



JAPAN CULTURAL EXPO REPORT



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Introduction

About Japan Cultural Expo

Timed to coincide with the opening of Olympic and Paralympic Games Tokyo 2020, the Japan Cultural Expo is a nationwide festival presenting a year-round program leveraging the tourism and cultural resources that are the pride of various regions of Japan. Led by the Agency for Cultural Affairs and the Japan Arts Council, the Expo is organized in cooperation with government ministries and agencies, cultural institutions, local governments, and private organizations.

Through exhibitions, performing arts productions, and arts festivals showcasing the arts of Japan, the Japan Cultural Expo encompasses a year-round program that explores culture throughout the four seasons under the overarching theme, “Humanity and Nature in Japan: Exploring the Arts from Antiquity to the Present.”

While FY 2021 is scheduled to be the Expo’s signature year, 2020 also saw selected events held with preventive measures against COVID-19, supplemented by the production and distribution of multilingual video content. Efforts are also being made to contribute to the recovery of inbound tourism by stimulating demand for post-pandemic travel.

*Note: The term “Fiscal Year” (FY) used in this report refers to the Japanese fiscal year from April to March.

Overarching theme

Humanity and Nature in Japan

Concept

For over 10,000 years, the arts of Japan have expressed a reverence for nature. Historically, all living beings were thought to be endowed with a spirit, and early humans deeply respected the diversity of life found in nature. People in Japan developed an aesthetic sense that embodied the closeness they felt with nature, and expressed that sense through a number of mediums and forms, including: prehistoric pottery; Buddhist and other sculptures; paintings on woodblock prints and folding screens; lacquerware and other decorative arts; kimonos and other textiles; Noh, Kabuki, and other traditional performing arts; literature; the modern manga and anime; and even in daily essentials, such as food, clothing, and shelter.

Under the overarching theme of “Humanity and Nature in Japan”, the Japan Cultural Expo will present the aesthetic sense of Japan, which continues from the Jomon period to today, across the following fields: Art and Cultural Treasures; Performing Arts; Media Arts; Lifestyle Arts, Literary Arts, and Music; Food Culture and Nature; Design and Fashion; Inclusive Society and Coexistence of Cultures; Disaster Recovery. Through showcasing the Japanese aesthetics to within and outside the country, as well as to the next generation, the Japan Cultural Expo aims to pave the way for future. We hope that this festival of culture and the arts will encourage everyone to interact and inspire each other, and lead to respect for diversity, sharing the universalities, and to pray for peace.

Japan Cultural Expo logo



[Message represented by the logo]

The sun rises through the clouds over the ocean. It expresses reverence for nature, the spirit of human connection, and hope for recovery from the disaster.

Background

The Japan Cultural Expo concept grew from discussions held by the “Beauty of Japan” Comprehensive Project Advisory Council by the Government, as a project to promote and develop Japanese art and values within and outside the country, along with the building of international goodwill. At the 6th informal meeting (held on June 22, 2018), the Prime Minister instructed the Ministry of Education, Culture, Sports, Science and Technology, and the Agency for Cultural Affairs, to hold the “Japan Cultural Expo (tentative title)” nationwide, timed to coincide with Olympic and Paralympic Games Tokyo 2020. In December 2018, chaired by the Prime Minister, the Japan Exposition Comprehensive Promotion Council shared the theme and concept, as well as the possibilities for holding the project, and its implementation system. The council then defined the exposition as a collaborative, interagency project to be implemented with the cooperation of ministries, cultural facilities, local government authorities, and private-sector partners. A key objective is to attract international visitors to destinations beyond the main urban centers, through nationwide initiatives leveraging the cultural resources including those of disaster-affected areas.

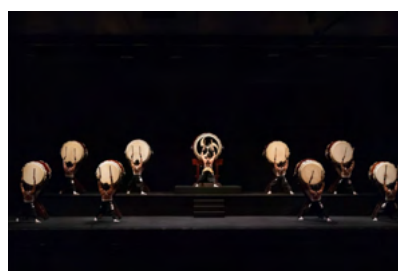
“Beauty of Japan” Comprehensive Project Advisory Council:
Organized by then-Prime Minister Abe (until September 2020) /
chaired by Tsugawa Masahiko (until August 2018) and Kobayashi Tadashi (from April 2019)

Schedule

2015:	“Beauty of Japan” Comprehensive Project Advisory Council launched
2016:	Masterpieces of Japanese Buddhist Sculpture held in Italy
2018:	Japonismes 2018 held in France
2019:	Japan Cultural Expo launched gradually in Japan (including trial projects) Japan 2019 held in the US / Asia in Resonance 2019 held in Southeast Asia
2020:	Japan Cultural Expo held in Japan (Event held following COVID-19 precautions, including projects that were held on smaller scales or were canceled being featured on video contents where possible.)
2021:	Signature year of the Japan Cultural Expo, with video content promoted online globally

Launch Ceremony

The launch ceremony of the Japan Cultural Expo was held at the main hall of the National Theatre of Japan on March 3, 2019. Around 700 guests were invited, with Eitetsu Hayashi and Eitetsu Fu-un no Kai giving a taiko drum performance, as well as the Commissioner for Cultural Affairs, Ryohei Miyata, and kabuki actors Nakamura Senjaku and Onoe Kikunosuke holding a panel discussion. Shibayama Masahiko, then-Minister of Education, Culture, Sports, Science and Technology, and Miyata announced the launch of the Japan Cultural Expo.



