

STATUS AND EVALUATION OF CULTURAL ACTIVITIES FROM A NATIONWIDE PERSPECTIVE - FOCUSING ON THE RELATIONSHIP WITH THE CULTURAL BUDGET AT A PREFECTURAL LEVEL

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Abstract

In recent years, municipal governments in Japan have earmarked a combined total of around 400 billion yen in cultural and artistic budget to subsidize activities by artistic organizations and artists. However, these activities have not been evaluated from a qualitative viewpoint. Instead, they have been evaluated mostly using easy-to-measure and visible indexes, such as the number of people who participated in the activities subject to evaluation. Under these circumstances, municipalities tend to allot the budget mostly for cultural and artistic projects that have continued to the present day. As a result, the effectiveness of use of past subsidies has rarely been checked. It was under this situation that an expert team was launched to evaluate publicly subsidized cultural and artistic activities in prefectures. Specifically, the expert team evaluated the qualitative aspects of these activities numerically. The production function regarding the subsidized projects was given as about 65%, a figure calculated by comparing the amount of production, defined as the aggregate of each prefecture's activity level shown in numerical value, with the inputs of production factors made between fiscal 2007 and fiscal 2015—the combined subsidies granted and the number of artists deployed for the projects during the same period. Remaining production factors are explainable using each prefecture's population. The level of cultural and artistic activity measured by each prefecture represents the aggregate of money invested by the prefecture in artistic activities, the number of artists residing in the prefecture, and the number of people living in the prefecture. It has been said that cultural and artistic activities are defined by funding, the artists, and the people who appreciate arts, a claim that has been proven numerically. Consequently, prefecture-by-prefecture evaluation of the effects of the investment has been made possible. Among the 47 prefectures in Japan,

Tokyo is the only prefecture whose investment effects produced were larger than the amount of investment, a result that was brought about as economies of scale worked against the background of the funding, the number of artists and the population in Tokyo being extraordinarily larger than in other prefectures.

Keywords: cultural activities, artistic activities, budget allocation, production function, economies-of-scale effects, Japan

INTRODUCTION

Since around 1980, rural depopulation issues and regional gaps have begun to occur. In association with this, it has become a major political issue in Japan to rebuild local communities. In November 2014, the Act on Overcoming Population Decline and Vitalizing the Local Economy in Japan was enacted to provide government support for Strategies for Overcoming Population Decline and Vitalizing the Local Economy in Japan, which are devised by local governments to suppress the excessive concentration of population and industry in the Tokyo Metropolitan area and the decline of the rural population. At the same time, regional revitalization projects were launched. In the national land plan “Grand Design of National Spatial Development toward 2050,” the inheritance and development of local histories and cultures through the promotion of regional revitalization is adopted as a major policy objective. In addition, in the Proposal for the Promotion of Cultural Program Projects in Local Areas toward the 2020 Olympic and Paralympic Games (Kyoto Declaration), it is required to illuminate local lives and cultures backed up by tradition and creativity, feeling an attachment to local areas. Amid globalization in various areas, cultural activities in local areas are considered to enhance the creative energy of local areas and provide a spark for regional revitalization toward regional revitalization and restructuring (Aoki, 2011).

I have conducted a survey of folklore cultural properties rooted in local areas almost every year since 2010, and have presented the status of their conservation and loss (Edagawa, 2001). By so doing, I have shown that folklore cultural properties are closely connected to local identities, and have discussed spontaneous development processes in which local areas develop themselves mainly through the efforts of residents based on local resources, including traditional industries and cultures unique to each area.

In FY 2006 and FY 2015, I gave a presentation on the status of regional cultural activities based on local spiritual cultures at this academic conference. In the course of these researches, I have learned that professional and amateur cultural and artistic groups provide

many cultural and artistic opportunities to local residents, and that their activities contribute to the mental activation of residents in local communities (Edagawa, 2009). On the other hand, however, there are not a few cultural programs that are conducted simply to obtain subsidies from the national government and that are just conducted at regular intervals, circling several locations. Indeed, some cultural programs have become stereotyped.

In this study, I evaluate whether or not cultural and artistic activities have a favorable effect on the revitalization of local communities based on evaluation by different expert groups. I then analyze their relationships with the local governments that organize them (especially in terms of the policy enthusiasm of local governments toward art and culture) to consider the appropriateness of currently popular policies focusing on art and culture as a means of regional revitalization.

BACKGROUND

Development of decentralization-focused regional promotion policies

From the end of the Showa Era (around 1985) to the Heisei Era (1989–), the phenomenon of decline in the rural population and rural depopulation and of the social disruption caused thereby began to appear (Nippon Institute for Research Advancement, 1987). Although various measures were taken against this phenomenon, the rural population decline was not curbed. Consequently, the emphasis was shifted from policies aimed at increasing the fixed population in local areas to policies aimed at increasing the nonresident population through the promotion of tourism and other means, thereby revitalizing local cities. These policies have been carried out in a framework in which local governments formulate regional revitalization plans and the national government gives preferential tax and financial treatment for the plans if they meet national standards. This framework varies significantly from the conventional framework in which the national government formulates regional revitalization plans and apportions funds predominantly according to the plans. This shift in the framework of policy has occurred because the policy concept that dependence on the autonomy and creativity of local areas eventually brings great benefits to local areas and residents has become popular, although the concept was typically found in regional policies developed in the “era of regionalism” and the “era of decentralization.”

