas Japanese national schools for the education of women working abroad, for the exchange of scholars and other personages with signatory countries to cultural agreements with Japan (42,040,000 yen), for educational co-operation with Asian and African countries (29,790,000 yen), etc.

The section has been a pivot around which projects for international intercourse in education and science have been carried out. The future, however, will see active exchanges of arts and culture.

Cultural administration in local government

Cultural activities by local government bodies in Japan come under the jurisdiction of prefectural boards of education, in accordance with the Local Government Law and the Law Concerning the Structure and Operation of Local Educational Administration.

The Cultural Properties Protection Law was enacted and the National Commission for the Protection of Cultural Properties established in 1950. In 1968, with the creation of the Agency for Cultural Affairs, the commission was transformed into the Cultural Properties Protection Division of the agency. The prefectures followed suit. Of the country's forty-six urban and rural districts, seven have recently set up a section dealing exclusively with the protection of cultural properties. Of the remainder, thirty-seven prefectures have appointed some officials in the Social Education Section to take charge of cultural properties. The other two prefectures have only one official so employed.

Since the function of these officials is mainly to act for specialists from the central government in the matter of surveys, repairs and grants-in-aid from national funds, good liaison with the capital has become so important that the prefectures have adapted their

administrative structure to the trends in national policy, especially since the establishment of the National Commission for the Protection of Cultural Properties.

The administrative structure for the promotion of culture is far behind that for the protection of cultural properties. As regards the central government, structural improvements are being made in rapid succession, as shown by the establishment in 1966 of the Cultural Affairs Bureau within the Ministry of Education, followed by the organization of the Agency for Cultural Affairs in 1968. The establishment in 1968 of a system of grants for the promotion of local arts and culture is gradually influencing the local authorities. Some local authorities have begun to improve their structure for the promotion of modern culture and also to increase the budget for this purpose. However, the local administrative structure is still very shaky. In fact, the local education boards are too much occupied with school educational policy to spare time for cultural administration, and in proportion as the significance of cultural promotion is comprehended, wide differences are apparent in local structure, budget and projects. There is also a great difference between the prefectures themselves, some having in their office a section exclusively engaged in the promotional work of art and culture, while others have not even a single official so employed. Budget figures vary from 100 million to 56,000 yen.

The prefect is authorized, under the special provisions of the Local Government Law, to establish a cultural bureau or division within his office, but little can be expected of the Board of Education in matters of culture, since it works mostly for education. Some prefectures have, therefore, set up an office for cultural administration within the prefect's office. Furthermore, since most prefects or mayors pledged themselves at the elections to set up a Hall of Culture, 90 per cent of the total of 237 public halls of culture are under the jurisdiction of the prefect or the mayor. Consequently expenditure on the promotion of art and culture in halls of culture under the jurisdiction of the prefect or mayor is met by the appropriate local office. It follows that expenditure on cultural promotion in the provinces is split into two and this is one of the obstacles in the way of local promotion of art and culture.

The Local Government Law and the Law Concerning the Structure and Operation of Local Educational Administration provide that artistic and cultural administration shall be under the jurisdiction of the Board of Education. In principle, therefore, the Board of Education in each prefecture is responsible for cultural administration, through its Social Education Section. As the central government has reinforced the administration of art and culture, prefectural Boards of Education tend to follow suit. Few of these boards, however, can afford to employ a whole section or division to take charge of cultural affairs; the best they can do is to appoint a special Cultural Affairs Officer to the Social Education Section, or to require existing officials to take on cultural administration as an additional responsibility.

Of the country's forty-six urban and rural districts, only two have a section exclusively engaged in the promotion of art and culture; five others have special sections for the protection of cultural properties, but the promotion of arts and culture is left to their Social Education Section. In twenty-five prefectures, the Social Education Section has a subsection for cultural promotion; in the remaining ones, officials otherwise employed take on this ancillary responsibility.

The budget figure for the fiscal year 1968 for all urban and rural districts amounts to 1,347,790,000 yen; of which 561,920,000 yen is for the protection of cultural properties; 367,160,000 yen for surveys, information, and utilization of cultural properties; and 418,700,000 yen for the maintenance of cultural properties. The prefectural appropriation varies from a maximum of 190,150,000 yen to a minimum of 1,400,000 yen. The difference cannot, however, be taken at its face value because expenditure differs according to the amount of cultural property in need of preservation.

As for the promotion of art and culture today, the appropriation for each of the local prefectures is shown below:

100 million yen and over	1 prefecture
15 million yen and over	2 prefectures
10 million yen and over	1 prefecture
5 million yen and over	3 prefectures
3 million yen and over	3 prefectures
1 million yen and over	23 prefectures
1 million yen and under	13 prefectures

This variation depends upon the number of projects each prefecture adopts. For instance, there is a difference of some 3 million yen between a prefecture holding art festivals and one that does not. The total budget for the promotion of art and culture under the Boards of Education is 223,620,000 yen; particulars are not available. In view of the fact, however, that so large an appropriation is made by some prefectures, the current local budget for the promotion of art and culture may be estimated to be in the neighbourhood of 400 million yen—a figure which compares unfavourably with the 1,347,790,000 yen for the protection of cultural properties.

As things are, apart from the protection of cultural properties, the Board of Education naturally tends to favour the promotion of art and culture for the general public, especially for young people for their own enjoyment, rather than activities which might be classified as social education. In other words, they prefer to work for the general population rather than for artists. Besides, the Board of Education, whose main task is school education, attaches less importance to social education and far less to artistic and cultural information.

The Board of Education makes itself responsible for: drama—young people's drama study meetings, travelling repertory performances and prizes for librettos of plays for young people; music—chorus training courses and prefectural music festivals; fine arts—prefectural exhibitions of fine arts, purchase of works of fine art; literature—literary prizes, publication of literary works; awards—prefectural literary awards, and awards to persons for distinguished cultural services; cultural study meetings, prefectural art festivals, youth cultural festivals, etc.

ACTIVITIES OF OTHER MINISTRIES

As for films, other than films of art and culture and educational films, the Ministry of Commerce and Industry has established a fund for the promotion of films for export (2,000 million yen a year) and encourages film exports by means of grants-in-aid for holding film festivals abroad, etc.

The Ministry of Postal Services and Telecommunications allocates broadcasting facilities and the Ministry's Radio Wave Control Council is preparing an educational programme.

Cultural activities of the Press and artistic and cultural organizations in Japan

When speaking of cultural activities in Japan, mention must be made of the projects carried out by the Press and by artistic and cultural organizations.

Newspaper companies and broadcasting companies vie with one another in holding fine-arts exhibitions and in organizing musical, dancing and theatrical performances. Of particular

prominence are the exhibitions of foreign works of art, performances by eminent foreign orchestras, and dancing and theatrical troupes from abroad. Most of these foreign exhibitions cost between 50 and 100 million yen. Five leading Press companies have such exhibitions on average one and a half times a year.

The broadcasting companies likewise occasionally invite foreign orchestras and dancing troupes, costing approximately 100 million yen. The whole, or at least two-thirds, of their expenses are covered by admission fees or by the cost of broadcasting programmes.

NHK (Japan Broadcasting Corporation), Japan's only public broadcasting organization, invites prominent foreign orchestras and opera companies every year, at a cost of 100-200 million yen.

The activities of artistic and cultural organizations fall into three categories: general groups, individual groups, and promotional groups. Their budgetary figures vary widely.

Fine arts

Nippon Bijitsuka Renmei, or Japan Artists' League, publishes its review and holds study meetings on a budget of 37,590,000 yen. Their exhibition activities depend largely on Nitten (Japan Fine Arts Exhibition), Inten (Japan Fine Art Institute Exhibition), Nikaten (Nikakai Art Exhibition), and Dokuritsu Bijitsuten (Independent Fine Art Exhibition), all of which have their own policies. Nitten, largest of all, has a budget of 30 million yen for its projects. The proceeds from its exhibitions are estimated at about 40 million yen. There are ten fine-arts organizations whose annual budget reaches the level of 5 million yen.

Literature

Nippon Bungeika Kyokai, or Japan Writers' Association, is an organization for liaison between its members, its total budget being approximately 10 million yen. Nippon Kindai Bungakukan, or Japan Modern Literature Hall, which was set up in 1967 with funds obtained from the National Treasury, financial circles and men of letters, is engaged in the collection of data and material from Japan's modern literature; it holds exhibitions and prepares material for information. Its budget is 30 million yen. Book publishing companies award prizes. Something is expected of other individual literary groups, but their budgetary figures are insignificant.

Music

Nippon Enso Renmei, or Japan Performance League, prepares data and material for the holding of concerts, its budget being 13,900,000 yen. There are a few musical groups classified by the different schools of Japanese music; their budgets are insignificant. Nippon Ongaku Chosakuken Kyokai, or Japan Music Copyright Association, collects copyright fees for the individual holders of musical copyrights. After deduction of its expenses—432 million yen—and some distribution of funds, an amount of 698,750,000 yen has been invested and it is intended that the interest from this and further investments should be devoted to a welfare scheme for musicians.

The leading orchestras in Japan number five in the large cities and as many in the provinces. National orchestras receive an appropriation of between 200 and 300 million yen for their operational expenses, and provincial ones from 50 to 100 million yen. National orchestras are sponsored by broadcasting companies who pay a major portion of their expenses. There exist two leading opera companies as well as numerous minor ones. Each performance costs from 4 to 6 million yen, only half of which is covered by the admission fees, so that they have experienced hardship. Recently, however, the other half of their expenses has been met by grants-in-aid from the National Treasury.

Drama

Nippon Engeki Kyokai, or Japan Dramatic Association, is a group of playwrights and critics, which holds courses of lectures on a budget of 3.8 million yen. Nippon Haiyu Kyokai, or Japan Actors' and Actresses' Association, holds theatrical festivals on a budget of 13 million yen. Most of the commercial theatre companies are run by two big concerns. There are also troupes of comedians and new-school drama groups, all with modest budgets. The latter number forty—five large and the remainder small. They maintain themselves.