Framework for the Japan Cultural Expo



Overarching themes

Jomon Period to Today

Humanity and Nature in Japan

Main fields

Art and Cultural Assets

Performing Arts

Media Arts

Lifestyle Arts, Literary Arts,
and Music

Food Culture and Nature

Design and Fashion

Inclusive Society and
Coexistence of Cultures

Disaster Recovery

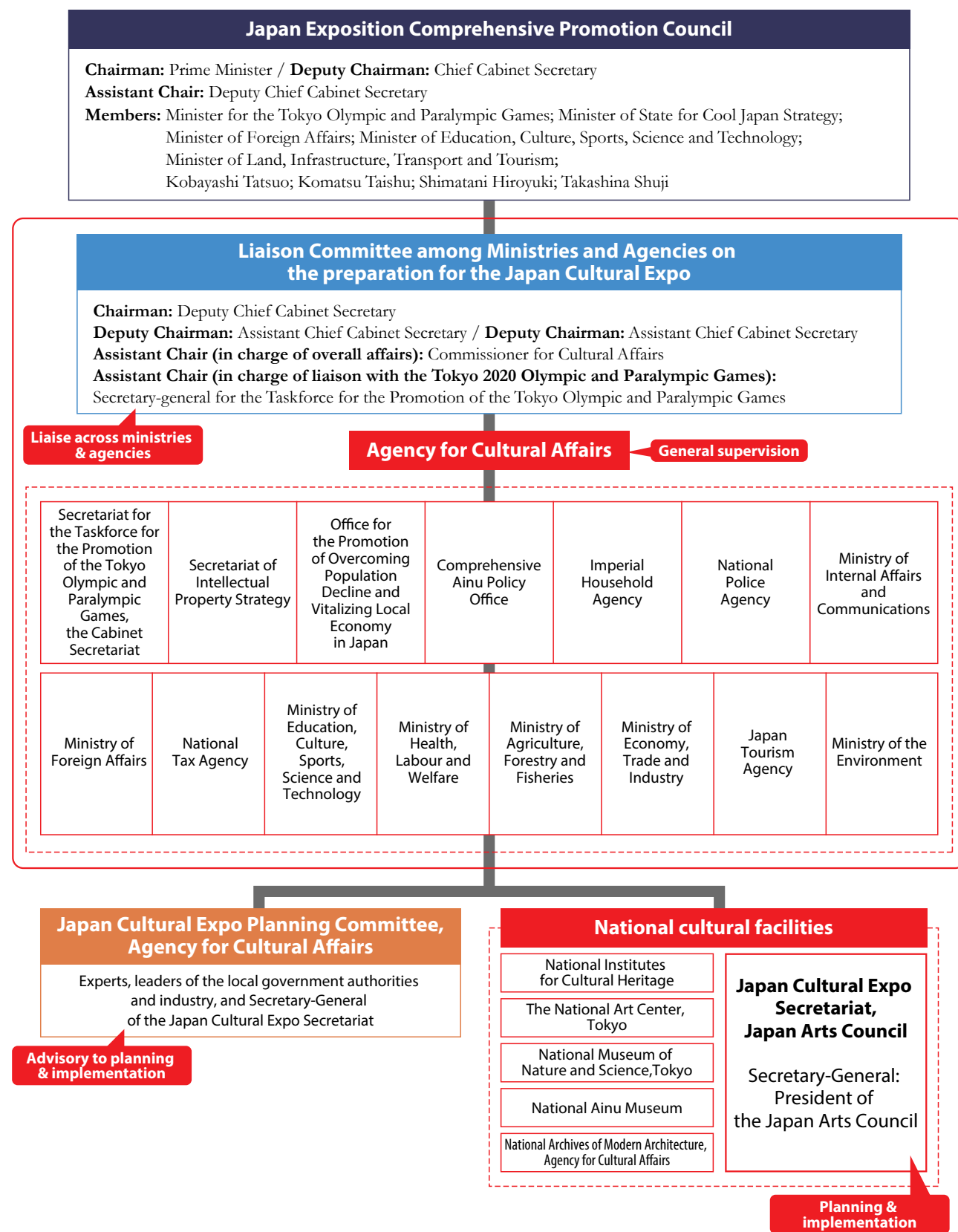
Project overview and objectives

- To present exhibitions, performing arts productions, and art festivals showcasing the arts of Japan across the country to coincide with Olympic and Paralympic Games Tokyo 2020.
- To promote Japan’s various cultures year-round and throughout the four seasons, under the theme of “Humanity and Nature in Japan: Exploring the Arts from Antiquity to the Present”.
- To promote increased demand for domestic travel within Japan, and generate interest in visiting Japan among those who enjoy Japanese culture, by showcasing appealing content, while maintaining COVID-19 precautions and taking into account the new style of living.
- A collaborative project centered around the Agency for Cultural Affairs, implemented with the cooperation of ministries, cultural facilities, local government authorities, and private-sector partners.



- To recover and expand inbound tourism ahead of, during, and after Olympic and Paralympic Games Tokyo 2020 in 2021
- To expand the demand for domestic travel and to promote visits to regional areas
- To articulate national branding through culture and the arts
- To build stronger foundation as “culture and the arts hub” and leveraging economic growth

Organizational structure



Project framework

The Japan Cultural Expo is a nationwide celebration of Japanese arts and culture, featuring exhibitions, performances, and arts festivals, under the overarching theme of “Humanity and Nature in Japan”. The project will showcase Japan’s coexistence with nature throughout the Jomon period to today, and how people portrayed nature in art and culture across the country over the generations. The Japan Cultural Expo provides an opportunity for everyone to deepen their understanding and enjoy the culture of Japan. It is designed to appeal to a broad domestic and international audience through diverse contents, including exhibitions, performing arts productions, arts festivals, and interactive programs.

Framework of the Japan Cultural Expo

The project involves the following frameworks: *Japan Cultural Expo Presented* and *Co-presented Projects* by Japan and Japan Arts Council partnering with local government authorities, arts organizations, and enterprises; and *Grant-Supported Projects* and *Participatory Format*, which are mainly organized by the local government authorities, arts organizations, and enterprises.

The Japan Cultural Expo is a program designed to promote Japan’s arts and cultures within and outside the country, and to promote inbound tourism. The project also aims to reappraise Japanese tradition, arts, food, and natural environment among the people in Japan, and for Japanese people themselves to promote these arts and cultures both within and outside the country.

Japan Cultural Expo Presented and Co-presented Projects

Cross-Category Initiatives	These are large-scale cross-category initiatives which form the core of the Japan Cultural Expo. Projects are planned and held jointly by the Japanese government, Japan Arts Council, cultural facilities, as well as private organizations and companies.
Category-Specific Initiatives	Exhibitions and performing arts productions incorporating the overarching themes and core concepts of the Japan Cultural Expo, that are planned and implemented by organizations that run activities on a national scale.

Grant-Supported Projects

Innovation-oriented Projects	Novel and innovative cultural and artistic projects held as part of the Japan Cultural Expo that seek to leverage culture to strengthen national branding, grow inbound tourism, and contribute to building the foundations for Japan's position as a country of culture and the arts (creating more opportunities to discover and reaffirm the wonders of Japanese culture).
Cultural Resource Projects	Capitalizing on the opportunity provided by the Japan Cultural Expo, teams of local residents and arts, industry, academia, and government bodies come together to run cultural and artistic projects that leverage local resources with an eye to expanding inbound tourism.
International Cultural Festival Promotion Projects (Long-term Exhibitions)	Novel and innovative projects held as part of the Japan Cultural Expo that leverage the cultural assets of regional areas to attract visitors from abroad. These fixed-term cultural and artistic projects, such as art festivals, seek to boost inbound tourism by promoting international cultural exchange and growing and expanding as cultural and artistic projects with high international recognition.
Local Cultural Heritage Exhibition Support Projects	These initiatives borrow regional cultural assets owned by the national government and other bodies and create easy-to-understand exhibition guides and experiential content to effectively and attractively exhibit and communicate the history, culture, atmosphere, and art of the areas in question.

Participatory Format

Participatory Projects	Standout initiatives created by local communities and organizations and approved for inclusion in the Japan Cultural Expo program.
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Summary

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The Japan Cultural Expo, which has an overarching theme of “Humanity and Nature in Japan,” will reach its final stage in 2021. In order to achieve the three policy goals of strengthening Japan’s foundation as a nation of culture and the arts, strengthening national branding, and expanding inbound tourism while attracting foreign travelers visiting Japan to Japan’s regional areas, numerous and diverse projects and activities were held all across Japan in FY 2019 and FY 2020. Although greatly impacted by the spread of COVID-19, the majority of these projects and activities were implemented by exploring and using new methods appropriate for the conditions of COVID-19. Large-scale initiatives such as the Japan Cultural Expo are potentially exposed to event-based risks that cannot be anticipated at the planning stage. However, it’s important to emphasize that in overcoming this crisis with wisdom, ingenuity, and cooperation, achievements and legacy that encourage both culture and tourism have been gained at the local community level. In the future, the methods used to verify the outcomes of the Japan Cultural Expo will be improved and the results obtained over the past two years will be shared and utilized in this year's projects and activities. The challenge is to create something that will make both Japanese people and those overseas wishing to visit Japan feel glad that they attended the Japan Cultural Expo.

1. Status of implementation of Japan Cultural Expo projects

(1) Outcomes

As the name suggests, the Japan Cultural Expo took place all over Japan, over two years between FY 2019 and FY 2020, with events held in all of Japan’s 47 prefectures. Calculating the total number of activities using the same method as the cultural program at the 2012 London Olympic and Paralympic Games, at least 19,269 activities took place in FY 2019 and at least 14,279 activities took place in FY 2020, for a total of about 34,000 activities. The total number of participants was more than 19.7 million in FY 2019 and more than 13.77 million^(*) in FY 2020 (when admissions were restricted to prevent the spread of COVID-19), for a total of about 33.5 million participants. The cultural program during the London Games (2008–12) had a total of 117,717 activities and a total of 43.4 million participants. In comparison, while the total number of participants for the two years of the Japan Cultural Expo does approach the scale of the London Games, the number of activities was far behind the London Games, but with more participants per activity.

Table: Implementation outcomes of Japan Cultural Expo projects				
	Total activities	Total attendees	Prefectures where hold the events	Media/press exposure
FY2019	19,269+ activities	19.7 million+	47 prefectures	5,218+ instances
FY2020	14,279+ activities	13.77 million+ ^(*)	46 prefectures	18,041+ instances

(*)1) Includes participants (viewers) of events held online due to the impact of COVID-19.