From the perspective of personal interaction, in particular, attention was first drawn to industries and activities other than the manufacturing industry, including the tourism industry, medical services, and cultural activities, which had not attracted much attention in conventional nationwide comprehensive development plans, as contributors to regional revitalization (Umesao, 1979). The origin of this movement can be seen in the improvement process in the

Third Nationwide Comprehensive Development Plan (1977–1987), in which 44 areas across the country were designated as model settlement areas under the settlement program of shifting priority from industrial development to people’s lives.

Toward the improvement of soft infrastructure rather than hard infrastructure

It is said that local governments began to enthusiastically engage in cultural administration, driven by the movement of culture-oriented administration and administration-oriented culture, which became popular mainly in large cities in so-called “advanced prefectures in cultural administration,” including Hyogo, Saitama, and Kanagawa Prefectures, in the mid-1970s (Agency for Cultural Affairs, 1999) (Ikegami, et al. 1998) and (Matsushita, 2003). One of the characteristics of this movement was that the cultural property protection administration implemented by the Ministry of Education, Science and Culture (currently the Ministry of Education, Culture, Sports, Science and Technology) was not included in its target.

Moreover, from around the 1980s, local governments began to shift the focus of regional development policies to business fields such as the promotion of health, welfare, education, culture, and sport and the improvement of the image of local areas, rather than industrial promotion. Regarding major prefectural development projects, for instance, 97 out of 119 areas currently plan to conduct cultural programs and programs aimed at attracting tourists through cultural properties, aiming to conduct programs that are unique in Japan (one-of-a-kind programs). Under the concept of “Toward the Revitalization of Japan from Local Areas,” the national government is also involved in efforts, as a commissioned survey business, to conduct programs that will serve as models of other settlement and independence area plans in three fields: art and culture, community health care, and industrial promotion (“Current Status of the Settlement and Independence Area Plan (as of July 14, 2017)”; White Paper on Local Public Finance (2017)).

Meanwhile, a decrease in the tax revenue of local governments caused by the collapse of the “bubble” economy have had a significant impact on their administrative activities. The budgets of local governments had been used to finance cultural activities and construct cultural facilities before in response to an increase in tax revenue and requests from local residents. However, local governments have lost their political motivation for cultural activities for the past five years and have reduced expenses for cultural activities, considering them as non-essential administrative issues.

List of local governments likely to disappear and local revitalization policies (concerning local culture promotion policies)

Under the circumstances described above, the subcommittee of the Japan Policy Council announced the List of Local Governments Likely to Disappear in May 2014. In association with this, it became a political issue to take measures against the decline in the rural population and depopulation, which had already been discussed as a policy issue. In September of the same year that the Second Abe Reshuffled Cabinet was inaugurated, the post of the Minister of State for the Promotion of Overcoming Population Decline and Vitalizing the Local Economy in Japan and the Headquarters for Overcoming Population Decline and Vitalizing the Local Economy in Japan as the minister's secretariat were established in the Cabinet Office. In addition, with the aim of preventing the excessive concentration of population and industry in the Tokyo Metropolitan area, promoting employment stabilization in local areas and regional development, and transforming the agriculture, forestry and fisheries industry to a sextiary industry, the Act for Partial Revision of the Local Revitalization Act and the Act on Overcoming Population Decline and Vitalizing the Local Economy in Japan, both of which stipulate that the national government should provide support for regional revitalization projects independently proposed by local governments, were promulgated and enforced in November 2014. These acts set forth specific measures to promote cultural activities as follows: developing tourism as measures to strengthen the competitiveness of local industries, revitalizing local areas through the history, townscape, culture, and art of the areas, and enhancing local pride as measures to revitalize local areas by developing organizations and people that support regional revitalization.

Table 1 shows the comparison of culture-related measures among government support measures in FY 2015 with those in FY 2017.

Not all of the budgets listed in this table are used for culture-related projects. These budgets are simply listed by the Headquarters for Overcoming Population Decline and Vitalizing the Local Economy in Japan of the Cabinet Office as budgets for culture-related projects, by refiguring the conventional budget of each Ministry. Out of these culture-related projects, the Comprehensive Project to Promote the Use of Cultural Properties and various other projects of the Ministry of Education, Culture, Sports, Science and Technology (Agency for Cultural Affairs) have been implemented for 65 years since the Cultural Properties Protection Act was promulgated and enforced in 1950. Projects of other ministries were also launched independently of projects related to the Act on Overcoming Population Decline and Vitalizing the Local Economy in Japan. The fact that these projects are recategorized into projects related to the Act on Overcoming Population Decline and Vitalizing the Local Economy in Japan presents a challenge in terms of the stability of public administration and incrementalism. However, a 20%

increase rate in the budget for culture-related projects for the two years since the launch of regional revitalization-related projects considerably exceeds the increase rate in the government budget (1.6%) and the decrease rate in the overall budget for projects related to the Act on Overcoming Population Decline and Vitalizing the Local Economy in Japan (9.5%). This means that the national government has expectations of culture-oriented measures as regional revitalization measures.