Films

Nippon Eiga Seisakusha Renmei, or Japan Motion Picture Producers' League, is a meeting-ground for the representative film companies. One of its events is the celebration of 'Film Day' on which to honour persons for meritorious service. Its budget is about 10 million yen. Scenario writers', directors' and actors' associations keep going on a scanty budget.

Broadcasting

Nippon Minakan Hoso Renmei, or Japan Private Broadcasting League, is a meeting-ground for its members and has only a small budget. Nippon Hosossaka Kyokai, or Japan Broadcasting Writers' Association, has a budget of 22 million yen for the preparation of data and materials, and for training young talent.

Dancing

Nippon Buyo Kyokai, or Japan Dancing Association, spends 22 million yen annually; Zen Nippon Geijitsu Buyo Kyokai, or All-Japan Artistic Dancing Association, 8 million yen; and Nippon Barih Kyokai, or Japan Ballet Association, 5 million yen. All three hold public performances of creative works, train fresh talent and perform other services. Competition among different schools of dancing is so keen that performances have to be subsidized by the respective school or by individuals.

Flower arrangement

Zen Nippon Ikebana Geijitsu Kyokai, or All-Japan Flower Arrangement Art Association, is composed of over 100 schools of flower arrangement. It holds joint exhibitions and also prepares data and materials on a budget of 20 million yen. The member schools also hold their own independent exhibitions.

Organizations for cultural promotion

Kokusai Bunka Shikokai, or the International Cultural Promotion Council, promotes international exchanges of culture, for which it receives a grant-in-aid from the Ministry of Foreign Affairs. Its budget is 168,900,000 yen.

The Osaka International Festival Association holds an annual festival lasting one month in Osaka, to which it invites prominent foreign artists. The budget is 233,340,000 yen.

Nippon Bunka Zaidan, or Japan Culture Foundation, in the city of Kyoto, gives performances and trains young talent on a budget of 44 million yen.

Kokusai Geijitsuka Centre, or International Artists' Centre, promotes personal communication between artists at home and abroad and also undertakes surveys of Japan's folk entertainments and their introduction to foreign countries. The budget is 38 million yen.

The Youth Cultural Centre gives young people access to music, opera, ballet, etc. It works on an appropriation of 39 million yen.

Onkyo, or Music Association, has launched a drive for the promotion of opera, ballet, music, etc. It has branches in sixty-nine cities throughout the country.

Minshu Ongaku Kyokai, or Democratic Music Association, conducts promotional work for opera, ballet, music, etc., on a budget of 1,510,460,000 yen.

Rōon, or Workers' Music, has 213 branches throughout the country with a total of 400,000 worker members.

Rōen, or Drama for Workers, has sixty-three branches throughout Japan, with a total of 110,000 members.

An outline picture has been drawn above of the activities of the Press, broadcasting companies and private and local organizations. There are over seventy large organizations and innumerable minor groups. Their budgetary conditions are not available in detail, but the Agency for Cultural Affairs is planning a survey on this subject.

Problems confronting Japan's artistic and cultural administration

The functions of the Ministry of Education, as provided by the law establishing this ministry, are the national administration of education, science, culture and religion. However, it has so far concentrated almost exclusively upon education. With the establishment in 1966 of the Cultural Affairs Bureau, followed in 1968 by the Agency for Cultural Affairs, it has outwardly been reinforcing its cultural activities, but in reality the mere creation of cultural bureaux or divisions does not always mean that ministerial action is on the way. An efficient study of the agency's structure is a matter of urgency.

In the provincial districts, cultural administration remains in the hands of the Board of Education, which concentrates on education, not on culture. Hence the urgent need for better local cultural administration.

There are wide differences between central policy on arts promotion and provincial policies, and also between the various districts themselves.

Trouble arises between the local cultural administration under the prefecture and that directed by the Board of Education.

By the provisions of the Museum Law, the local fine-art museums come under the Education Ministry's Social Education Bureau, as do facilities for social education, while the national museums of art come under the Cultural Affairs Division of the Agency for Cultural Affairs, and the national museums under the Cultural Properties Protection Division. This reveals the total absence of consistency in the administration of fine arts.

Liaison is faulty between art education (conducted by the Education Ministry's Higher Education and Science Bureau and Elementary and Secondary Education Bureau) on the one hand, and art promotion on the other.

International cultural exchanges, at present handled by a number of organizations, result in complication and overlapping in various phases. There is need for the immediate establishment of a concentrated organization for cultural promotion.

Since budgets are voted for a single fiscal year, the national museums of art lack the elasticity with which to make important purchases of art works. The same reason handicaps the international exchange of culture, which needs long-term preparation. The same applies to the project for establishing halls of culture, general cultural centres, etc., that involve a construction programme covering some years. There seems to be room for serious review of the method of budgeting.

The administration of culture at national level is being improved, as shown by the recent

Administrative structures and finance for cultural activities

establishment of the Cultural Affairs Bureau—later the Agency for Cultural Affairs. But will this not run counter to the policy that art promotion should be handled by local organizations with a wide measure of independence?

What should be done to regulate industrial prospection when in conflict with the protection of cultural properties, or sightseeing? What must be done for the conservation of old cities, such as Kyoto or Nara, which are being modernized?

TABLE 4. Structure of artistic and cultural administration and fund provision for cultural activities in Japan, November 1968 (less personnel expenses)

Section	Appropriation (× 1 000 yen)
Ministry of Education	
Minister's secretariat	110 000
National Commission for Unesco	78 980
Social Education Bureau	124 110
Agency for Cultural Affairs	
Director-General's secretariat	118 250
Cultural Affairs Division	343 580
Cultural Properties Protection Division	2 482 040
Sub-total	2 943 870
Tokyo National Museum of Modern Art	173 180
Kyoto National Museum of Modern Art	34 730
National Museum of Western Art	159 460
Tokyo National Museum	364 910
Kyoto National Museum	84 700
Nara National Museum	113 100
Tokyo National Institute for Research on Cultural Properties	32 140
Nara National Institute for Research on Cultural Properties	127 110
National Japanese Language Research Institute	65 660
Japan Academy of Arts	89 840
National Theatre (total expenses: 968 480 000 yen)	421 840
Sub-total	1 666 670
Ministry of Foreign Affairs	
Cultural Undertaking Division	376 000
Government's total budget	5 299 630
Local public organizations (forty-six urban and rural districts)	
Board of Education	
Cultural promotion expenses	223 620
Cultural Properties Protection Division	1 347 790
Prefectural Governor's Bureau (approximately)	250 000
Sub-total	1 821 410
TOTAL	7 121 040

A matter of urgency is the establishment and equipment of halls of culture, as nodal points for the promotion of art and culture, both in the capital and in the provinces. It is greatly to be hoped that the establishment in 1966 of the National Theatre for classic plays will be followed by the building of theatres for modern works such as opera and ballet.

Table 4 shows the structure of artistic and cultural administration, also the fund provision for cultural activities. These funds are classified as follows:

Fund source: National Treasury, 5,299,630,000 yen; local public organizations, 1,821,410,000 yen; unidentified organizations, figure not available.

As classified by fields of art:

(a) Classification by fields of art only with regard to governmental appropriation:

(i) Art promotion—arts in general, 362,980,000 yen; fine arts, 384,479,000 yen; literature, 11,500,000 yen; music, 88,400,000 yen; drama, 37,080,000 yen; dancing, 35,700,000 yen; film, 64,610,000 yen; others, 94,351,000 yen—a total of 1,079,100,000 yen;

(ii) International exchange of culture, 594,690,000 yen;

(iii) Protection of cultural properties, 3,625,840,000 yen.

(b) Local public organizations' artistic and cultural promotion expenses as classified by fields of art: total expenses: 223,620,000 yen; percentages: fine arts, 21; literature, 2; music, 50; drama, 3; dancing, 0.03; miscellaneous, 23.

Comparison between national budget and expenses for artistic and cultural activities for the fiscal year 1968:

(a) National budget: 5,818,598,454,000 yen.

(b) Education Ministry budget: 698,367,025,000 yen, of which, the national treasury's defrayment of compulsory education expenses takes 47.8 per cent; expenses for national schools takes 35.9 per cent; equipment for national educational institutes accounts for 4.5 per cent; Scholarships take 2.1 per cent; a total of 90.3 per cent.

(c) Artistic and cultural expenses: 5,299,630,000 yen; of which the Education Ministry has 4,923,630,000 yen, and the Ministry of Foreign Affairs has 376,000,000 yen.

Art promotion: 1,079,100,000 yen.

International exchanges: 594,690,000 yen.

Protection of Cultural Properties: 3,625,840,000 yen.

Education Ministry budget/national budget: 11.2 per cent.

Artistic and cultural expenses/national budget: 0.091 per cent.

Artistic and cultural promotion expenses/national budget: 0.018 per cent.

Cultural properties protection expenses/national budget: 0.062 per cent.

Education Ministry cultural expenses/national budget: 0.07 per cent.

Encouragement of artistic creation

Recently special emphasis has come to be laid on the encouragement of artistic creation. This encouragement policy takes three forms: one is honorific awards for excellent artistic creation; another, the provision of opportunities for the artists to demonstrate their work; and a third, financial aid for creative activities.

Several types of honorific awards exist in Japan. The Order of Cultural Merit, the Award for Distinguished Cultural Services and Membership of Japan Academy of Arts are used to honour persons for many years of distinguished service, while for honouring outstanding services in one year or for individual merit, there exists the Education Minister's Art Encouragement Prize. This prize is normally awarded to a person who has shown outstanding creative talent during the year and there is a separate prize in each of the ten fields of art, i.e. fine arts, music, dancing, literature, films, drama, classic folk culture, revue, broadcasting, and the art of popular entertainment, the last two being added in 1967. Since 1967, a Freshman's Prize has also been established for encouraging young artists. In Japan, the leading press and publishing companies award literary prizes or art prizes of 500,000 or 1 million yen, a much bigger sum than the Education Minister's Art Encouragement Prize.

Since the commercial companies award prizes by way of publicity, they always select well-known artists. The government prizes are therefore given to less prominent and younger men.