(2) Characteristics of each year

① FY 2019: Awareness in the very first year of the concept of the Japan Cultural Expo and the participation of foreign travelers visiting Japan

Open calls for applications started in April 2019, with 69 out of 118 Presented and Co-presented Projects selected from public applications and 69 out of 177 Grant-supported Projects selected from public applications, as well as 288 Participatory Projects comprising distinctive projects from regions and organizations whose contents were verified. Presented and Co-presented Projects and Grant-supported Projects were selected through a competitive process, ensuring a certain level of accomplishment. In 2019, the number of foreign travelers visiting Japan reached a record high of 31.88 million, and many organizations developed and implemented multilingual support and experiential programs for foreign tourists, assuming high participation of foreign tourists. In addition, many organizations worked to devise exhibited works and stage performances that would represent Japan, consciously intending to contribute to efforts to express the Japanese aesthetics in relation to nature, which is the concept of the Japan Cultural Expo.

② FY 2020: Many projects adopt preventive measures against infection, as well as new directions for utilizing digital

With government requests to voluntarily refrain from non-essential and non-urgent outings and from travel outside each prefecture, as well as ongoing declarations of the state of emergency ever since Japan’s first confirmed case of COVID-19 in January 2020, the Japan Cultural Expo has been greatly impacted. As policy for implementation, three key points were established—after taking all possible measures against COVID-19 infection, to move ahead with projects wherever possible; to make necessary adjustments such as changing times or venues in light of the COVID-19 situation; and if canceling or postponing an event until the following fiscal year is unavoidable, to produce and distribute multilingual video content as much as possible. As a result, of the 61 Presented and Co-presented Projects, 1 project was implemented as planned, 56 projects were implemented within the same fiscal year with changes made, and 4 projects were not implemented in that fiscal year. Of the 101 Grant-supported Projects, 22 projects were implemented as planned, 56 projects were implemented within the same fiscal year with changes made, and 23 projects were not implemented in that fiscal year.

Although 69.1% of projects selected from public applications after a screening process made changes to timing, venue, etc., if those implemented as planned are included, 83.3% of projects were successfully implemented. This can be described as the result of organizations doing their best to prevent infection at the same time as overcoming various issues such as restrictions on admission or travel. In addition, more than 80% of organizations produced digital contents and distributed them online. Among them, some organizations were attempting such production and distribution for the very first time. Many organizations also tried sharing and promoting information online or via social media, picking up useful responses for the future projects. Restrictions on directly gathering helped boost awareness of digital utilization and actual experiences of this project.



[Kimono: Fashioning Identities]
Left: Exhibition view of Room 4 – Kimono: Fashioning Identities – ©Tokyo National Museum
Right: Gallery talk video – Kimono: Fashioning Identities – ©Tokyo National Museum

2. Outcomes of Japan Cultural Expo projects

(1) Framework to verify effectiveness

Through (1) cultural outcomes; (2) social outcomes; (3) expanding inbound tourism; and (4) economic outcomes, the Japan Cultural Expo's goals are set to achieve its three policy goals—strengthening Japan's foundation as a nation of culture and the arts, strengthening national branding, and expanding inbound tourism while attracting foreign travelers visiting Japan to Japan's regional areas. Of these, with regard to (3) expanding inbound tourism, after Japan imposed restrictions on immigration due to the COVID-19 pandemic, it was decided to instead incorporate domestic tourism demand and stimulate inbound tourism demand after the pandemic was resolved.

(2) Verifying 4 types of outcomes

Based on the results of questionnaire surveys and interviews with organizations running Japan Cultural Expo projects, as well as expert analysis, four types of outcomes are to be verified.

① Cultural outcomes

As an outcome related to the intrinsic value of culture and the arts, organizations most frequently cited “Rebuilding the appeal of the genre in question and emphasizing its value,” which was ranked at 76.6% in FY 2019 and 63.1% in FY 2020. When assembling already recognized appeal and value as a Japan Cultural Expo project, organizations communicate with various stakeholders, think about how to best convey appeal and value from the participants' standpoint, and meet the challenges of utilizing digital technology. In the process of doing so, each organization discovered appeal and value of which they had been previously unaware. As an example, in the genre of art and cultural assets, utilization of VR allows viewers to see cultural assets from angles difficult to see on a tour just as if they were up close, delivering an experience with more information than directly visible with the human eye. This project was successful in making cultural assets more enjoyable, thereby deepening interest in and understanding of cultural assets. Also, in the genre of outdoor traditional performing arts, by rising to the challenge of first-time livestreaming and providing opportunities to easily participate for those without opportunities to encounter traditional performing arts, this project has shared the value of traditional performing arts and deepened understanding of their distribution by people involved in traditional performing arts.

Many organizations cited two outcomes related to the formation of a platform supporting culture and the arts—the ability to gain know-how through new methods and productions, and the ability to construct new partnerships. The former means that know-how was acquired about strategic promotions and dissemination of information, and that new methods/productions and cutting-edge technologies were successfully introduced to cultural and arts resources such as cultural assets. The latter new partnerships include new destinations that transcend cultural and artistic genres, such as education, welfare, and tourism administrations, chambers of commerce, tourism associations, destination marketing organizations (DMOs), and companies. The field of culture and the arts tends to be somewhat inward-looking due to its high degree of specialization and old traditions, but the opportunity to work on the Japan Cultural Expo has offered encounters with diverse local entities and enabled the building of cooperative relationships. This means that it has laid a foundation for the future by opening channels to discuss the creation of a system to support culture and the arts throughout local regions, and expand the possibility of acquiring human resources as successors to whom traditions can be passed down.

② Social outcomes

Of the outcomes involving social aspects, gain in civic pride (regional pride) was the highest, rated at 53.2% in FY 2019 and 50.9% in FY 2020. Specifically, by taking part in the Japan Cultural Expo project, local elementary school students find out about the history and culture of their own regions, learn a lot through creative activities, and, in the process, deepen their interactions with diverse adults in their regions. As a result, they often rediscover the areas in which they live and gain pride as local residents. These elementary school students become more active in their daily lives, and this seems to inspire some adults who encounter these elementary school students to think positively about what they too can do for the community and to take action. It is believed that restrictions on travel due to the COVID-19 pandemic likely encouraged the participation of local residents, producing similar outcomes in many local areas. Civic pride changes one's own way of thinking and lifestyle in a positive way, but for regions, it also plays a major role in community development and regional revitalization, and it signifies an increase in the number of people actively working to keep the region going. This is a vital asset to keep local regions well maintained and energized.

In addition, many projects were also implemented with the participation of children and young people, generating awareness among the younger generation of playing a role in local culture. Another important outcome is that participation in these projects encouraged more interaction by the younger generation with the local community. It's easy to imagine how people from various different layers in each region are inspired to move around and interact, centered on Japan Cultural Expo projects.



[Culture and Art Hub Creation Project for Persons with Disabilities]
– DANCE DRAMA “Breakthrough Journey” ©BIG-i

③ Incorporating domestic tourism demand & stimulating inbound tourism demand

In FY 2020, when inbound tourism could no longer be expected, Japan Cultural Expo projects were also implemented with an eye on generating demand centered on local residents. In this process, outcomes such as cultivating civic pride and promoting interactions within local regions, which were seen as social outcomes, became manifest. On the other hand, according to the results of a questionnaire survey in FY 2020, 57.9% of organizations pursued multilingual solutions such as pamphlets and audio guides, and 45.8% of organizations pursued multilingual PR activities and strategic promotions online. The former action was to ensure a more receptive environment in preparation for the recovery of inbound tourism demand, while the latter is thought to have played a role in ensuring that the appeal of Japan is not forgotten through the Japan Cultural Expo. The latter actions also involved some future-oriented aspects, such as organizations increasing their knowledge and experience of media channels that are convenient for disseminating information overseas, analyzing responses after disseminating information overseas, and reexamining their targeting criteria.