Competent Ministry	Project	2015	2017	Increase/ Decrease (%)
Ministry of Education, Culture, Sport, Science and Technology	Comprehensive Project to Promote the Use of Cultural Properties	83.7	104.2	24.5
	Culture and Art City Development Project	0.1	0.2	100.0
	Regional Revitalization through Art and Culture	26.2	29.6	13.0
	Project for the Vitalization of Theaters and Halls	30.0	29.3	-2.3
Ministry of Agriculture, Forestry and Fisheries	Japanese Cuisine and Food Culture Dissemination Project	11.1	6.7	-39.6
	Financial Support for Revitalization Projects for Farm, Mountain and Fishing Villages	6.0	0.0	-100.0
Ministry of Economy, Trade and Industry	Grants-in-Aid for Support for the Traditional Craft Products Industry	3.6	3.6	0.0
	Grants-in-Aid for Promotion of the Traditional Craft Products Industry	7.0	7.0	0.0
	Wide-area Tourist Route Development Promotion Project	0.0	16.1	-
	Tourism Human Resources Development Support Project	0.0	3.7	-
Ministry of Land, Infrastructure, Transport and Tourism	Project for Attractive Tourist Destination Development Using Local Resources	2.9	2.7	-6.9
	Project for Support for International Tourism Development Using Historic Scenic Beauty	1.2	0.7	-41.7
	Project for Support for Tourist Destination Brand Development	2.6	2.1	-19.2
	Promotion of Landscape and Historic Scenic Beauty Creation toward Regional Revitalization	1.5	0.6	-60.0
	Grants-in-Aid for the Promotion of Regional Revitalization Using Japan's National Parks and World Heritage Sites	0.0	4.0	-
	Promotion of Home Town Development Focusing on Small Hubs	0.0	1.5	-
Total	-	175.9	212.0	20.5

(Source) "Projects related to the Act on Overcoming Population Decline and Vitalizing Local Economy in Japan," Cabinet Secretariat

Although the Policy for Overcoming Population Decline and Vitalizing the Local Economy in Japan aims to connect local communities with their cultures, as was the case with the Garden

City Plan, in which policy recommendations were made with the concerted efforts of the national government from the 1970s to the 1980s, great financial support for this policy cannot be expected as compared to the Garden City Plan.

Accordingly, I have shown the following recognition based on researches and surveys (Edagawa, 2001, 2005, 2009) that I have conducted thus far: (1) To promote local cultures, it is essential that the desire of local residents to take the initiative in regional revitalization should be reflected in connection with their local communities; (2) Cultural activities in local communities should contribute to maintaining and revitalizing the communities; and (3) Since public subsidies for cultural activities are mainly used to improve soft infrastructure, they are much smaller than those used to improve hard infrastructure. This survey and analysis is conducted based on this recognition. I basically agree with the program aimed at using cultural and artistic activities currently implemented by the national government to promote regional revitalization. However, I have the perception that it is problematic that even low-quality activities are conducted with support from the national government and local governments on the pretext of regional revitalization. Based on this perception, I surveyed and analyzed what conditions were necessary to ensure high-quality activities beneficial to local communities and how to maintain high-quality activities in the future.

RESEARCH METHODOLOGY

Target cultural activities

For the current descriptive study, a survey was conducted targeting only culture experience activities aimed at regional revitalization (activities in which local residents are exposed to various cultures, including distinctive artistic and traditional cultures and cultural properties unique to their local communities, in the daily living area). These activities include amateur activities that are performed and enjoyed by local residents themselves and professional activities in which musical and artistic performance given by experts are enjoyed by local residents. The target cultural activities were limited to those conducted in FY 2015, and did not include genuine religious events, including religious festivals, memorial services, and sacred services.

Target activities were surveyed in terms of the providers of subsidies and organizers of activities. Regarding the providers of subsidies, materials of the Agency for Cultural Affairs (including the Japan Art Council; the same applies hereinafter), the Japan Foundation for Regional Art Activities, and prefectural and municipal governments, as well as tourism promotion-related organizations as references, were collected in August 2016. Then in September 2016, a request for the creation of a list of up to 20 cultural experience activities

considered to contribute to regional revitalization were made to prefectural governments and governments of ordinance-designated cities. Based on the preliminary survey described above, high-quality subsidized activities and non-subsidized activities considered to contribute to regional revitalization at a regional level were picked up. As a matter of course, there may be cases where activities picked up from materials of the providers of subsidies overlapped with those listed by local governments because they had received subsidies for the activities from the national government or other providers of subsidies. Thus, cultural experience activities contributing to regional revitalization, including those overlapping with each other, were picked up as much as possible in order to collect all the necessary activities.

Survey method and content of the questionnaire

A written individual questionnaire survey was conducted targeting the cultural experience activities listed in the preliminary survey. The content of the questionnaire was as follows: 1) Name of the activity, 2) Organizer of the activity, 3) Type of organizer (public or private institution, or voluntary organization), 4) Activity venue, 5) Purpose of the activity, 6) Ripple effect on the local community, 7) Period of the activity, 8) Details of the activity, and 9) Cost of the activity.

The questionnaire survey was conducted by the general delivery mail method in October 2016. In the case of answer sheets that were not fully completed, phone interviews and direct visits were conducted as far as possible to secure the completeness of answers and ensure uniform levels of answers by avoiding mistakes in answers caused by differences in the knowledge levels of the respondents. Consequently, any blanks on the answer sheets were filled out. Since the number of surveyed activities was small, efforts were made to minimize differences between individual answer sheets caused by differences in knowledge levels. The answer sheets were collected with cooperation from the prefectural and municipal governments. This individual questionnaire survey was conducted targeting all of 851 activities finally listed as surveyed activities, and answer sheets for 272 activities were collected. The average collection rate was 32.0%, which was higher than that of other surveys of the same type.