The second form of encouragement—affording opportunities for the public display of works of art—is represented by the art festivals. An art festival in Japan is an event of which we are justly proud.

In 1945, the year of Japan's defeat, when the country was reduced to ashes and desolation prevailed among the people, the Art Festival was first inaugurated in an attempt to give the country people rest, peace and national pride. The initial purpose was to bring the artistes back on to the stage, to have them display their excellent art to their fellow Japanese, and to revive popular recognition of the artistic excellence of Japan. During the last stages of the war, artistes had been forced to leave the stage; at that time their social status was rated so low that their artistic activities were suppressed because of the belief that they would not serve to stimulate the war effort. What a difference between those days and today when artists can enjoy freedom to pursue their activities and enjoy general public respect!

In 1945, an Arts Section was newly established in the Ministry of Education, Mr. Hidemi Kon, the writer, assuming the post of the first head of section. The Art Festival seems to owe its creation to Mr. Kon. He remained in the post only one year, but was recalled to be Director-General of the Agency for Cultural Affairs which was established in 1968.

The Art Festival is held for two months (October-November) every year. The opening ceremony takes place on the first day of October, and for two full months thereafter both sponsored and independent performances are given. For the organization of an art festival, an executive committee, nominated by the Director-General of the Agency for Cultural Affairs, and consisting of 200 eminent persons in various fields of art, is convened every year. This executive committee is divided into an examination committee, a planning committee and a special committee. The examination committee examines applications for participation and decides upon the contestants' performances. Participants' performances number approximately 300. Table 5 shows the number of participants and the number of the executive committee members in each special field in 1968.

TABLE 5. Comparison of performances in each special field, and number of committee members involved

Subject	Performances	Committee members
Drama	11	7
Music		
Musical performance	36	9
Choral contest	12	5
Dancing	31	7
Noh play	13	7
Film		
Japanese drama film	8	7
Japanese documentary film	24	7
Foreign film	5	7
Radio drama	19	8
Television		
Drama	12	7
Documentary	11	7
Record		
Japanese disc	13	7
Foreign disc	17	7
Art of popular entertainment		
First division	18	7
Second division	6	7
TOTAL (1968)	236	106

The Planning Committee, consisting of approximately eighty persons, prepares a plan for decision on the contents of independent performances. These will number ten every year. For the year 1968, however, which coincided with the Meiji Centenary, to celebrate which a special Grand Art Festival was planned, there were as many as seventeen independent performances in the capital and performances of plays in five districts, opera in five districts, ballet in five districts and films in four districts. Especially noteworthy is the fact that, in a drive to celebrate the Meiji Centenary by performing masterpieces that will go down to posterity, scenarios had already been prepared by the end of 1967 by prominent playwrights and musicians for plays, opera, ballet, etc., and these works were shown publicly in 1968.

The results have been wonderful. In view of the great success achieved, plans are being drawn up for achieving similar masterpieces in the future by having scenarios prepared beforehand—one or even two years in advance. In 1968 also, the Art Festival included an Asian Race Art Festival in which various entertainments representative of India, Indonesia, the Philippines, China, Thailand and Japan were shown. All the expenses were borne by NHK, the Japan Broadcasting Corporation.

All performances at the Art Festival, both independent and subsidized, are reviewed by the Examination Committee which decides on the award of the Education Minister's Prize (100,000 yen and a medal), the Education Minister's Art Encouragement Prize (50,000 yen and a medal), a prize for the winner in the contest for television drama, radio and librettos (200,000 yen) and prizes for runners-up (50,000 yen); prize-winning works total seventy in number. Furthermore, groups which won prizes in the previous year for plays, music, dancing, etc., receive grants to cover expenses incurred in giving the itinerant performances they are expected to hold in the provinces.

Since it was first held in 1946, the Art Festival was promoted with the co-operation of the local entertainment bodies and costs were not met out of the government budget until 1950, the fifth year of the festival, when an appropriation of 5 million yen was made by the government. With almost total dependence on the local organizations, with whose co-operation performances were given, and the scanty gratuities in cash or kind, awards were hardly enough to meet even part of the performance expenses. The amount of appropriation gradually increased to the sum of 12,970,000 yen in 1966, which was still very small. In 1967, an appropriation of 15,990,000 yen was made to cover the cost of preparing for the Art Festival in commemoration of the Meiji Centenary. With this money, artistes were invited to prepare librettos for theatrical plays, opera, ballet, etc., as indicated in the foregoing paragraph. Thus in 1968, the appropriation was increased to a total of 47,650,000 yen to cover expenses of festival performances and itinerant performances, broken down as follows: prizes, 4,200,000 yen; gratuities, 1,760,000 yen; central performances, 30,710,000 yen; and local performances, 10,980,000 yen.

It is expected that larger subsidies will be earmarked in future for the furtherance of creative activities and for larger-scale performances.

During the twenty-three years of the Art Festival, various criticisms have been voiced and, in fact, some improvements have been made. For instance, during the depression in the film world, when there were almost no good films worth attention, the Art Festival was criticized for its inertia. This was unjust; it was rather the film companies whose inertia should have been castigated.

In the twenty-three years since its first celebration in 1946, the Art Festival has changed its initial objectives and now has two aims: one is to give the general public access to first-class works of art, and the other is to afford opportunities for artistes to vie with each other in displaying their creative work. For the former, when the project is nationally sponsored all expenses are defrayed by the national government, while if it is promoted jointly with some organizations in the appropriate field, the cost is partially met by the government. Art Festival performances are given in ten fields covering music, drama, dancing, films 'light' entertainment and folk-songs and dances. Following the second aim, artistes take part in the festival to display their creative activities in only nine fields of art, viz. drama, music, dancing, Noh plays, films, radio, television, records and 'light' entertainment. The festival takes the form of a contest, and the expenses are borne by the contestants. In addition, a chorus contest is given to encourage new choral music composition. There is also a programme for librettos, designed to train young dramatists in television and radio drama. Prize-winning works are broadcast.

There have also been endless discussions on the value of the Art Festival. Since, however, the festival covers vast and varied fields, the extent to which it is necessary and helpful varies also, and it is wrong to talk of the festival in an absolute way. Another criticism is that its activities are too widespread to make its artistic nature known to everybody.

Criticisms levelled at the drama section of the festival include one to the effect that the Art Festival has no special significance, since new plays are being put on at all times of the year. Another objection is that commercial dramas use the Art Festival as their cat's-paw. But the performance of such masterpieces of creative art as those given in 1968 will justify the significance of the Art Festival.

Turning to the musical side of the Art Festival, the sparse participation by leading orchestras appears to indicate an undervaluation of the festival. Recently, however, leading orchestras have shown signs of greater keenness to take part. The reluctance of large orchestras to partake in the festival may have two causes: (a) they are too busily engaged in regular performances for their members to prepare a musical programme for an Art Festival; or (b) they fear their prestige may suffer should they not win a prize. Indications are, however, that their participation is on the increase.

In the dancing section, participation is notable and there are demonstrations of creative activities worthy of attention. Dancing plays an important part in the festival. Large numbers of participants come forward and have given some remarkable and arresting performances. As regards Noh drama, the Art Festival is not a regular event but a sort of highlight of the year.

In the field of films, few works of eminence are shown at the Art Festival, due to the decline in the film world. When film-making was a monopoly of the big companies, their vicissitudes were reflected in their efforts for the Art Festival. The festival was often used as a means for their advertisement. However, since independent producers set out to produce good films for showing at the Art Festival, the festival has again become a focus of attention. As regards foreign films, which have not been produced for the Art Festival, there is doubt as to whether they should be admitted and whether they should qualify for prizes. Nevertheless, foreign films may be important in that they offer access to excellent works of art, which is one of the objectives of the Art Festival.

Radio has been losing audiences to television and the broadcasting hours for radio drama have been slashed. Thus radio broadcasting in the Art Festival season offers a precious chance for both broadcasting stations and writers to improve radio drama.

As television drama entails huge production costs, the stations' budget for programme preparation is eaten up by Art Festival programmes. This is especially true of private television companies. They have to seek a sponsor for each of their programmes, and it is difficult to find one for their Art Festival programmes. Worse still, as they have to put out a drama in series at a particular time every week, there is hardly any room for the insertion of a programme specially designed for an Art Festival. Supposing the company has been able, with great pains, to find a sponsor, if its programme fails to win a prize, the creative talent of the station is decried and thus a private company may complain about the sponsor's impairment of prestige, although sometimes the situation is vice versa. Naturally, they are shy of participating in the Art Festival. Nevertheless, since only ten years have elapsed since the start of television programmes, during which time they have been seeking a forum in which to express their 'art', the Art Festival has certainly offered them a valuable opportunity for the development of television production, which has been striving amidst chaos and complications to create a solid structure of both dramas and documentaries.

Records are, to a great extent, utilized as an advertising medium, but some records are free of commercialism and devoted to scientific research and creative art, hence the importance of the Art Festival. The same remarks are applicable to foreign discs as to foreign films.

Lastly, the art of popular entertainment: this type of art was first included in the Art Festival in 1952. The objection has been raised that to bring down the Art Festival to the level of the general public is to deform its true nature.

Attacks on the Art Festival include the following:

1. The nature of the Art Festival is ambiguous. 'Wheat and tares!' In foreign countries this sort of festival is clear in its characteristics. The vagueness with which the Art Festival is reproached is due to the fact that it is a general festival involving ten different fields of art and, moreover, that it has a dual nature of being a focus for the appreciation of excellent art performances on the one hand and an arena for contests on the other. A festival similar to those in foreign countries, where the world's most prominent artistes give outstanding performances, is found in Osaka. It takes place every year under the name of International Festival.

In order to clarify the dual nature of the festival and to demonstrate its *raison d'être*, a plan is being discussed for shortening its duration to one month and a half, the first half-month being devoted to independent performances and the final month to government-sponsored performances.