Also, it should not be forgotten that the Japan Cultural Expo itself creates high-quality cultural content contributing to the promotion of tourism in the future. Over two years, a total of about 34,000 activities have been carried out. Of these, content and programs have emerged that are attractive to Japanese tourists and inbound tourists. Future verification of the extent of this will have to wait, but it is likely that participating in the Japan Cultural Expo and considering ways to explain things from a non-Japanese perspective will provide opportunities to refine approaches in unprecedented ways. Further, the human resources involved in the creation of cultural content gain the skills and experience to create appealing cultural content in the future, which can be described as a legacy for the promotion of tourism. Tourists love culture and the arts, but the field of culture and the arts on the supply side and the field of tourism are not always closely connected. When cultural content is created for the purpose of tourism, it usually only involves the viewing of cultural assets, while their details remain insufficiently explained. In order for tourists to understand the inherent appeal and value of cultural assets, it is essential that those engaged in the field of culture and the arts take a leading role, supported by those engaged in the field of tourism. I believe this will help provide more authentic experiences to those visiting as tourists.



[Virtual Guide – NAKED SAMURAI & NINJA]
AR, VR, sound, and CG direction ©naked inc.



[Yabusame Praying for World Peace and People's Health]
"Yabusame The Art of Houseback Archery"
©The Japan Equestrian Archery Association



Japan Cultural Expo Special TV Program/
Broadcast on BS Nippon, NHK



[Special Exhibition: Kōgei 2020 – The Art of Crafting Beauty from Nature] Online Symposium ©Japan Arts Council



[Special Exhibition: Kōgei 2020 – The Art of Crafting Beauty from Nature]
Interactive program of Kōgei Dining ©Japan Arts Council

④ Economic outcomes

If Japan Cultural Expo projects were carried out as originally planned, many participants would have come together and significant contributions would have been made to regional economies however, due to COVID-19 restrictions on travel, we faced a situation where inbound tourism was not expected, and participation by Japanese people was limited to neighboring regions. For this reason, the reality is that numbers of participants and expenditures on consumption at actual venues were less than planned, and economic outcomes were less than initially projected for each project. In addition, according to the FY 2020 questionnaire survey, 28.5% of organizations replied that they had suffered financial damage due to the impact of COVID-19. Looking closely at the amounts, the financial damage was most frequently in the 100- to 500- million yen-range or the 10- to 50- million-yen range. Costs required for measures against infection (such as disinfection) were incurred, labor costs increased due to the postponement of the project period, securing corporate sponsorship was difficult, and participation fees were significantly reduced—all of which were harmful factors.

On the other hand, the number of online participants is believed to have increased significantly for projects that switched to online or were held as a hybrid of actual venue and online venues. It is unlikely that online participants will make up for lost consumption by actual participants, but it is possible that more participants from all over the world will take part online than actual participants—in this respect, raising awareness can be considered to have a long-term impact.

(3) Efforts made by cultural and artistic organizations

The various efforts made to overcome the adversity of the COVID-19 pandemic were a great accomplishment. The most important effort was the promotion of digital transformation (DX) in organizations implementing projects, which resulted in innovations such as restructuring the appeal of cultural assets and diversifying implementation methods. Various examples include the majestic appearance of the ancient towering temple of Izumo Taisha being restored and delivered via VR/AR; advanced technologies such as real 4K video, 360° VR, projection mapping, and time-lapse video being used in architectural exhibitions to convey appeal across generations where the real thing was unable to be exhibited; and gallery talks recorded and distributed in both Japanese and English to supplement recorded videos in exhibition venues. Various efforts were also made for implementation methods, such as online tours, hybrid events with a limited number of venue participants supplemented by online tours, livestreaming and recorded streaming of performances, and livestreaming of international symposiums accompanied by simultaneous online streaming of exhibition venues via 360° VR imaging. These efforts, and the resulting innovations, represent an important legacy with significance for the future.

These organizations' DX solutions gave people in Japan and abroad more options for ways to participate, and it is very likely that people who otherwise may not have been interested in attending at regular venues also enjoyed online tours, video streaming, and so on. The efforts made by these organizations have brought people closer to the Japan Cultural Expo. Of those from overseas who benefited from the efforts made by these organizations, we can presume that many discovered (or rediscovered) the appeal of Japan, their opinion of Japan improved, and many were inspired to travel to Japan someday.



[Workshop Festival Izumo Where the Gods Gather: Japan Cultural Expo in IZUMO]
Ancient Izumo Taisha high-rise shrine (VR) ©Izumo City



[Japanese Architecture: Traditional Skills and Natural Materials]
Scale models of the Temples at Hyokeikan ©Japan Arts Council



体感！日本の伝統芸能 VR
[UNESCO Intangible Cultural Heritage Special Exhibition The World of Traditional Performing Arts Kabuki, Bunraku, Noh and Kyogen, Gagaku, Kumi-odori] VR image of The World of Traditional Performing Arts Online ©Japan Arts Council

3. Future issues

(1) Ensuring safety and peace of mind

The safe, successful implementation of Japan Cultural Expo projects through implementation of measures to prevent infectious disease and having numerous participants both from Japan and overseas attend actual venues and online events with peace of mind are the top priorities of this fiscal year. All organizations are required to thoroughly implement measures to prevent infectious disease and to confirm that these have been firmly observed. In addition, while sharing expertise in each genre deriving from experiences of projects held in the past and taking measures to prevent infectious diseases, the Agency for Cultural Affairs and the Japan Cultural Expo Secretariat also need to provide support so that the goals of each project can be achieved.

(2) Improving system design of evaluation methods

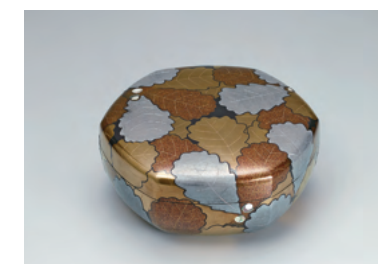
To ensure that the outcomes achieved by those working hard on the Japan Cultural Expo projects all over Japan can be properly evaluated, methods of evaluating these projects must be improved at an early stage and shared with project-implementing organizations. Ideally, evaluation methods would be in place from the planning stage of the project, but in order to make the evaluation of the outcomes of full-scale implementation in FY 2021 as accurate and as convincing as possible, it is necessary to start improving the evaluation process as soon as possible.

① Understanding the relationships among the three policy goals and Japan Cultural Expo projects

The three policy goals—strengthening Japan's foundation as a nation of culture and the arts, reinforcing national branding, and expanding inbound tourism while attracting foreign travelers visiting Japan to Japan's regional areas (changing to incorporate domestic tourism demand and stimulate inbound tourism demand after COVID-19)—are all significant goals, and although the Japan Cultural Expo is expected to contribute to these, they will not be achieved by the Japan Cultural Expo alone. In regard to the goal of strengthening Japan's foundation as a nation of culture and the arts, the Japan Cultural Expo increases the number of people who are interested in culture and the arts by acquiring new participants in projects; encourages project-implementing organizations to generate awareness and behavioral changes toward ongoing activities by participating in the Japan Cultural Expo; rebuilds the appeal and value of cultural resources by utilizing digital technology; and expands cooperation with those involved in other fields such as tourism, thus contributing by increasing the number of supportive groups in local regions, etc. It is appropriate to consider such matters in light of individual goals, clearly identify the role of the Japan Cultural Expo with respect to each goal, and measure whether or not they have been achieved. The strengthening of national branding should be evaluated as a group of policies implemented as a national policy to achieve this goal. As for the role of the Japan Cultural Expo, I believe it is appropriate to measure from the inner branding perspective whether civic pride has been fostered, and, from the outer branding perspective, whether the degree of interest of non-Japanese people in Japanese culture and the arts has increased. This outer branding perspective can be evaluated together with the goal of stimulating domestic tourism demand and inbound tourism demand after COVID-19.