ANALYSIS AND RESULTS

Classification of the performers of the activities by genre and type

Table 2 shows the classification of the cultural and artistic activities, whose details were clarified based on the survey results by field (genre) and type. Musical activities conducted by professional performers account for 34.2%, which is the highest percentage among all the activities, and account for approximately one-third of all the activities. Musical activities

conducted by amateur performers rank second, amounting to 21.0%. There were no dance activities conducted by professional performers. Regardless of the type of performers—professionals or amateurs—musical activities account for the largest percentage of all activities, followed by theater activities. These two genres of activities amount to approximately 80% of all activities. Contrary to expectations, the number of fine art activities is small.

Table 2: Classification of cultural and artistic activities by genre and type

Genre	Type		Total
	Amateur	Professional	
Music	57	93	150
Theater	33	29	62
Classical Japanese popular performing art	12	19	31
Fine art	6	1	7
Dance	8	0	8
Other	11	3	14
Total	127	145	272

Activity venues

Table 3 shows the status of activities by venue. As activity venues, cultural halls (including art museums) overwhelmingly dominate other venues. In particular, almost all of the activities mainly conducted by professional performers are held in cultural halls. Regarding activities conducted by amateur performers, all genres of activities are also held in cultural halls. These show that cultural halls are positioned as the hub of local cultural and artistic activities (Yamazaki, 1993)(Yokohama Municipal Government, 2010).

Contrary to my assumption that classical Japanese popular performing arts would be held in shrines and temples, they tended to be held in cultural halls. Meanwhile, dance activities were held in shrines and temples. This proves that not only festival-related activities, but also unexpected cultural activities, including dance activities, are held in shrines and temples. As stated before, since genuine religious events (such as the Gion Festival) are excluded from the targets of the survey, festivals held by shrines and temples are not included in these survey results. From this table, it is found that fine art activities are held in parks and streets. This is because more installation art exhibits are held outdoors these days (Kajitani, 2016).

Table 3: Status of cultural and artistic activities by venue, genre, and performer

Venue	Genre	Type of a performer		Total
		Amateur	Professional	
Cultural hall (incl. art museums)	Music	54	92	146
	Theater	32	29	61
	Classical Japanese popular performing art	7	0	7
	Fine art	3	19	22
	Dance	0	1	1
	Other	5	3	8
	Total	101	144	245
School	Other	4		4
Public convention	Theater	1		1
Shrine / Temple	Dance	1		1
Park / Street	Fine art	3		3
	Classical Japanese popular performing art	1		1
	Music	1		1
	Other	2		2
	Total	7		7
Other	Music	2	1	3

Relationship between activity scale (costs) and subsidy amount

To measure the scale of activities, it is most appropriate to check the cost of activities. From Table 4, it is found that the average activity cost is over 4.65 million yen and that the coefficient of variation calculated by dividing this average activity cost by the standard deviation is nearly 1.0 across all the activities. Meanwhile, in activities in the genres of music, ballet and fine art, the coefficients of variation of activities conducted by amateur performers are smaller than those by professional performers in the same genre, and the deviation of activity costs is small. On the other hand, the fact that the coefficients of variation of activities conducted by professional performers are larger than those by amateur performers shows that there is a big difference in the scale of activities conducted by professional and amateur performers. It is supposed that there is great diversity among activities conducted by professional performers.

Seen by type of a performer, the average cost of activities conducted by amateur performers is 3.62 million yen, and that by professional performers is 5.56 million yen. This represents a gap of as much as approximately 2.0 million yen. Since amateur performers engage in their activities as a hobby, they tend to be satisfied as long as the income and

expenditure balance out. Meanwhile, since activities conducted by professional performers are required to make a certain level of profit, it is inevitable that the scale of these activities is larger. Regarding the content of the cost of activities conducted by amateur and professional performers, little or no performance fees and training and traveling expenses are paid to amateur performers, and these expenses are borne by the performers. Meanwhile, professional performers are paid performance fees as well as rewards for the time they spend traveling and practicing. Accordingly, in terms of not only the cost of the activities themselves, but also performance fees and other expenses incurred by the activities, there is a great difference between activities conducted by amateur and professional performers (Management and Coordination Agency, 1995). Meanwhile, since there is no big difference in the activity venues used by amateur and professional performers, there is usually no difference in the cost of activity venues. (In some cases, the cost of using a cultural hall as a venue is discounted for local amateur performers.) Seen by genre of activity, musical activities require no stage setting, while professional performances in the genres of theater and dance sometimes require high-quality equipment, for which additional costs are usually needed.

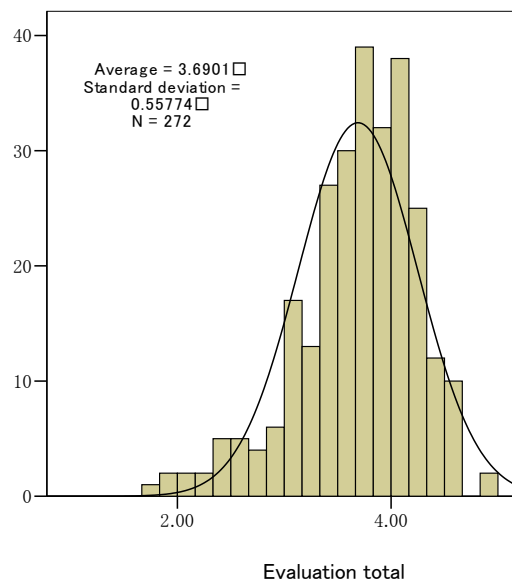
Genre	Type	Average	Frequency	Standard deviation	Coefficient of variation
Music	Amateur	3599.9	57	2620.4	0.728
	Professional	5907.1	93	5699.9	0.965
	Total	5030.3	150	4889.1	0.972
Theater	Amateur	3613.0	33	3366.7	0.932
	Professional	5708.1	29	4383.9	0.768
	Total	4593.0	62	3984.7	0.868
Ballet	Amateur	6365.3	8	4476.0	0.703
Classical Japanese popular performing art	Amateur	3272.0	12	2159.1	0.660
	Professional	4481.5	19	5138.4	1.147
	Total	4013.3	31	4232.0	1.054
Fine art	Amateur	3503.3	6	2485.2	0.709
	Professional	965.0	1	.	-
	Total	3140.7	7	2463.2	0.784
Other	Amateur	2180.5	11	1600.2	0.734
	Professional	1738.0	3	471.2	0.271
	Total	2085.7	14	1428.1	0.685
Total	Amateur	3619.0	127	2927.5	0.809
	Professional	5560.1	145	5337.0	0.960
G. total		4653.8	272	4479.0	0.962