2. To meet the criticism that a first-class artiste who has once been a prize-winner in the Art Festival is reluctant to risk another performance, with a consequent lowering of the quality of the festival, serious consideration is being given to the establishment of an 'approved performance', with an assured remuneration, for the demonstration of high-quality art.
3. Although one still hears complaints that the government subsidies are too small, the year 1968 saw a vast increase in the budget to 47,650,000 yen in sharp contrast to the past slow growth from 5 to 15 million yen. It is expected that this high rate of increase will be continued in the future and that the situation will change. Hitherto, despite the meagre financial aid available, independent performances have been given in ten fields of representative art, a central fund being split up among performers. It is now suggested that the money should be concentrated on only one or two independent performances. To this scheme the objection is that to reduce the performances to one or two only means that in any given field of art a performance can be given only once in several years. To enrich the festival, therefore, it is considered that the joint promotion organizations should bear the cost of at least one independent performance in every field.
4. Another criticism points out that the government Art Festival is not worthy of its name because it includes only public performances and contains no fine-arts exhibition. After 1907, for some years the Ministry of Education used to hold a so-called 'Governmental Exhibition'. This public exhibition, with the State power in the background, had a great influence in the field of fine arts. In opposition to the powerful members of this public exhibition, artists of nonconformist styles and ideology left the governmental coterie to organize their own group, known as the 'Out-of-office School'. The history of modern art in Japan depicts the intensity of the struggle between these two opposing groups. In 1946, when the public exhibition was still running, the decision was taken that the Art Festival should contain principally arts of public entertainment. Then, in 1948, the occupation army authorities put a stop to the public exhibition, with the result that fine arts with government backing were banned and that everything came to depend on the activities of private fine-arts organizations. In other words, lacking the fine-arts displays of the public exhibition (which no longer exists) the Art Festival has been concerned, as at the outset, only with the arts of entertainment.

Incidentally, unlike the government Art Festival, which is confined to entertainments alone, art festivals in local districts—prefectures, cities, towns and villages—include fine arts

(exhibitions) and literature (contests by invitation, lecture meetings on culture). While the government Art Festival is a forum where specialists may demonstrate their work, the local art festivals, in twenty-seven prefectures out of forty-six, afford opportunities for amateurs as well as professionals to demonstrate their creative activities. In cities, towns and villages, the art festival is designed mostly for the artistic enjoyment of amateurs rather than for specialists. The government festival lasts a full two months, October and November, whereas the prefectural ones last from seven to ten days, and those in the cities, towns and villages take place on 3 November as part of Culture Day, and are mostly called cultural festivals.

By way of supporting creative activities, subsidies are granted to organizations for artistic promotion. In present-day Japan, the government would do better to remain a centre of patronage for carrying out its policy of artistic promotion, rather than administering it. The latter role is exemplified by the Arts Council of Great Britain, which distributes assistance for various activities. Japan is not yet in a position to have a powerful organization to which it can entrust grants of assistance. However, since 1959, when the first appropriation was made for artistic organizations, efforts have been made to increase the sum, which reached a total of 135,540,000 yen in 1968.

Of this amount, 27,040,000 yen is intended for creative activities. At the beginning of each fiscal year, a programme is drawn up to determine the organizations and projects for which government assistance will be given and to decide the amount of subsidies to be earmarked. However, it is in fact hard to know beforehand what creative activities will be forthcoming, nor is it easy to set up a definite budgetary framework, because of the complication of various plans, some needing to be made well in advance and others emerging quite suddenly. As things are now, the policy concerning assistance for creative activities has been made flexible enough to cope with the changing situation, i.e. a certain sum is earmarked for a project, but no subsidy is paid out until a definite plan has been framed. Although the amount is still insignificant, an appropriation of 5 million yen was first made in 1965, followed by 9 million yen in 1966, 16 million yen in 1967, and finally 27,040,000 yen in 1968.

Subsidies for opera include: a total of 11 million yen to five principal opera groups in Japan; 7 million yen to four ballet groups; 5 million yen to two dancing groups; 4,040,000 yen to four musical troupes. To put on an opera or ballet performance costs from 3 to 6 million yen. There being, however, no stable clientele for opera or ballet in Japan, receipts cover only one-half or one-third of the necessary expenses, and the performing groups suffer a loss every time. The governmental grants-in-aid are intended to help to make up the deficit, and the framework for assistance seems likely to be reinforced or improved more and more in future, in conformity with the national policy of continuing assistance for creative activities. For the present, assistance is confined to covering the performance costs alone, but in future help will be available also for research and training.

In addition to the aids referred to above, an Academy of Arts Prize is awarded by the Japan Academy of Arts for excellent creative activities. This is the highest prize of honour for arts in Japan, the Emperor, the Prime Minister, and the Minister of Education being present at the prize-giving ceremony. There is also a scheme whereby works of art, some ten in number, are purchased every year by the Ministry of Education.

Aid for artistic creation is beset with problems. For a performance of music, drama or dancing in Japan, an admission tax equivalent to 10 per cent of the admission fee is imposed. Even in the case of a free performance, taxation is levied as though admission fees had been charged. In the past the most expensive seats were taxed at 150 per cent, although the present rate is 10 per cent regardless of the size of the admission fee. At one time, during the imposition of the high rates of taxation, there used to be a system for taxing experimental works at a lower rate, by way of encouragement. This no longer exists, partly because it was found

difficult to differentiate between experimental performances and others, and secondly because the over-all tax is now as low as 10 per cent. Fine-art exhibitions, formerly liable to tax, are now exempt. In the present stage of inadequate assistance for creative activities, there is a mounting clamour for total abolition of the admission tax in the field of arts and entertainment in Japan. The admission tax was imposed in 1940 when it was considered as a luxury tax. With the gradual change of attitude as to whether appreciation of music or drama comes under the heading of luxury or not, it has now become commonplace to hold that artistic appreciation is of vital importance for raising Japanese cultural life. This is why taxation, regardless of its rate, is thought to be detrimental to cultural progress.

Another problem is the belief that the foreign players swarming into Japan are crowding Japanese artistes out of opportunities to perform. Apart from Japan's own traditional arts, in the imported arts of entertainment mentioned in the first chapter of this booklet, Japanese artistes are still making pioneering efforts or at best have only advanced a step forward from that stage. From the standpoint of Western professionals, the Japanese technique may well appear immature. The small clientele in this particular field of art is therefore neglecting Japanese activities with the result that opera and ballet companies and symphony orchestras, as well as various soloists come one after another to Japan from the Western countries. Foreign performances continue day after day, narrowing the field for Japanese performances. Performances by such foreign artistes cost a great deal, the admission charge is therefore several times as high as that for Japanese performances, and we see the phenomenon of Japanese spending on Western performances what little money they have saved.

Several people, troubled by this state of affairs, urge that legislative measures should be taken to control the entry of foreign performers into this country; while others suggest that the players of folk art and entertainments should form a union similar to the one in the United States, which obliges foreign players to pay the union a temporary membership fee, without which they are not allowed to perform. The Nippon Ensoka Renmei or Japan Performers' League and Nippon Geino Jitsuenka Dantai Kyogikai or Japan Artistic Performers Groups Council, organized in 1966 and 1967 respectively, are contemplating such control measures, although this seems to be a difficult legal matter.

Development of long-term programmes and evaluation of cultural needs

Methods of devising long-term cultural policy

To formulate a plan for a long-term cultural policy is a matter of great importance, but at the same time one beset with difficulties. In a country like Japan, defeated in the Second World War, social evolution is not necessarily balanced. Cultural planning had perforce to yield priority to the various emergency plans for food, housing, industrial rehabilitation, road completion, education system, environmental conditioning for education, etc., and is receiving attention only today, after a gap of twenty years. With the establishment of the Agency for Cultural Affairs in 1968, it is believed that a long-term, well-planned cultural policy will be mapped out before long, but the fact that the long-term plan for economic and social development now being formulated around the Economic Planning Agency is still under repeated revision is indicative of the difficulty of knowing how far Japan's social progress has advanced.

This long-term economic and social development plan includes a programme for providing public cultural centres (combining the functions of a musical hall, a theatre, a space for exhibitions, etc.) in local districts throughout Japan. A government grant-in-aid is earmarked for this purpose with the goal of establishing a public cultural centre in the next ten years in every provincial town with a population of 100,000 and over. One of the fundamental necessities for cultural promotion in Japan is the provision of an excellent cultural centre at national expense, one which offers free access for a low rent and a low admission fee, and one with amenities suitable for the appreciation of arts and culture.

It is, indeed, clear that active efforts should be made to improve the quality of these cultural centres, but to draw up a long-term plan for this purpose is no easy task. Furthermore, as elsewhere in the world, the development of such mass media as television, radio, long-playing and stereophonic records, has invaded many homes, bringing changes in the pattern of entertainment and the use of leisure. As a result, it has become more and more difficult to know to what extent people spend their time in the appreciation of arts and culture. To cite an example in this connexion, the cinema-going public shows a drastic decrease every year due to the permeation of television: from 1,014,364,000 persons (11 cinema visits per person per year) in 1960 it fell to 372,676,000 persons (3.8 cinema visits per person per year) in 1965, causing a crisis in the film industry. This may be the limit to the decline, since later in 1967 the figures showed an upward trend. Thus the consistency of an interrelation like this is hard to foretell.

In conclusion, the proposed long-term cultural planning, if at all practicable, will have to begin by studying the length of time that can be spent on arts, culture and literature and also the money available, as the people's life is bettered. No doubt the problem of protecting cultural properties under a long-term renovation plan for Buddhist temples and buildings of historical interest has been and will be discussed.

How to assess people's cultural needs

Never before in Japan has an investigation into this matter been attempted by the administration, not, one may suppose, because the necessity to do so was lacking, but because the incomplete structure of cultural administration in Japan delayed the attempt. Now, however, that the Agency for Cultural Affairs has been established and the time is ripe for a planned, over-all cultural policy, various means will be considered for assessing the people's cultural needs.

Several types of survey are being made for this purpose.

The first survey is on the 'activities of the central and local art organizations' and on the 'activities of public and private cultural facilities in the entire nation' (fine-arts museums, cultural halls, etc.). The first part is intended to discover what groups are active in what way, and how many people participate in the activities, while the second is intended to discover what kinds of meetings are held and how many people participate. As this survey is conducted in each individual prefecture, the differences, if any, both in their activities and in their cultural needs will be revealed.