[The Sacred Islands of Okinoshima and Associated Sites in the Munakata Region]
©Preservation and Utilization Council of "Sacred Island of Okinoshima and Associated Sites in the Munakata Region"



[Special Exhibition: Kōgei 2020 – The Art of Crafting Beauty from Nature]
Murose Kazumi. Hexagonal covered box with oak leaf design in *maki-e* and mother-of-pearl inlay. 2014
©Japan Kōgei Association



[Discover KUMIODORI "Nidou Tekiuchi"]
©National Theatre Okinawa

② Accurately understanding output

In order to measure outcomes, it is first necessary to understand the output of the Japan Cultural Expo as accurately as possible. To this end, it is crucial that we create definitions for required data and guidelines for measurement methods and ensure that project-implementing organizations understand and practice these. Online training for groups held by the Japan Cultural Expo Secretariat is also required. It is important to understand basic data points such as the number of projects, the number of participants (especially number of online participants), and number of non-Japanese people among participants.

③ Guidelines for estimating economic outcomes

With regard to the economic outcomes of Japan Cultural Expo projects, at the moment, the amount of consumption by participants is quantitatively understood, while the economic outcomes of other channels (such as the production inducement effect due to project costs) are not understood; therefore overall outcome may be underestimated. It is difficult to gain an accurate understanding of economic outcomes in the field of culture and the arts, but we must devote our efforts to getting closer to understanding the situation. To this end, we need to formulate guidelines for estimating economic outcomes as soon as possible, and create an environment in which these can be utilized. First, if this method is tried and it is found that variations in the economic estimation method are enough to threaten the reliability of project evaluation, then the challenge in the future will be to develop an app that enables all organizations to mechanically use a shared estimation method.

④ Temporal concepts for evaluation

It should be noted that there may be delays in the onset of outcomes—some outcomes will become apparent in the short term after projects are implemented, while other outcomes will only be obtained in combination with other factors in the medium to long term, etc. While expressing these different time frames for outcomes distinctly—and with a particular emphasis on the amount of “legacy” that has been obtained, which serves as a foundation for continuing to produce desirable outcomes in the future—we need to carefully analyze the processes and systems involved in project implementation, and to deepen our understanding through qualitative evaluation by conducting thorough interviews with stakeholders.



[Japan Cultural Expo Special Performance at the Kokyo Gaien National Garden: Representation of Prayer]
March 12, 2021 ©Japan Arts Council

(3) Stimulating future inbound tourism demand

① Forecast recovery in demand for travel to Japan

According to a survey of experts conducted by the United Nations World Tourism Organization (UNWTO), 50% of respondents expected that international tourism will show signs of recovery in 2022 and 43% expected a return to 2019 levels by 2023, while 41% replied that this would be achieved by 2024 or later. The International Air Transport Association (IATA) is predicting that demand for international travel will exceed 2019 levels by 2023, given the global vaccination situation. However, in FY 2021, the year of full-scale implementation of the Japan Cultural Expo, although domestic (Japanese) demand for travel is expected to recover, inbound tourism is expected to be limited, and intake of inbound travelers will be a gradual process. For this reason, it is assumed that participants in Japan Cultural Expo projects will be Japanese and people participating online from overseas. The former are expected to deliver outcomes that contribute to strengthening Japan's foundation as a nation of culture and the arts, while the latter are expected to contribute to greater number of foreign travelers visiting Japan in the future.

② Increasing motivation to visit Japan through cultural assets

Overseas, the motivation to visit Japan is high. In 2020, the Development Bank of Japan and the Japan Travel Bureau Foundation conducted a “Survey of Tourist Travel to Japan from Asia, Europe, the United States, and Australia”^(*) among people in Asia, Europe, the United States and Australia with experience of overseas travel. According to the results, there is strong intention to travel abroad after the pandemic situation returns to normal, with Japan being nominated as the top preferred travel destination by people living in Asia and nominated as the second by people living in the United States, Europe, and Australia. However, looking at the “Survey of Consumption Trends of Foreigners Visiting Japan (2019)” conducted by the Japan Tourism Agency, before visiting Japan 22.8% of foreign visitors expected to visit “Galleries & museums,” while the percentage of foreign visitors actually visiting “Galleries & museums” in Japan was 31.3%, and the percentage of those answering that they would like to go again next time was low at 18.2%. The percentages for “Viewing stage/musical performances” were even lower. It seems that the appeal and value of Japan's cultural assets are not being promoted enough to serve as strong motivators to visit Japan.

As future issues, it is conceivable that Japan Cultural Expo projects will help stimulate inbound tourism demand by comprehensively grasping and analyzing factors such as the number of projects that improved their methods of conveying the appeal and value of cultural assets (via accurate, appealing multilingual notes, etc.), the number (and content) of projects that conveyed appeal and reconstructed value for non-Japanese participants by utilizing digital technology, the incidence of online streaming overseas, the number of overseas participants in such streaming, and evaluations from overseas participants (for instance, whether streaming of Japan Cultural Expo projects sparked interest, respect, or admiration for Japan, etc.).

③ Depending how evaluation results are shared, it may be possible to motivate people to visit Japan

In the case of the UK cultural program, the evaluation outcomes of the program were presented in a way that would be appealing to inspire admiration for British cultural activities and spark imagination about the richness of rural areas. In particular, the work of Sue Austin, who performed an underwater walk in a wheelchair at the Unlimited Festival, made a spectacular impression on the world. If at all possible, I hope that the Japan Cultural Expo will also showcase projects capable of providing such strongly appealing images.

To also move beyond the case of London, I hope evaluation results of the Japan Cultural Expo will be presented, bringing together instances where the future of this world can be glimpsed from the ways in which cultural assets are utilized, including courageous initiatives to overcome the constraints of the COVID-19 pandemic, innovative initiatives utilizing digital technology, and initiatives in line with the SDGs, and it will help us in gaining the respect and empathy of the world.

(*) DBJ and JTB: Survey of Tourist Travel to Japan from Asia, Europe, the United States, and Australia
<https://www.dbj.jp/upload/investigate/docs/0f94041ee3e610e155c479b6da1cda15.pdf>

Impacts and achievements

Total attendees

(some projects remain unanswered)

2019 19.7 million+

2020 13.7 million+

* Values are provisional only
(currently under examination because online participation and viewers of streamed videos, etc. are included)

Prefectures where hold the events

Japan Cultural Expo projects were held in **all 47 prefectures** between 2019 and 2020. Through expansion of the projects in various formats including Presented and Co-presented Projects, Grant-Supported Projects, and Participatory Projects.

Total activities

(some projects remain unanswered)

2019 19,269+ activities

2020 14,279+ activities

* Total number of activities calculated using the same method as the cultural program at the 2012 London Olympic and Paralympic Games.

Reference: London Games results. (total from 2008–2012)
Total attendees: 43.40 million people Total activities: 117,717 activities

Media/press exposures

(some projects remain unanswered)

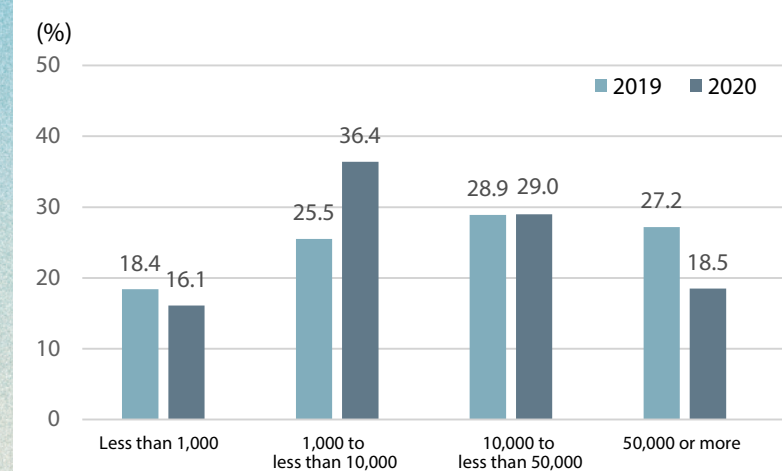
2019 5,218+ instances of media coverage

2020 18,041+ instances of media coverage

	Regional TV	Nationwide TV networks	Regional newspapers	National newspapers	Web
2019	660 instances (35.8%)	104 instances (24.1%)	984 instances (47.5%)	663 instances (36.8%)	2,807 instances (41.8%)
2020	3,537 instances (41.6%)	538 instances (27.6%)	1,694 instances (58.9%)	1,544 instances (38.3%)	10,728 instances (53.2%)

* Figures in parenthesis () indicate the percentage of project organizers with projects introduced through various media formats.