Evaluation of cultural and artistic activities

Evaluation of the actual state of cultural and artistic activities collected through the survey was conducted by experts. These experts specialize in the performing arts, fine arts, and regional policy studies. They and I evaluated the activities from two perspectives: the artistic elements of the activity, and the operation of the activity and its relationship with the local community. In addition, more detailed evaluation standards were set up. The standards for the former perspective were the purpose, target and artistic level of the activity and its future progress potential. The standards for the latter perspective were the budget and income of the activity, its collaboration with the local community and government, the activity venue, the public relations for the activity, and the performers (members) of the activity. Each expert individually evaluated the activities on a five-point absolute scale based on the standards of their area of expertise. Their evaluation scores were averaged by activity to eliminate differences in the evaluation levels of individual experts as far as possible.

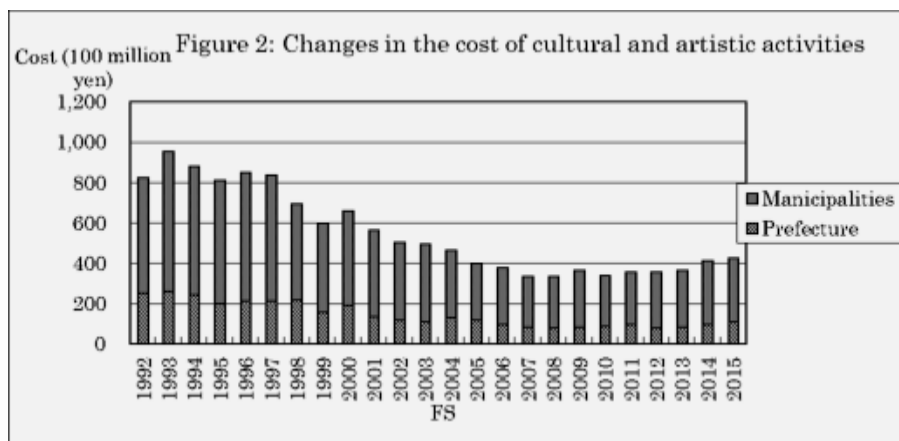
As shown in Figure 1, the evaluation scores given by the experts overall are almost normally distributed, resembling the distribution of general test evaluation scores. The evaluation made by seven experts is not very biased and is fair when averaged, which demonstrates that the evaluation is more or less appropriate. Based on the appropriateness of the evaluation, a comparison was made of the correlation between cultural and artistic activities in individual prefectures and their budget for the activities. This is because the policy enthusiasm of individual local governments toward art and culture is reflected into their budget (Miyakawa, 2002; Jinno, 2007).

Figure 1: Distribution of comprehensive evaluation



Indices of the status of cultural and artistic activities in local areas

The budget growth rate in the national government and local governments has been lower these years. In reflection of this, the budget for art and culture in local areas has shown little increase. Culture- and art-related costs paid and settled by local governments are discussed below based on the results of surveys conducted annually by the Agency for Cultural Affairs, to investigate the cost of cultural and artistic activities borne by local governments across Japan.



From Figure 2, it is found that the cost of cultural and artistic activities has remained virtually unchanged since FY 2007. Since the price deflator has also not shown a significant change during this period, the cost of cultural and artistic activities is not deflated by the price deflator in this study. Instead, the settled amount for the activities from FY 2007 to FY 2015, for which the latest data is available, is used after averaging. It may be considered that the integrated budget for art and culture for these nine years is used. Cultural and artistic activities in local areas do not become active immediately even though their costs increase temporarily. To make cultural and artistic activities active, human and cultural capital accumulation is necessary. Such accumulation is important, in particular, in traditional performing arts. Accordingly, cultural- and art-related costs incurred for at least the approximately 10 years from FY 2007 to FY 2015 are considered as investment in art and culture. Moreover, as shown in Table 3, since cultural and artistic activities are often held in cultural halls (including art museums), it may be imagined that the number of cultural halls have an impact on the level of activities. However, the usage rate of cultural halls varies greatly by prefecture. It also does not mean that the larger the size of a cultural hall, the more accessible it is (Yoshimoto, 2005). Since the frequency of use of cultural halls varies depending on the quality level of the cultural halls (e.g., acoustics, stage equipment, etc.), the physical capacity of the cultural halls (size, number of fixed seats, etc.) is not

necessarily a determining factor in the level of art and culture. Accordingly, the physical indices of cultural halls are not examined in this study.