The second survey is conducted on the 'people's activities in the fields of culture, sports, and social education'. An extensive survey on these points was made in 1967, and an intermediate report on it has just come to hand. A more extensive survey will serve to reveal how people are utilizing their leisure hours, will depict the cultural and sporting activities that are developing spontaneously, and will also reflect their activities in social education. Furthermore, the findings will indicate the direction in which administrative measures should be taken. The reason why these cultural, sporting and social-educational activities are surveyed simultaneously is that it is rather difficult to differentiate one from another.

This survey covered all Japanese of 15 years of age and over (11,600 men and 13,200 women) in the 10,000 selected households, i.e. approximately one out of every 2,400 of the nation's total households. These 10,000 households were drawn from the classified strata of large cities (population 1 million and over), medium cities (population between 100,000 and 1 million), and small towns and villages, so that the interrelationship between their residential environments and their activities might be analysed. The survey takes two forms: first, a four-week survey on their actual everyday activities; and secondly, a survey of inclinations. In the former a particular individual records on a survey card his or her daily activities, and the card is collected at the end of the survey period. The results, giving the details of activities, the frequency of the activities and the number of those taking part are collected and classified by districts, sex, age, occupation and education. These findings are then processed and analysed.

The survey by inclinations asks: whether or not one is interested in the activities (classified by occupation); whether or not one is interested in the activities (classified by educational background); the direction in which one's interest lies; the intensity of activities (classified by occupation); the intensity of activities (classified by working hours); the reasons for one's interest in the activities; hindrance, if any, to these activities (classified by working hours);

motives for one's activities; particulars of participation in clubs, associations of like-minded persons (classified by occupation); particulars of participation in clubs, associations of like-minded persons (classified by working hours); relations between school-day activities and present ones (classified by educational level).

The findings of these surveys are as follows.

Participation percentage and hours spent in cultural activities

Of those who took part more than once during the four-week survey in cultural, physical, and social-educational activities (excluding television, radio and reading) (see Table 6), men show a high percentage in physical activities, and women an almost equal rate in each of the three fields. In cultural activities, however, women show a higher percentage than men.

TABLE 6. Participation rate and hours as classified by activity fields

Activity field	Participation rate		Participation hours (average)			
	Men	Women	Men		Women	
	%	%	Hrs.	Min.	Hrs.	Min.
Culture	13.4	19.5	8	58	8	48
Physical development	29.9	21.4	12	55	8	25
Social education	12.6	19.0	9	28	10	52

The rate of participation as classified by districts is, as shown in Table 7, the highest in large cities, next in medium cities, and the lowest in small cities, towns and villages. In nearly all districts, men's participation rate is highest in physical development, next in cultural and lowest in social-educational activities; women's, first in physical, second in cultural, and last in social-educational activities in large cities; in medium and small cities, their participation rate ranks first in cultural, second in physical and last in social-educational activities; in towns and villages, the order is physical, social, cultural. As classified by ages, as is shown in Table 8, both men and women aged under 24 show a high rate and aged 25 to 29 a low rate. In the breakdown by occupation a high figure is found among entrepreneurs, technical specialists, managers, office workers and students, a low percentage among small entrepreneurs, labourers, domestic employees, agricultural, forestry and fishery workers. In the educational classification, the higher the educational level became, the higher was the percentage of participation.

TABLE 7. Percentage participation as classified by districts

Activity field	Large cities		Medium cities		Small cities		Towns and villages	
	Men	Women	Men	Women	Men	Women	Men	Women
	%	%	%	%	%	%	%	%
Culture	18.7	29.7	16.1	23.5	15.3	21.9	9.5	13.3
Physical development	35.6	30.1	33.9	23.0	29.3	21.5	26.7	18.7
Social education	11.9	28.5	13.1	20.9	12.3	17.7	12.5	16.7

TABLE 8. Percentage participation as classified by ages

Activity field	Age range						
	15-19	20-24	25-29	30-39	40-49	50-59	60 and over
	%	%	%	%	%	%	%
Men							
Culture	17.0	18.1	12.0	12.3	13.2	12.4	11.9
Physical development	35.7	39.5	32.4	30.9	31.1	24.2	20.7
Social education	10.5	14.5	12.1	12.6	14.6	12.2	10.7
Women							
Culture	26.6	31.4	16.1	19.9	18.8	16.8	8.4
Physical development	27.0	23.9	19.4	27.0	21.8	15.4	10.3
Social education	15.6	22.1	16.5	24.9	22.6	15.9	6.5

Specified fields of cultural activities

Men preferred in order: fine arts (4 per cent), music (3.8 per cent), popular arts (2.8 per cent), films (2.2 per cent) and drama (1.3 per cent).

Women preferred in order: popular arts (7.2 per cent), music (5.9 per cent), fine arts (4.7 per cent), dancing (2.4 per cent).

Classified by districts, the percentages are as shown below.

In large cities: men preferred: music (6), fine arts (4.8), films (3.9);

women preferred: music (12.2), popular arts (11.3), fine arts (7).

In medium cities: men preferred: music (5.3), fine arts (4.6), popular arts (3.1);

women preferred: popular arts (8.5), music (8), fine arts (5.7).

In small cities: men preferred: fine arts (5.9), music (4), popular arts (3.4);

women preferred: popular arts (7.9), fine arts (6.6), music (5.9).

In towns and villages: men preferred: music (2.3), fine arts (2.2), popular arts (2.1);

women preferred: popular arts (5.1), music (3.3), fine arts (2.4).

These figures reveal that in large cities, comparatively easy access is available to music, fine arts and films; in medium and small cities and smaller communities, however, access is less easy, so in spite of the upper ranking in this field, the percentage shows little difference from others. In popular arts such as the tea ceremony, flower arrangement, etc., a high rate of participation is found, especially among women.

In the classification by ages, young men rate high in music and films, but men over 24 years old show a rapid decline of interest; in popular arts, men of 50 and over show a high percentage. Women of 20 to 24 show a high figure in music (12.6 per cent) and popular arts (16.4 per cent), but after 24 they fall away sharply in all fields of cultural activity, especially music.

Preferred subjects and hours of television and radio

Below are given figures pertaining to appreciation and study through television and radio, which were compiled more than once during the period of the survey.

Men: films (60.5 per cent, 4.7 hours), plays (41 per cent, 3.6 hours), music (28.4 per cent), cultural course (16 per cent), agricultural and forestry technique (5 per cent), medical, child care, domestic economy (4.2 per cent), dancing (3.7 per cent), fine arts (3.4 per cent), management and commercial technique (3.1 per cent), and languages (3 per cent).

Women: films (61.5 per cent, 5.2 hours), plays (42.5 per cent, 4 hours), music (30.3 per cent), medical, child care, domestic economy (26.6 per cent), cultural course (13.4 per cent), dancing (6.8 per cent), fine arts (3.2 per cent).

Places for cultural activities

These were found to be: first, cultural halls, halls and theatres; second, schools; and third, social education centres.

Subjects of interest in cultural activities

The comparative percentages of subjects of interest are shown in Table 9. The item 'Other entertainments' includes variety entertainments, folk-songs, popular songs, etc. 'Popular arts' are the tea ceremony, flower arrangement, dwarf trees, etc. On this subject, 'no interest' accounts for 1.8 per cent of men and 1.7 per cent of women.

TABLE 9. Subjects of interest in cultural activities

Subject	Men	Women	Subject	Men	Women
	%	%		%	%
Plays	15.9	17.8	Literature	20.7	18.5
Music	34.9	37.3	Films	46.4	39.4
Dancing	3.5	17.0	Popular arts	26.0	41.4
Fine arts	22.1	17.2	Other entertainments	67.9	53.6

Zeal for participation in cultural activities

In the classified comparison by ages, the higher the age became, the less was the zeal, especially in the case of women.

Reasons and motives for participation in cultural activities

Reasons: 1, for pleasure; 2, for living a tasteful life; 3, for raising one's cultural level.

Motives: 1, miscellaneous; 2, prompted by press, magazines, television, etc.

Reasons for non-participation in cultural activities

Reasons: 1, too busily engaged with normal employment; 2, no cultural facilities within easy reach; 3, no opportunity available.

The findings of the survey as shown above suggest the need for further consideration about: (a) media for the spread of music, plays, fine arts, etc., in local districts, small cities, towns and villages; (b) information media on the arts among low-salaried people aged between 25 and 29 or newly married couples; and (c) meeting the situation shown under the last heading, by provision of cultural facilities within easy reach, the spread of arts in places of work to afford easy access to working people, and art promotion by television and radio to solve problems of time, availability and environmental handicaps.

In addition to information on the cultural needs of the people, obtained by conducting surveys, much may be learnt by the exchange of information between cultural centres in the places where the public need is always reflected. For this purpose, national conferences of cultural centres are being organized and also all-Japan fine arts liaison conferences. In this

connexion, suggestions and propositions by the parties concerned in various parts of Japan will be concentrated in one place by holding meetings of the Council for the Study of Art and Culture Promotion in Local Districts, as referred to on page 54, and this will make it possible to reflect the cultural needs in the national policy.

Another means, of recent development, for discovering the people's cultural needs is to hold a public art festival. An awareness of latent need may also emerge in the Art Festival itself.

A hunger for culture does exist among the people and will continue in the future. Before knowing what people are seeking, it is necessary to provide them with something to arouse their readiness to seek something in culture. In order to heighten or awaken their cultural need, it is important to provide them with cultural information. To provide information will be to furnish the various elements for them to choose those that appeal to them. Alternatively this will bring them into contact with many things, with the result that they will be able to understand them better and be more interested in them. This will be of particular importance to young people.