Average attendees count

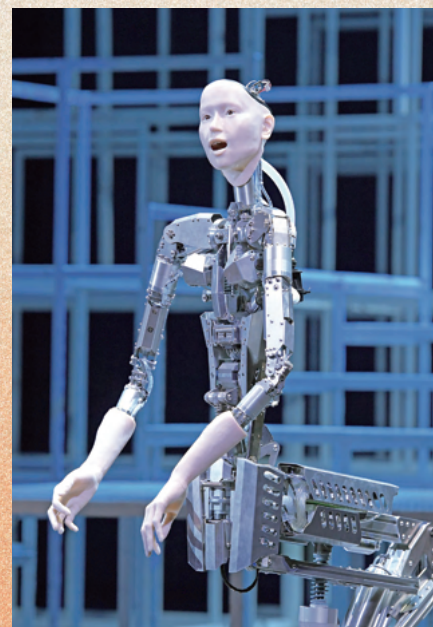


Japan Cultural Expo projects tend to be large-scale projects.

About half of these projects attract 10,000 people or more.

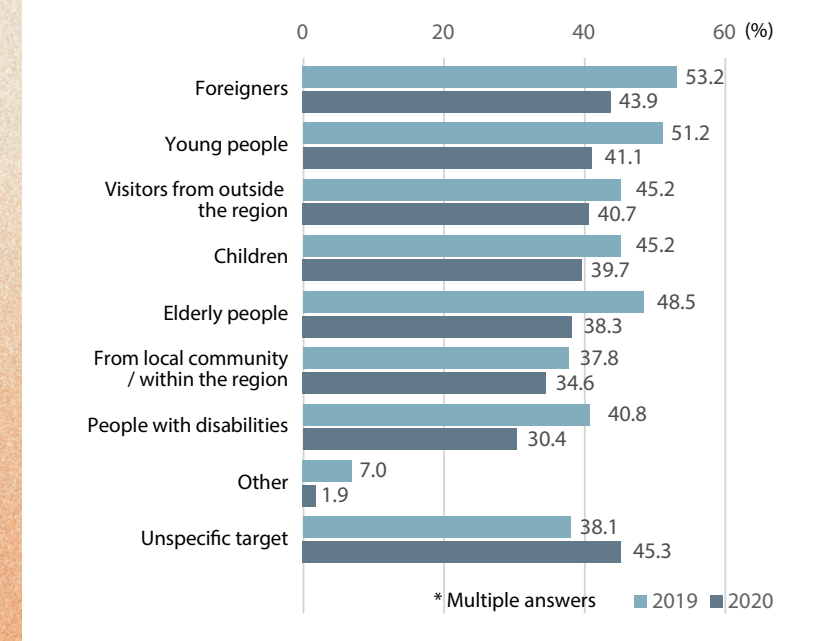


[Fashion in Japan 1945-2020]