Regarding the level of cultural and artistic activities conducted by professional performers as producers, the quality of the activities is thought to be proportional to the number of artists if artists in the relevant area are competitive. Seen from the perspective of audiences as receivers of output (consumers) and amateur performers as producers, the greater the number of residents involved in activities and the amount of their income, the more active the activities become. This was mentioned by Tadao Umesao and Masakazu Yamazaki in the 1970s, and is described in “Japan’s Culture and Cultural Administration” (1988), a Culture White Paper first published by the Agency for Cultural Affairs (Umesao, 1979) (Yamazaki, 1993).

Accordingly, it is considered that the level of cultural and artistic activities is determined by the number of artists as providers of the activities, the degree of support for art and culture provided by local governments, the number of residents involved in the activities as receivers, and their per capita income. The total score for the level of cultural and artistic activities as an objective variable is calculated by summing up the evaluation scores given by individual experts, as described before, by prefecture. That is: Total score for the level of cultural and artistic activities by prefecture (output) =

(Factors of audience (consumers)) × (Factors of culture and art activity performers (producers)).

Discussed from the perspective of producers, the total score for the level of cultural and artistic activities by prefecture is calculated as a result of having products (cultural and artistic activities) produced using production elements, such as the number of artists as human resources and culture- and art-related costs as capital indices, consumed by a certain ratio of prefectural residents as audience (Edagawa, 2016). Although not all artists and all culture- and art-related costs paid by local governments in individual prefectures are involved in the target activities in this survey, a certain ratio of artists and costs are generally supposed to be involved in such activities in individual prefectures. Since they are classified as constant terms in the Cobb-Douglas production function, the form of the production function does not change.

Table 5 shows the correlation coefficient of each variable based on the recognition described above.

What is interesting is that the time spent on cultural and artistic activities is almost uncorrelated with the total score for the level of the activities. Other indices are positively correlated with the total score for the level of cultural and artistic activities (Y). Since there is no strong correlation between the size of cultural halls and the level of cultural and artistic activities,

it can be said, as stated before, that the physical capacity of cultural halls has an insignificant effect on the use of cultural halls.

Table 5: Correlation coefficient with each index related to the level of cultural and artistic activities

		LnY	LnK	LnL	LnT	LnS	LnI
Ln (Total score for the level of cultural and artistic activities by prefecture: Y)	Correlation	1.00	<u>0.65</u>	<u>0.61</u>	-0.07	<u>0.37</u>	<u>0.42</u>
	Significance probability		8.551E-07	5.37E-06	0.6521124	0.0113599	0.0035015
	N	47	47	47	47	47	47
Ln (Cost of cultural and artistic activities by prefecture: K)	Correlation	<u>0.65</u>	1.00	<u>0.87</u>	-0.19	<u>0.55</u>	<u>0.57</u>
	Significance probability	8.551E-07		2.491E-15	0.1941075	5.266E-05	3.233E-05
	N	47	47	47	47	47	47
Ln (Number of artists by prefecture: L)	Correlation	<u>0.61</u>	<u>0.87</u>	1.00	-0.08	<u>0.54</u>	<u>0.61</u>
	Significance probability	5.37E-06	2.491E-15		0.59098	8.107E-05	4.652E-06
	N	47	47	47	47	47	47
Ln (Time spent on cultural and artistic activities by prefectural resident: T)	Correlation	-0.07	-0.19	-0.08	1.00	-0.02	-0.22
	Significance probability	0.6521124	0.1941075	0.59098		0.897612	0.1417619
	N	47	47	47	47	47	47
Ln (Size of cultural hall by prefecture: S)	Correlation	<u>0.37</u>	<u>0.55</u>	<u>0.54</u>	-0.02	1.00	<u>0.45</u>
	Significance probability	0.0113599	5.266E-05	8.107E-05	0.897612		0.001463
	N	47	47	47	47	47	47
Ln (Income per prefectural resident: I)	Correlation	<u>0.42</u>	<u>0.57</u>	<u>0.61</u>	-0.22	<u>0.45</u>	1.00
	Significance probability	0.0035015	3.233E-05	4.652E-06	0.1417619	0.001463	
	N	47	47	47	47	47	47

(Note) Double underline: Correlation is significant at the 1 percent level (2-tailed); Underline: Correlation is significant at the 5 percent level (2-tailed).

(Sources) Cost of cultural and artistic activities by prefecture: "Survey of the Status of Cultural Administration in Local Areas," Agency for Cultural Affairs, each fiscal year version; Number of artists by prefecture: "National Consensus"

If the total score for the level of cultural and artistic activities by prefecture is considered as the produced value, the production function is calculated as shown below (1). There is no correlation or multicollinearity between individual variables and residual errors.

$$\begin{aligned}
 & \text{Ln}(\text{Total score for the level of cultural and artistic activities by prefecture}) \\
 & = 0.439 \text{Ln}[(\text{Cost of cultural and artistic activities})/(\text{No. of artists})] \\
 & \quad + 0.949 \text{Ln}[(\text{No. of artists})/(\text{prefecture residents})] + 0.5105 \text{Ln}(\text{No. of prefecture residents}) \\
 & \quad - 1.635 \quad \text{Adjusted } R^2 = 0.650 \quad \dots \quad (1)
 \end{aligned}$$

Comparison between the actual evaluation level of cultural and artistic activities and investment effects based on calculation