In 1966 the Ministry of Education organized for the first time a Youth Art Theatre. In summer, when leading artistes are not tied up and are on vacation, and when high-school students are enjoying their summer vacation, performances by prominent artistes in various fields (opera, drama, Noh drama, Bunraku, etc.) have been held on itinerant trips to various districts in the country, the total expense being borne by the government. These performances are free of charge to young people. The purpose has been, of course, to give local people, especially young ones, an opportunity to appreciate art (including guidance by lecturers), thereby promoting the healthy growth of youth as well as increasing the populace who will love and understand the arts. The final goal is the consolidation of the foundations of the nation through cultural promotion. This innovation has won a great reputation in various places and has made a deep impression on young people, most of whom have hitherto had little access to the arts. The performers, too, have found the occasion very valuable because they have been able to contact young people.

While this Youth Art Theatre has been held, a survey has been conducted as to what kinds of art (opera, Noh drama, etc.) the prefectural authorities preferred; the findings show concentrated interest in opera and drama and that they care nothing for Noh and Bunraku, which are Japan's traditional arts.

It may be that the prefectural people in charge of cultural administration thought the local lack of interest in Japan's traditional arts such as Noh and Bunraku was ascribable to such factors as: (a) local people have had little access in the past to new arts and culture such as opera and plays (Western culture, mentioned in the first chapter); and (b) Japan's traditional arts like Noh or Bunraku are so antiquated and incomprehensible that they fail to attract the attention of young people. However the itinerant performance of Noh and Bunraku, which has been enforced regardless of the interest or disinterest of the local people, has had great success. The young people in the particular locality where this itinerant performance was given have been impressed with the profundity of the arts which are their own heritage and of which they are proud. Not a few people appreciate Bunraku and Noh and have expressed a desire to have further such opportunities in the future. Is this not indicative of the necessity of presenting to local people whatever is worthy and valuable, to which they have little access, instead of just meeting their demand, which may happen to be great, for opera or drama? A foundation for the growth of need is of vital importance. Remember that there is latent need.

Most efficient cultural buildings proposed or recently constructed

The municipal public halls that had been built in various cities throughout Japan prior to the Second World War were mostly lost in the war and the facilities for cultural activities decreased sharply in number. In the post-war restoration plans, the repair of these buildings was apt to be postponed. Indeed, before 1966, there was only one public hall in Tokyo which had escaped war damage and use had to be made of premises belonging to private companies. However, with the post-war recovery of economic stability and the mounting clamour of the whole nation and of the local residents for national and provincial halls of culture, the city of Tokyo opened in 1961, in commemoration of the quincentenary of the founding of Tokyo, the Tokyo Metropolitan Festival Hall, followed in 1966 by the National Theatre. This movement spread throughout the whole country, leading to the establishment of ward cultural halls in almost all of the twenty-three city wards of Tokyo. Provincial prefectures and cities followed suit without loss of time. Thus, as of 1968, 124 cultural centres have halls accommodating more than 1,200 persons. With a target of at least one such centre in each city with a population of over 100,000, a system has been established since 1967 for providing a grant-in-aid for the construction fund. These recently built centres are called Kenmin Kaikan (Prefectural People's Hall), Shimin Kaikan (Citizens' Hall), Bunka Kaikan (Cultural Hall) or Sogo Bunka Centre (General Cultural Centre). This is because these buildings are intended to serve not only as an auditorium for performances but also, at the same time, as the regional people's cultural centre to be used for fine-art exhibitions, meeting rooms, sometimes for a place for wedding ceremonies, study rooms for fine arts, the tea ceremony, flower arrangement, etc.

Since the war ended Komin Kan community centres have been established as buildings for social education. These have been playing an important role in that they offer premises for Seinen Gakkyu or youth class, Fujin Gakkyu or women's class, Seijin Gakkyu or adults' class, all of which are among organized activities for social education. A total of 4,493 centres are established all over Japan and they are more complete in small cities, towns and villages than in large and medium cities. As these Komin Kan are called 'sitting rooms of the villages', so they may well be termed the meeting-places of the local residents. However, as a Komin Kan is utilized, in many cases, as a place for the residents to enjoy their own cultural activities (for instance, to learn how to paint a picture, to learn the tea ceremony, flower arrangement, cooking, to enjoy films, to hold a reading meeting, to hold a poem-composing meeting, or to hold a meeting for appreciation of recorded music, etc.), it may well be called the centre for cultural activities. In other words, in towns and villages, and in

small cities there are community centres (with a small hall, if any) where people themselves enjoy their own cultural activities; whereas in medium and large cities there exist cultural halls serving as places where professional artistes demonstrate their artistic skills and people appreciate the arts.

Many of the public cultural halls recently built in the provinces have been designed by Japan's foremost architects, and it looks as if the local provinces now have better facilities than Tokyo. As a result of measures to activate the local artists' movements, with these cultural halls as centres, the time has come when philharmonic orchestras such as have never been dreamed of in Japan, have appeared in Kyoto, Sapporo and Takasaki.

Tokyo Bunka Kaikan

The citizens of Tokyo pressed for the establishment of Tokyo Bunka Kaikan or Tokyo Metropolitan Festival Hall as an event most worthy of commemorating the quinqucentenary of the founding of the city of Tokyo. It took from 1958 to 1961 and cost a total of 1,630 million yen to construct the hall. It covers an area of 7,459 square metres. Its total floor space is 21,234 square metres, having a grand hall with 2,327 seats, a small hall with 661 seats, conference rooms, large and small, a room for data and materials of music, a record library, record music appreciation rooms, research rooms, and exhibition rooms. It now offers space for almost all performances of the first-class symphony orchestras of Japan and ballet groups as well as famous artistes from abroad.

The National Theatre

The necessity of building a national theatre in Japan had been felt for nearly a hundred years. However, it was not until 1955 that the project took definite shape. Years were then spent in the study of the scale and internal details of the construction and in the selection of a site. A prize contest was held for the technical building design, a commencement ceremony was held in 1964 and the theatre was completed in 1966 for a total construction cost of 3,900 million yen. On a building site of 30,047 square metres, it covers an area of 10,807 square metres. It has three storeys above and two below ground, giving a total floor space of 26,813 square metres. The building is almost square, its frontage being 100 metres; depth 96 metres; height 14 metres. The exterior is Asekura-Zukuri (a Japanese building style from around 650 A.D.). It is a structure commemorative and representative of the revival of Japan's traditional style of building.

At first it was planned that the theatre should contain four theatres, large and small. The creation of a national theatre was strongly urged by those concerned with opera, ballet and modern drama. However, on account of the difficulty of finding a suitable site and the insufficient funds available, only two theatres, the first with 1,746 seats and the second with 630 seats, have actually been built. They are both mainly for the performance of traditional Japanese artistic entertainment; namely, in the first theatre, Kabuki, Gagaku or court music, Hogaku or Japanese traditional music, Japanese dances, and folk entertainment; and in the second, Bunraku, Hogaku, Japanese dances, and Noh-Kyogen or Noh plays. The National Theatre is a special legal entity established under the National Theatre Law approved by the national Diet. It has the facilities and structure for giving performances of the Japanese traditional arts, for training successors so as to hand down these arts to posterity, for research on such arts, and for recording, collecting, storing and exhibiting them. Apart from the number of seats in the first and second theatres, a comparison of which has no significance, it is noteworthy that, in comparison with other existing theatres, a larger space is occupied for the stages, dressing rooms, rehearsal rooms and other amenities than for the auditorium, making it possible to put on performances in excellent conditions. It is

equipped with the most up-to-date stage machinery, lighting system, acoustics, and so forth.

Although a national theatre for the modern types of art, for which the parties concerned are ardently pressing, has not been built, the creation of the Tokyo Metropolitan Festival Hall at the same time may have partly sufficed to meet their demand. There remains, however, a persistent demand for a national theatre for modern forms of entertainment, and the government authorities are considering a plan for its establishment.

Tokyo National Museum of Modern Art

The Tokyo National Museum of Modern Art, which dates back to 1952, was a small downtown museum at the mercy of a spreading fire. A new building has therefore been erected at another site and the move took place during 1968. The new site is 5,412 square metres; the building covers an area of 2,500 square metres, with a total floor space of 12,288 square metres. The building is three-storeyed above and two-storeyed below ground, i.e. the total area is 3.2 times as large as that of the old building. The old building was too small to hold two exhibitions simultaneously; for example, while a Buffet exhibition was being held, there was no room to hold an exhibition of modern Japanese art. The new building has two sections—one for a permanent exhibition and the other for a special temporary exhibition. The exhibitions are expected to become almost twice as exciting as before.

National Museum of Western Art

With the outbreak of the Second World War, the so-called Matsukata Collection, a fine-arts collection compiled by Mr. Matsukata, was forfeited to the French Government. But through the kindness of the latter, the collection was returned to Japan, and it was to receive this collection that the National Museum of Western Art was established. The museum, which was designed by M. Le Corbusier, the famous French architect, has a building site of 7,065 square metres, a construction area of 1,917 square metres, and a total floor space of 5,382 square metres. In addition to the year-round permanent exhibition of the Matsukata Collection, it holds special temporary exhibitions twice a year. It aims at an expansion of its site to 2,145 square metres and will shortly build an exhibition wing.

Oriental Wing attached to the Tokyo National Museum

The Tokyo National Museum, built in 1882, was the oldest and the largest in scale of all the museums in Japan. Until the establishment of the Tokyo National Museum of Modern Art in 1952, it had been collecting and exhibiting archaeological finds and works of fine art from ancient times. It suffered serious damage in the earthquake of 1923 and the present building was erected in 1929 to commemorate the enthronement of the present Emperor and was called the Imperial Museum. It was renamed the Tokyo National Museum after the Second World War.

On a site of no less than 106,274 square metres, the main building is two-storeyed above and two-storeyed below ground, with a total floor space of 22,416 square metres. It has two annexes, one with a total floor space of 2,049 square metres and the other of 3,996 square metres. In 1968 there was added an Oriental Pavilion for a permanent display of oriental arts and for specially planned exhibitions. The pavilion is three-storeyed above and two-storeyed below ground, covering an area of 3,012 square metres, with a total floor space of 12,881 square metres, of which 5,642 square metres are for the display of the collection and 1,382 square metres for temporary exhibits. The total building cost was approximately 1,700 million yen. The establishment of this Oriental Pavilion will greatly augment the international art exhibitions.