[Super Angels]
Alter3 (Supported by mixi, Inc.)
©New National Theatre, Tokyo

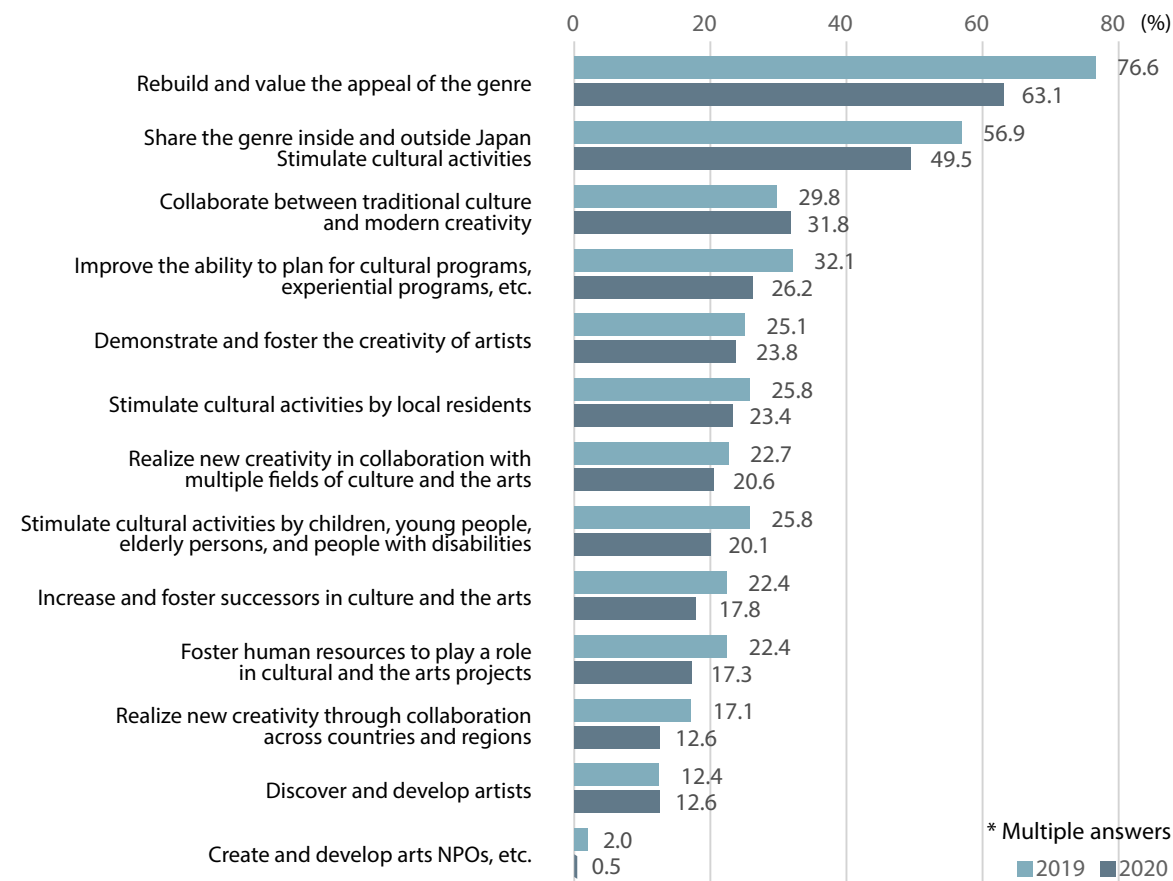
Main target attendees



* Multiple answers

Outcomes related to the intrinsic value of culture and the arts

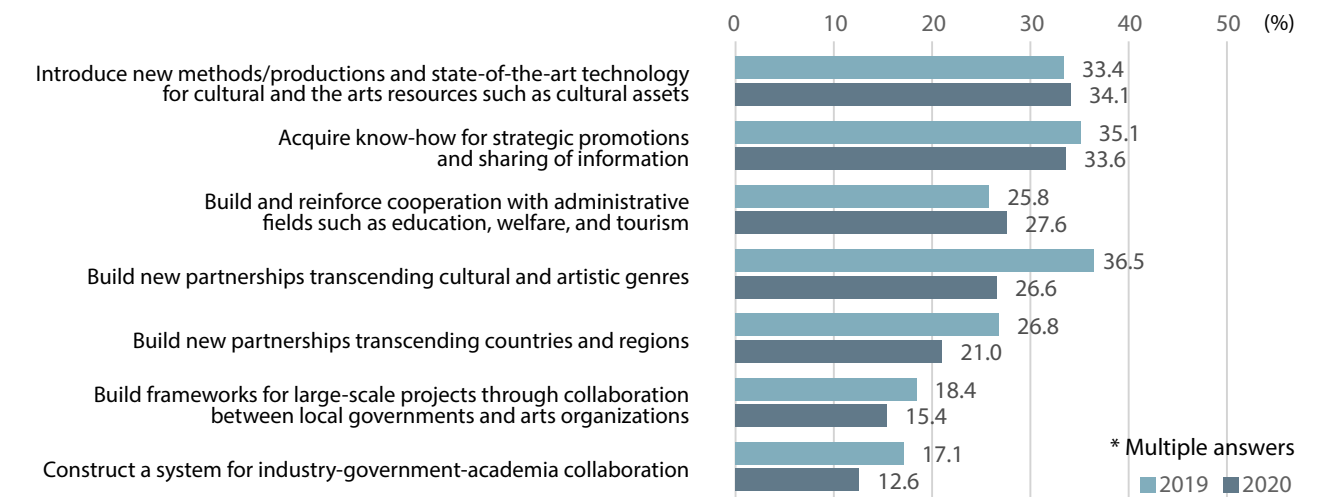
Many organizations cite “rebuilding and valuing appeal” and “sharing and revitalizing cultural activities in Japan and overseas” as outcomes fields covered by these projects, which can be expected to help strengthen Japan’s foundation in the culture and the arts.



- In VR, tigers on painted room partitions and blue butterflies, cranes, dragons, and tigers on decorated gates pop out as CG creations. Furthermore, those pieces of art situated far from tour courses and thus difficult to see can be viewed up close with VR. This helps elevate the appeal of new cultural assets and allows visitors to experience their value without having to be there in person.
- Certain kimonos and paintings of great beauty that were never exhibited in Japan since they first went overseas were exhibited. These are not always exhibited by overseas museums that hold them, so they cannot be seen by Japanese people—thus, it is significant that we can showcase in Japan such wonderful works and articles from overseas collections.

Outcomes related to formation of platforms to support culture and the arts

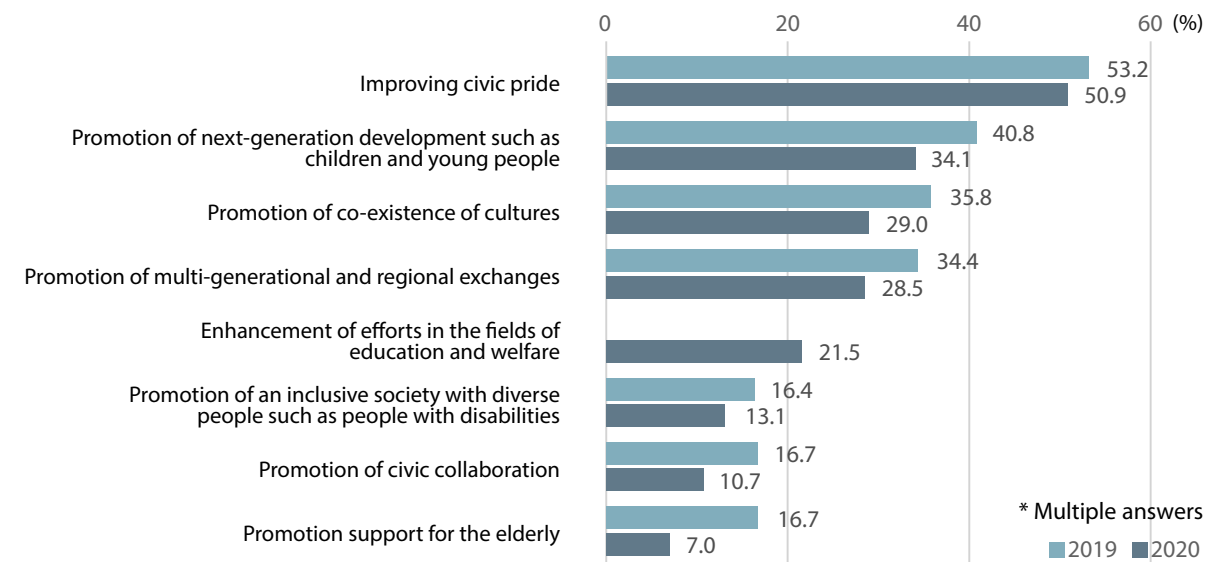
The Japan Cultural Expo is an opportunity to introduce new methods and state-of-the-art technologies in cultural and artistic representations, and to acquire know-how regarding promotion of these, with new collaborations and partnerships already in the process of being built.



- Previously, projects have been organized mainly by NPOs, but the Japan Cultural Expo offers opportunities to collaborate with various local entities (chambers of commerce, tourism associations, tourism products associations, DMOs, etc.) in the executive committee format. Outcomes include greater ease of acquiring cooperation from local residents and further permeation among local residents.
- In the special situation of architectural exhibitions, which are exhibitions in which the actual article cannot be exhibited, we instead focused on communicating the appeal of architecture via various advanced technologies such as real 4K images, 360°VR, projection mapping, and time-lapse images. As a result, we have been able to provide opportunities for people of all generations to encounter architectural exhibitions and other state-of-the-art exhibitions, which are rarely experienced in rural areas.
- The first project in which seven neighboring prefectures come together to promote their appeal is being planned and will be implemented in collaboration with Japan’s national government, local municipalities, organizations registered as Japanese DMOs, and many private sponsor companies. The cooperation systems and efforts made toward this project will become a major asset even after the actual project is over.

Outcomes related to social aspects

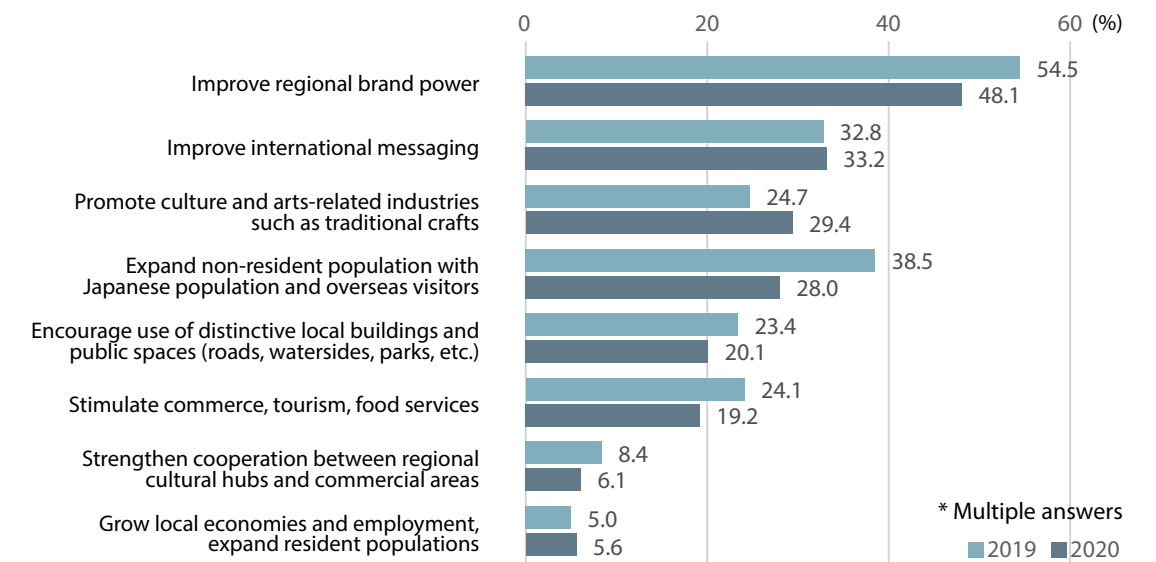
Many respondents said that their civic pride increased, centering on projects with roots in the local region. In addition, many project organizers cited the promotion of interactions across generations and cultures as an outcome, and the implementation of projects is believed to have contributed to the passing down of local culture and sharing of information.