As is shown in the preceding section, the factors of producers, such as culture- and art-related costs (capital equipment) per artist and the density of artists (the number of artists per prefectural resident), and audience-related factors (the number of prefectural residents serving as audience buffers) determine approximately two-thirds of the output or the total score for the level of cultural and artistic activities by prefecture. Other variables (income per prefectural resident, size of cultural halls, time per capita spent on cultural and artistic activities) were uncorrelated or not strongly correlated with it. Accordingly, the level of cultural and artistic activities by prefecture was calculated using culture- and art-related costs and the number of artists and prefectural residents, which are closely connected therewith, and was then compared with the actual level of the activities. Subsequently, a comparison was made between prefectures where the actual level of cultural and artistic activities exceeded the calculated numeric value and those where it did not. However, since approximately one-third of the total score for the level of cultural and artistic activities cannot be explained in terms of culture- and art-related costs and the number of artists and prefectural residents, attention also should be paid to this. Applied to the production function of the level of cultural and artistic activities by prefecture, investment (the budget for art and culture by prefecture), labor (the number of artists), and prefectural residents who enjoy the activities are considered as explanatory variables.

Supposing that factors that caused the deviation between the level of cultural and artistic activities based on calculation and the total score for the level of cultural and artistic activities (hereinafter, "level" in this section) are not attributed to culture- and art-related costs and the number of artists and prefectural residents, a discussion is held on what other characteristics determine the level by prefecture by comparing the degree of deviation by prefecture.

Table 6 lists the classification of prefectures made by cluster analysis based on the degree of deviation between the level based on calculation and the actual level (actual level / level based on calculation).

Name of group	Degree of deviation	Name of prefecture
1	~0.5	Tochigi, Gunma, Okayama, Nagasaki, Kumamoto
2	0.5~0.9	Chiba, Aichi, Mie, Tottori, Tokushima, Kochi, Oita, Okayama, Okinawa
3	0.9~1.1	Toyama, Ibaraki, Yamanashi, Shizuoka, Shimane, Shiga, Niigata, Nagano, Nara, Osaka, Gifu
4	1.1~1.2	Ishikawa, Iwate, Akita, Saitama, Kyoto, Hiroshima, Ehime, Saga, Miyazaki, Hokkaido, Yamagata, Fukuoka, Kanagawa, Fukui, Kagoshima, Hyogo, Tokyo
5	1.2~	Fukushima, Aomori, Miyagi, Wakayama, Yamaguchi, Kagawa

In prefectures with a deviation of around 1.0, the level based on calculation is consistent with the actual level. The smaller the deviation, the lower the actual level compared to the level based on calculation, and vice versa. Prefectures with a deviation of around 1.0 (from 0.9 to 1.2) account for approximately 60% of all prefectures.

Table 7 shows indices considered to be related to cultural and artistic activities in prefecture groups classified by deviation. The names of groups classified according to the degree of deviation in Tables 6 and 7 are consistent with each other. The highest correlation is found between the degree of deviation and the level of each artist. There is also a slight correlation between the degree of deviation and the size of a theater or art museum per prefectural resident. Meanwhile, the ratio of the cultural budget (ratio of the cost of cultural and artistic activities to the prefectural budget) has a low correlation.

Table 7: Average of each index related to various cultural and artistic activities by deviation group

Deviation group based on the gap (ratio) with the actual level	Total level of each artist	Size of theater and art museum per prefectural resident (m ³ /person)	Ratio of the cultural budget (%)	Income per prefectural resident (million yen/person)	Population density (person/km ²)	Cultural time (hr.)
1	0.0004	0.135	1.69	3.76	293	33.5
2	0.0013	0.109	1.11	3.87	985	30.4
3	0.0021	0.125	1.89	3.98	898	31.7
4	0.0030	0.141	1.91	3.65	200	34.8
5	0.0042	0.143	1.52	3.88	277	32.4

No correlation is found between population density, which rises if a metro area is located in the relevant prefecture, and the time spent on cultural and artistic activities over a year. Taking into account the identical equation (1), it is natural that there should be a high correlation between the level of each artist and the degree of deviation. Considering that the deviation indicates that there are artists who cannot achieve their full potential in their present situation, it is supposed that in the prefectures classified into groups 1 and 2 in Tables 6 and 7, there is a problem with the environment surrounding artists.

The investment of the cost of (budget for) cultural and artistic activities and the improvement of cultural facilities, including theaters, music halls and art museums, are considered to serve as the parameters of prefectural policies for culture. Other parameters simply include a promotion policy to intensify cultural and artistic activities in terms of quality and quantity by inviting excellent artists from other areas to have them give collaborative performances with artists in the relevant area. Since the unfavorable environment surrounding

artists is largely attributable to the social life of the prefectural residents, there are very few measures that policy makers can take to enhance the productivity of artists.

Based on the discussion above, it can be understood that the level of cultural and artistic activities by prefecture is determined by the accumulation of the budget for art and culture invested by prefectural governments, the production of cultural and artistic activities by artists living in the relevant prefecture, and the number of prefectural residents who enjoy the activities. This is consistent with the basic idea for culture and art promotion that the level of cultural and artistic activities is determined by integrating cultural and artistic activities with audiences, and that cultural and artistic activities are formed by both artists as producers and audiences (Abbing, 2006)(Throsby, 2001).

Meanwhile, there are many cases where artists (artist groups) come to local areas from the Tokyo Metropolitan area and other metro areas to conduct cultural and artistic activities. Artists living in the relevant prefecture are not necessarily involved in cultural and artistic activities held in the prefecture. Although the budget for art and culture of prefectural governments is invested only in activities held in the relevant prefecture, the activities are often conducted by artists coming from other prefectures. This is reflected in the fact that the correlation between the total score for the level of cultural and artistic activities and the number of artists living in the relevant prefecture (0.610) is smaller than that between the total score for the level and culture- and art-related costs (0.648).