National storehouse for fine arts

The creation of such a storehouse is still a matter for debate, but there is a demand for a central national storehouse where works of art should be collected and preserved in optimum conditions, so that works of fine art are available for planned purchase. It is urged that such a central storehouse would be more effective than a number of independent storehouses to meet the growing demand from national fine-arts museums and from local and private collections. This is a matter for consideration.

National film centre

A plan is under consideration to establish a national film centre, by using the building of the old Tokyo National Museum of Modern Art after it has moved to the proposed new building.

The need for the collection and preservation of films as works of art and as materials for research on social background and customs and manners, has come to be keenly felt these days, in the same way as works of art and documentary records are preserved in art museums and libraries. The work of a film library has hitherto been handled as part of the business of the Tokyo National Museum of Modern Art, but it is proposed, following the example of the advanced Western countries, to make it an independent organization rather than to leave it as a department attached to the master museum.

It is proposed to open this national film centre in the near future. If use is made of the old Tokyo Museum of Modern Art, located in the centre of Tokyo, on a site of 788 square metres, with a total floor space of 3,867 square metres, the film centre would have five storeys above ground and one basement, containing three projection rooms, a library, a room for the display of data and materials, store-rooms for films, etc.

The duties of the film centre would be: collection and preservation of feature films, cultural films, newsreels, documentary films, animated films, television films, video-tape, etc.; investigation on informative data and materials regarding films, research and preparation of data and materials; collection and exhibition of museum-like data and materials for films; preparation of literature and books on films; offering of facilities for research on films; offering of facilities for making use of films in store; research showing of classic films; showing of non-theatrical films at all times; and liaison with similar organizations in foreign countries.

The establishment of this film centre is expected to contribute a great deal to the promotion of film culture in Japan.

Museum of Modern Japanese Literature

The modern period is an epochal one in the history of Japanese literature, which compares favourably with that of the history of European literature. Nevertheless, much of the material was either lost in the great earthquake and fire in 1923, confiscated for suppression by the government authorities, or destroyed during the war. Since then, pressure has been mounting among literary circles for the provision of facilities for collecting, preserving and exhibiting books, data and materials (manuscripts, literary remains, etc.). Government and financial circles supported this movement, with the result that in 1963 a Museum of Modern Japanese Literature was established as a foundation, followed by the founding in 1967 of its institution at a total cost of 500 million yen (including a government grant-in-aid of 380 million yen). On a building site of 3,000 square metres it covers 966 square metres and the total floor space is 4,108 square metres. It is three-storeyed above and two-storeyed below ground. It consists of two departments: the first, archives (materials and data archives, reading-rooms); and the second, rooms (auditorium, exhibition rooms, research rooms, etc.). It

aims at serving extensively as a literary centre by holding cultural meetings, study courses and exhibitions. It will contain 300,000 volumes and 100,000 items of data and materials. It is indeed an epoch-making event in the history of Japanese literature that all literary circles concentrated their efforts and energy towards the establishment of this museum. At a time when literary promotion was least regarded of all the arts, the establishment of this museum has provided an inexhaustible source for the promotion of and research into Japanese literature, and will be a valuable heritage which the present age may be proud to leave to posterity. Government subsidies are under consideration.

Traditional and modern methods of cultural information

The role libraries and museums play as a pivotal force for cultural information is one of great importance. As indicated elsewhere in this booklet, these facilities are as yet uncoordinated.

A library is an institution which, with books, records, other data and materials as communication media, promotes the reading interest of the community, thereby advancing culture and education. For this purpose, the Ministry of Education has, since 1951, granted a subsidy for the consolidation of public libraries. Meanwhile, with the enforcement of the Library Law, designed to encourage the establishment of libraries, 56 prefectural libraries and 629 municipal, town and village ones have so far been established. Of the prefectural libraries, three have received a grant of 15 million yen each. Since 1962 subsidies have also been paid for model rural libraries in an effort by the government to help to promote the opening of rural libraries in farming villages. A subsidy is also granted for the purchase of 'book-mobiles'.

A museum is an institution whose function it is to make available to the general public the data and materials it collects and preserves on history, arts, folk-lore, industries, natural science, etc., thereby contributing to their culture and education, investigations and research, recreation, etc. Here in Japan, the Museum Law has been enacted and efforts are being made to set up local museums. Government subsidies began to be paid in 1952. An appropriation of 3 million yen has been made for two municipal, town and village museums and 15 million yen for four prefectural museums. There are at present 33 prefectural museums, 95 municipal, town and village ones, and 151 private ones.

For cultural halls (or festival halls) and theatres the people have hitherto had to make use largely of modest local ones. However, stimulated by the creation of the National Theatre in 1966, many prefectures have since tended to set up local cultural facilities and are now able to offer extremely well-equipped facilities at a low rent to the general public. There are today 180 halls of culture, each accommodating audiences of over 1,200. The Agency for Cultural Affairs has decided to start granting a subsidy as from 1967, aimed at establishing one hall in every town with a population of 100,000 and over. It has so far made an appropriation of 15 million yen for five halls. Halls of culture come under the legal jurisdiction of the Agency for Cultural Affairs as well as of the local boards of education, whereas community centres, sightseeing facilities, facilities for welfare and rehabilitation, etc., are not under the jurisdiction of the Agency for Cultural Affairs. So, although the latter are in reality of a similar nature to the former, they go under the name of either halls of culture or sightseeing

halls and depend on a variety of authorities. However, apart from their name and the jurisdiction they come under, these facilities are important bases for the promotion of local artistic and cultural activities. As such, they maintain liaison between themselves by organizing, under the guidance of the Agency for Cultural Affairs, a public body called Bunka Shisetsu Zenkoku Kyogikai or All-Japan Federation of Cultural Facilities.

Libraries, museums, theatres and cultural festival halls are, as mentioned above, traditional means for spreading culture; as such they must be consolidated, cared for, and given increased consideration in the future. At the same time, more attention must be paid to new departures such as television, radio and films, which are indispensable media for cultural information.

It is a pity, however, that people have a passive attitude towards television, radio and films. They receive television and radio only sensuously, uncritically and unthinkingly, because they have only to go home, switch on and there they are. Libraries and museums, on the other hand, are connected in people's minds with the effort required to visit and enjoy them. It follows, therefore, that these two groups of media should go hand in hand for the promotion of cultural education.

Radio

Serious consideration has long been given in Japan to the cultural influence of television and radio. Since 1924 all broadcasting in Japan has been in the hands of the Japan Broadcasting Corporation (NHK). This corporation has been operating within the framework of a budget for revenue and expenditure approved by the national Diet. As a public broadcasting enterprise, it lays emphasis on educational and cultural programmes. The programmes are divided into 33 per cent on cultural programmes, 27 per cent on education, 24 per cent on newscasting and 16 per cent on entertainment. The NHK School Hour may be called one of the most advanced programmes in the world. It began in 1935; since then, thanks to a series of improvements made in the programme, in the receiving apparatus in schools, and in integrating programmes into the school's curriculum, the audience rate has risen to 54 per cent at elementary schools and 30 per cent at middle schools.

Further, since the approval of private broadcasting in 1951, there are now 46 private broadcasting companies, with 137 stations in action. By the regulations of the Broadcasting Law, of the Wavelengths Law and by qualification provisions regarding the establishment of stations and the radio broadcast criterion set by the Japan Private Broadcasting League, these are all under government control to ensure the educational and cultural value of the programmes.

As the popularity of television increases and the living conditions of people change, the radio audience can be measured by the number of individuals instead of the number of families as in the past. Although seemingly obscure, the rate of radio utilization appears to be going up. The number of listeners is estimated at 19,990,000.

Television

Television broadcasting was started in February 1953 by NHK, followed by private stations in August of the same year. The television audience was, at that time, represented by 886 receiving sets, which increased to 13,370,000 in 1962, 15,660,000 in 1963, 18,220,000 in 1965, 19,240,000 (79.8 per cent of the country's total households) in 1966, 20,270,000 (84 per cent) in 1967, and 21,220,000 (88 per cent) in 1968. The rapid increase is also reflected by the existence today of forty-six television companies and fifty VHF stations. When granting permission for telecasting by these numerous companies, it was urged that some fundamental measures of radio-wave control should be taken in view of the importance of the effect of television on the national life. In 1957, the Radio Regulation Council of the

Ministry of Postal Services and Telecommunications seriously deliberated on the allotment of frequencies. After hearing the opinions of various classes of people and considering the Education Ministry's suggestion, the ministry clarified its fundamental policy not only for television stations whose purpose is principally educational, but also for other stations which are expected to consolidate their programmes and, for the purpose of healthy promotion of educational television all over the country, to adopt VHF in future.

As a result, the decision has been taken to permit telecasting, subject to the regulations of the Radio Wavelength Law, the Broadcasting Law, and other regulations concerning licences for the opening of stations, on condition that even the general television stations at large shall include 30 per cent or more of educational programmes; semi-educational stations, 20 per cent of educational programmes and 30 per cent or over of cultural programmes; and educational stations, 50 per cent or over of educational programmes.

NHK is allotted two television frequencies—one for general programmes and the other for educational programmes. The former include 34 per cent culture, 31 per cent newsreels, 24 per cent entertainment, and 10 per cent education; and the latter, 80 per cent education, 16.8 per cent culture and 3.4 per cent news.

NHK will abide by the regulations of the Law on the Japan Broadcasting Corporation, while the private broadcasting companies are supposed to be governed by the regulations of the Japan Private Broadcasting League, both thus having their own control regulations to follow in regard to the contents of their programmes. Each company has a Programme Preparation Council composed of learned men who deliberate on the programmes.

NHK, a public organization, collects a radio and television licence fee on which to operate. Private companies, on the other hand, live on sponsored advertisements. It is, therefore, possible that questionable or exaggerated advertisements might appear. In Tokyo, there are two NHK-TV and five private company channels, totalling seven channels. To their educational programmes, if any, the audience will be indifferent and will switch to a programme of entertainment. A critic once warned us that the uncritical and passive recipients of programmes will turn into 100 million Japanese morons.