CULTURE AND ART PROMOTION MEASURES AS REGIONAL REVITALIZATION POLICIES

This survey clarified the fact that when cultural and artistic activities in local areas were highly valued in terms of quality and quantity from two perspectives—the artistic elements of the activity and the operation of the activity and its relationship with the local community—artists, appropriate subsidies from the prefectural government, and audiences were present. In more than 10% of the prefectures, cultural and artistic activities are conducted at a level much higher than expected based on the investment amount for cultural and artistic activities and the number of artists and the audience base (prefectural residents). Meanwhile, in approximately 20% of the prefectures, the level of cultural and artistic activities held did not reach the level expected based on such calculation.

In Tokyo with its large population, the Tokyo Metropolitan Government has long granted large amounts of subsidies (approximately 20% of the national expenditure) from the budget for art and culture, which other prefectural governments cannot provide. In addition, more than 22% of artists in Japan live in Tokyo. However, the deviation in Tokyo is around 1.11, which is not

very conspicuous. This is thought to be because the costs per person are around the national average due to the large number of artists (artist groups) living there. Meanwhile, in Fukushima, Aomori, Miyagi, Wakayama, Yamaguchi and Kagawa Prefectures, the level of cultural and artistic activities is higher than expected despite these prefectures being located in rural areas. It is interesting that these prefectures include Fukushima Prefecture and two other prefectures in the Tohoku region, which was hit by the Great East Japan Earthquake. It is considered that artist groups (artists) from across the country including the Tokyo Metropolitan area came to these prefectures to conduct cultural and artistic activities as part of post-quake reconstruction plans and gave better performances than local artist groups (artists), thereby helping the local artist groups (artists) to become more active.

Generally, policy priority is reflected in the budget and the settlement of accounts related to the relevant policies (Miyakawa, 2002) (Jinno, 2007). Since the revision of the Local Autonomy Act (provisions revised to place emphasis on comprehensive local autonomy to promote decentralization: The Omnibus Decentralization Act was enforced in April 2000), cultural administration has been left to the heads of local governments. Consequently, the amount of investment (budget) for cultural and artistic activities has varied significantly depending on the prefecture for nearly 20 years (Matsumoto, 2002). The enthusiasm of prefectural governments for culture and art promotion can be measured to some extent by the ratio of the budget (settlement of amount) for art and culture to the entire budget (settlement of accounts) in the prefecture.

The ratio of the cost of cultural and artistic activities (cultural budget ratio) shows no correlation with the deviation, and is the highest in prefectures with a deviation of around 1.0. Regarding prefectures with a high deviation (over 1.2), it is necessary to take into account the effect of post-quake reconstruction plans. Meanwhile, even in groups of prefectures with a lower deviation, some prefectures have a high cultural budget ratio. In these groups, the cost of art and culture may not be effectively subsidized to artist groups (artists).

Regarding culture and art promotion, local government heads often encourage culture- and art-related projects as key policies necessary to promote tourism and regional revitalization. In fact, however, the budget for implementing such projects is small, and furthermore the budget is allocated to other policies in many cases (Yoshimoto, 2005). Cultural and artistic activities held in such prefectures are ranked low and are less effective than expected based on calculation, as shown by the evaluation of the level of cultural and artistic activities made in this study.

Accordingly, it is considered that enthusiasm for policies (high priority on policies) for cultural and artistic activities is reflected in the budget, which is linked to making artists (artist groups) more active as bearers of art and culture. To enhance the level of cultural and artistic

activities in terms of quality and collaboration with the local community, it is most important to grant subsidies to cultural and artistic activities and artists (artist groups) as bearers of the activities. Seen from the perspective of production activities, cultural and artistic activities are economic activities, which pursue profits (Abbing, 2006) (Florida, 2002). At the same time, cultural and artistic activities are creative activities for artists through which they express their thoughts, and local governments need to make efforts to motivate them. It should be remembered that the appropriate evaluation of cultural and artistic activities made by expert groups and the investment of adequate subsidies stimulate artists and help them give high-quality performances, resulting in regional revitalization (Claval, 1998)(Yamazaki, 1993).

Apart from the analysis from the perspective of producers, the spare time and viewing activities of residents as consumers of art and culture seem to be less relevant to the level of cultural and artistic activities. If cultural and artistic activities are considered as a means of regional revitalization, cultural activities are a kind of production business. Meanwhile, residents find consumption value in cultural and artistic activities through the time they spend enjoying art and culture (consumption activity), and consumption value is dependent on how effectively they spend their time (Ikegami, 2003)(Toffler, 1973).

Value consciousness (aesthetics) exists among residents involved in cultural and artistic activities for artwork and culture. By sharing a similar experience in the same location, residents are directly connected to each other at a common location, controlled by standards different from those based on their position or status in the outside community or their company (Umesao, 2001). This connection between residents will further contribute to the revitalization of the local communities, which is currently in question.

At the same time, the 21st century is often called an “age of arts and culture,” whereas the unstable economic situation, as exemplified by growing employment insecurity, has been affecting people’s lives, not only economically but also spiritually and mentally. Such data have never before been compiled or made publicly available on a national scale, even administrative surveys by the Agency of Cultural Affairs. Using such data, which reveal previously little known aspects, the study also examines possible future directions for community cultural activities.

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