A new allotment of VHF waves is expected, and the Ministry of Education hopes that wavelengths will be allotted for telecasting, taking up the latest knowledge, techniques, highly cultural information, and information on vocational and living subjects of the community; and secondly for programmes which will help teaching in schools.

The Ministry of Education also hopes that a television station with the above-mentioned qualifications will be established for the exclusive use of universities, public educational organizations such as boards of education, or for educational and cultural broadcasts by the ministry itself.

With the growing activities in the fields of television and radio at the Art Festival every year, to which reference has been made earlier, to say nothing about the potential that television and radio may have in the creation of new arts, it was decided that from 1967 onwards the Education Minister's Art Encouragement Prize should be awarded for successful contestants in the field of television and radio too.

Further, as also indicated earlier, participation in cultural activities through television and radio shows a high rate; 60 per cent of the population appreciate films on television, spending five hours per week on these. However, films occupy, in terms of the length of time spent, 30 per cent of all television programmes. Moreover, although seven television channels are available in Tokyo, fine arts and dancing represent only 0.5 per cent of broadcast time. Despite the low percentage of participation (3.4 and 3.7 per cent respectively for the last two) the role they play may be said to be very important. Television and radio have great potentialities in artistic creation, and must be made the most of in future.

Films

Under the Motion Picture Law of 1939, regulations came into force providing for the compulsory showing of cultural films in cinemas, as enforced by registration of film producers and the approval of cultural films.

When the war ended in 1945, this Motion Picture Law was repealed and since then cultural films have seldom been screened together with feature films. This entailed a critical financial period for the production of cultural films. It was suggested that a law should be passed for aid to cultural films or else one providing for compulsory showing of these films in cinemas, but any laws that are likely to lead to the exercise of control on culture are not admitted in Japan. However, as post-war audio-visual education continues to spread, cultural films have come to be bought by regional film libraries and shown at educational events or meetings. It is also noteworthy that with the development of television, cultural films have come to be telecast, and the production of cultural films is now as active as ever. In 1965, 2,485 cultural films were produced. The same year's statistics show that 483 feature films were produced and that 264 foreign films were screened. The number of cinemas decreased from 7,454 in 1960 to 4,649 in 1965; and audiences also fell from 1,014,360,000 (11 times a person a year on the average) in 1960 to 372,670,000 (4 times a person a year on the average) in 1965. This decline appears to be due mostly to the spread of television but also partly to the deterioration in the quality of the films shown, caused by random production. With the exception of a few independent production companies, almost all the feature films are produced by the five major motion picture companies in Japan. In order to face the crisis, they are going to change their two-pictures-a-time screen programme to a one-large-picture-a-time programme. This will almost halve their production.

The Ministry of Education selects films excellent in cultural and educational worth and recommends their utilization and appreciation. For this purpose, the ministry's 100 selection commissioners examine the films. During the fiscal year 1966, a total of 229 cultural films from among the 318 films submitted and 38 feature films from among the 52 submitted were selected and recommended. Since 1966 a Grand Prix for Youth Films has been awarded for the promotion of such excellent films by giving a first prize of 10 million yen and a second prize of 5 million yen for feature films, and 1 million yen each for the best cultural films. Furthermore, in order to ensure that the films of the ministry's selection are shown extensively to youth, it has been decided that the films to be shown in cinemas will be purchased by the ministry for distribution. Thus, the authorities have come of late to lay emphasis on encouraging the production of excellent films for popular appreciation.

Meanwhile, in view of the great cultural and educational effects of films, film circles in Japan have organized a Motion Picture Code of Ethics Committee to control the contents of films and thereby to ensure the moral tone of motion pictures. In addition, in thirty-one of the nation's forty-six prefectures, an Ordinance for Protection and Upbringing of Young People has been established as a move to prevent young people from seeing motion pictures of questionable quality.

Training of personnel

The training of the personnel in charge of cultural administration leaves much to be desired. This is probably due to the fact that in both central and local government, cultural administration has just taken its first step towards the consolidation of its operative machinery. However, in 1950 the National Commission for the Protection of Cultural Properties was established as a reinforced structure to protect ancient cultural properties. Local prefectures followed suit by appointing persons responsible for protecting cultural properties. In some prefectures the persons in charge are specialists with the status of 'Chief secretary for cultural properties'. In this way, the administration for the protection of ancient cultural properties is well organized throughout the country, and opportunities exist, both in the capital and in provincial districts, for exchanges of information and for training.

As regards the administrative structure for the promotion of modern culture, the Cultural Affairs Bureau was established in 1966 within the Ministry of Education, followed by the establishment in 1968 of the Agency for Cultural Affairs. This objective now ranks high among the preoccupations of local authorities also.

Coupled with this movement, the Agency for Cultural Affairs has decided to hold short training courses and inter-liaison conferences for the persons in charge and for the improvement of their work. Moreover, the shortage of technical personnel, as well as their deficient technical knowledge has become an urgent problem as a result of the rapid increase in the number of cultural festival halls and fine-arts museums, which form a centre for the promotion of local arts and culture. Short training courses for technical personnel (exhibition, lighting, acoustics, stage equipment, etc.) have hitherto been held by the All-Japan Fine Art Museums Council and the All-Japan Council for Public Cultural Facilities. The central government, too, proposes to formulate a sound plan for this training.

Under the Social Education Law, the boards of education of all metropolitan wards, districts and prefectures throughout the country are supposed to have chief secretaries for social education. And, in view of the important role these chief secretaries play in the promotion of culture, training courses are being held for them. In some prefectures, the chief secretaries appointed for cultural properties are chosen from among the chief secretaries for social education or from among other officials. It might be well to have chief secretaries exclusively in charge of cultural promotion. Again, steps should be taken to ensure that these specialized officials are trained in courses to be opened in each region so that, coupled with the movement developed in the metropolis, exchanges of information and other helpful and instructive measures will be adopted.

The Agency for Cultural Affairs is considering a scheme for calling a regular meeting of the Council for the Study of Art and Culture Promotion in Local Districts, beginning next fiscal year, in order to improve liaison between the metropolis and the provinces as well as between the provinces themselves, and to improve the quality of personnel in charge of local cultural administration. Under this scheme, the whole country will be divided into eight zones, in each of which some fifteen persons will be convened, including persons in charge of administration, persons in charge of cultural facilities, leaders of related organizations, etc., from each prefecture in the zone. This council will hold meetings on nine themes—cultural facilities; youth culture; organization for arts; fine arts; literature; music; plays; dancing; and popular culture—for the exchange of information and for discussion of research. Advisers will be present from the central government, and advisers who have attended the council meetings in the local zones will analyse and process the information obtained in various fields and also define the problems, thus helping to prepare data about the prevailing situation in culture and arts in Japan.

The Museum Law provides that fine-art museums and other museums shall employ art and science officials. In order to ensure that these are properly qualified, a qualifying examination for art and science officials is held yearly by the Ministry of Education.

Art education is compulsory in Japan for the elementary and middle schools, and music, drawing and handicrafts (art) are taught. In general high schools, there are art courses (the pupil selecting at least two courses from among music, fine arts, arts and crafts, and calligraphy). Drama is not included, but is pursued as a club activity; it is not a subject of formal lessons. There are nine high schools with a fine-art course and thirty-two high schools with a music course. Among national institutes, there are the Tokyo University of Arts (music and fine arts), the Kyoto University of Industrial Arts and Textiles (industrial arts), and the Kyushu University of Arts and Technology. Prefectural centres are the Kanazawa University of Arts and Craft, the Aichi Prefectural University of Arts (music and fine arts) and the Kyoto Municipal University of Arts. There are eleven private universities, notably the Musashino University of Music and the Toho University of Music. There are also twenty-three privately run junior colleges, of which only two have a drama faculty.

Art universities have sharply increased in number in recent years, but few of them are national ones. More national universities will have to be established in the provinces. It is also being urged that, to obtain the best results from talent education and special training education, the institutes concerned should offer a continuous education starting in childhood.

The National Theatre having been opened so recently, its function as an institute for artistic education is still in its infancy, but efforts are being made to increase its capacities for this purpose.

In Japan, the development of drama, ballet and opera has hitherto been dependent on the training of successors by the local specialist groups, and the job of training theatrical actors and actresses has hitherto been in the hands of the training institutes attached to powerful theatrical groups. In the meantime, the Toho University of Music has recently created a drama faculty to initiate full-fledged university dramatic education. Most of the others, however, are still places where theatrical groups train their successors. As late as 1965, one of the most influential ballet groups set up a school as a forerunner of the ballet circle which had had virtually no school training. However, with this one exception, all other ballet groups continue the training of successors in their own style. One of the obstacles to the progress of ballet is the absence of a pivotal force and of a centre for ballet training. Opera singers and orchestra members are all graduates from universities of music.

Groups in various fields of arts have been working on plans for the encouragement of arts, and their projects are being carried out. For the training of beginners, for instance, the Japan

Performers' League offers, with the assistance of the government, opportunities for the training of local musicians by holding musicians' seminars in various districts. The All-Japan Artistic Dancing Association and the All-Japan Ballet Association receive a national grant-in-aid for holding demonstrations of creative works of young artistes. The Japan Association for Juvenile Literature, also subsidized, gives a training course for aspirants to authorship. The Japan Broadcasting Writers' Association holds training courses for the writing of broadcast scripts. Furthermore, the Japanese Music Contest, promoted jointly by NHK and Mainichi Press Company, which celebrated its thirty-seventh anniversary two years ago, provides an opening for would-be musicians. The dance contest held by the Tokyo Newspaper Company is another opening to careers for young men and women.

A peculiar phenomenon is the music department of the Department of Imperial Households, where court music is performed and musicians are trained.

The training institutes of universities and local organizations outlined above are intended to train artists. Serious consideration should be given to the question of co-ordinating the training of administrative personnel responsible for the promotion of arts and culture with that provided by these universities and local organizations. Moreover, the backlog in the training of such personnel in Japan makes it desirable to seek guidance from advanced countries. It is hoped that such training may become available on an international basis, possibly by arranging study courses abroad.