- In the course of making movies, elementary school students learned about their region's history, learned about manufacturing, and deepened their interactions with locals across multiple generations, which worked to encourage civic pride. By doing so, these elementary school students become more active in their daily lives, which also seemed to inspire some adults to proactively think about what they too could do for their community.
- Being able to produce works inclusive of people with disabilities through a network of four overseas bases has helped to raise Japan's international status as a cultural and artistic base for people with disabilities. This was covered by local media, which expanded interest in the cultural and artistic activities of local people with disabilities and also promoted Japan's initiatives for art by those with disabilities.
- The project was implemented during the COVID-19 pandemic, which helped to reaffirm familiar cultural values by making local residents and prefectural residents the main targets.

Outcomes related to economic aspects

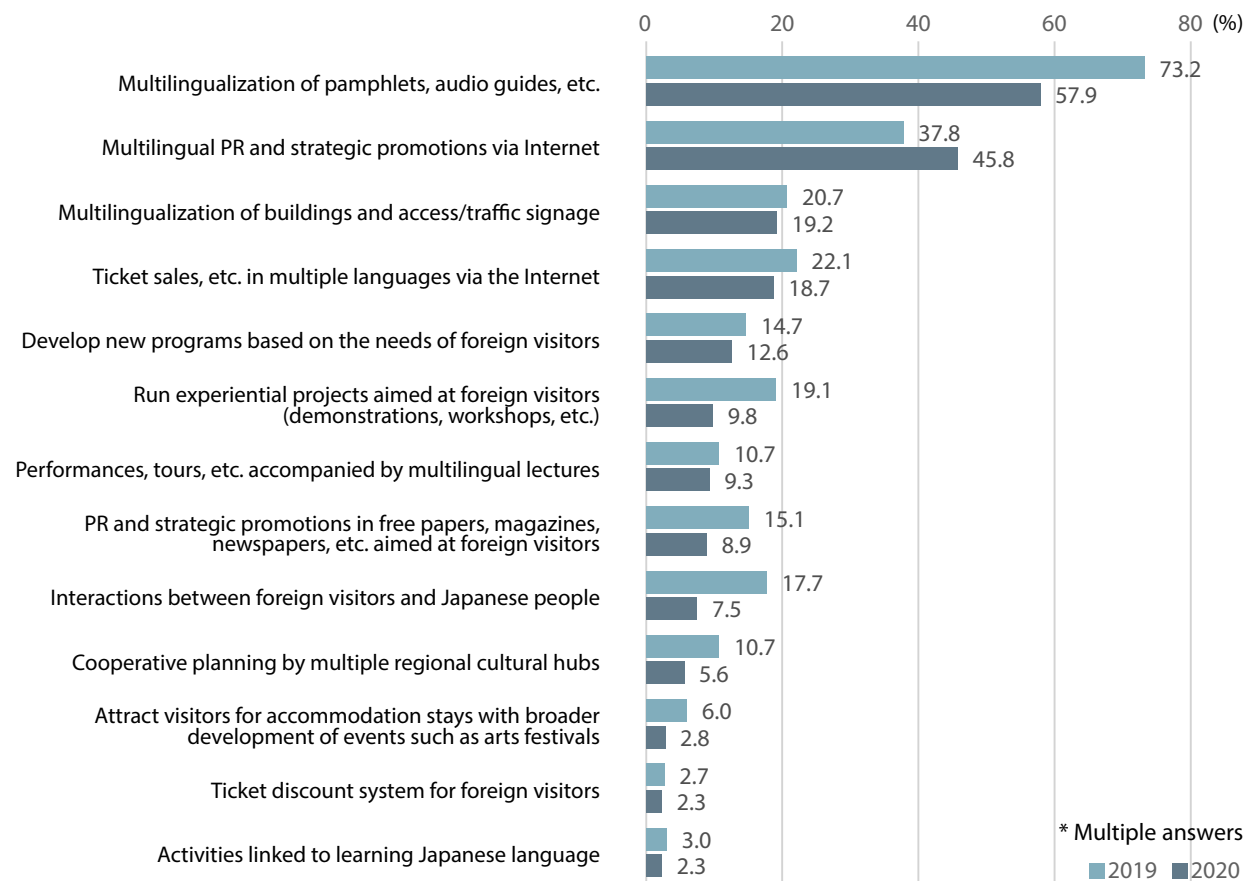
We need to understand the economic outcomes that accompany these feelings from a medium- to long-term perspective, but approximately half of the project organizers indicated that the outcomes "Improve regional brand power" and "Improve international messaging" were present, which will affect future economic outcomes.



- It is believed that implementation of projects has expanded the appeal of Japan's towns, both inside and outside local regions. In terms of economic outcomes, in a survey of local stores asked "Did customer numbers increase during this event?" 54% of stores replied "Increased" or "Slightly increased." It is thought that even amid the COVID-19 pandemic, a certain level of fan support was achieved, which had a ripple effect on local economies.
- In promoting culture and the arts as well as branding of local urban appeal, taking advantage of the strong economic ripple effect accompanying implementation of projects actively worked to energize local economies and expand inbound tourism. Registration as a World Heritage Site increased appeal both in Japan and overseas, enabling the development of projects and the broad dissemination of information.
- By providing opportunities at social dining events for participants to witness beautiful aspects of crafts unable to be fully understood simply by viewing them, and by exhibiting and selling crafts at these venues, new sales channels for crafts were successfully expanded.

Initiatives in the spirit of accepting foreign visitors

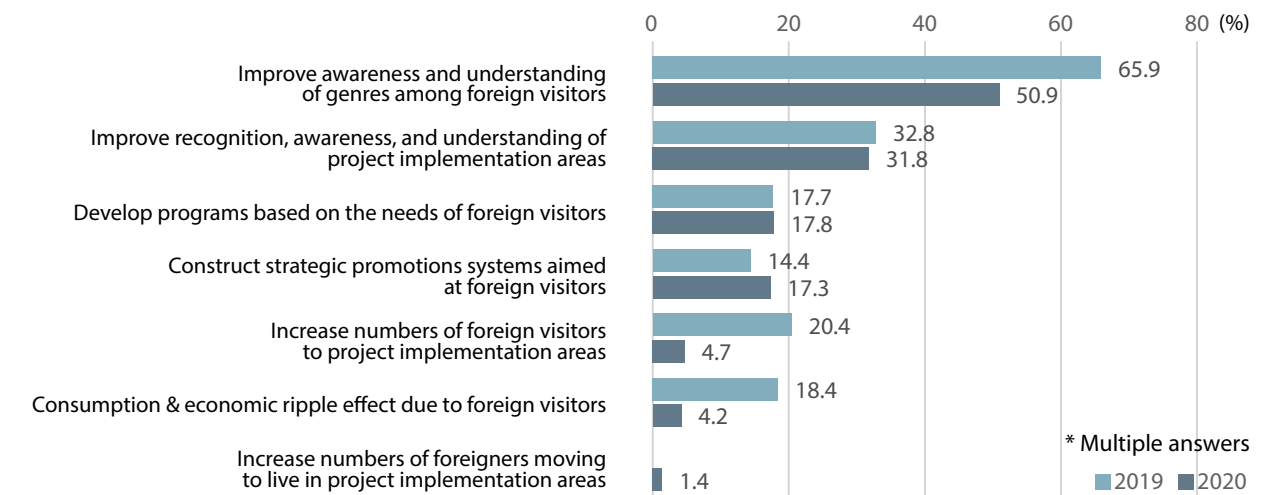
In addition to multilingual support, some project organizers are developing programs to meet the needs of foreign visitors and working on experiential projects for foreign visitors. Also, due to the COVID-19 pandemic, the number of project organizers engaging in multilingual PR activities via the Internet increased in 2020.



- To share information, alongside developing a multilingual website, we worked with Google Arts & Culture to promote this exhibition overseas and work on outreach.
- For people unable to actually visit, we introduce works and interview people involved via our YouTube channel. We believe we have successfully laid a foundation for tourist visits after the COVID-19 pandemic settles down.

Outcomes expanding inbound tourism

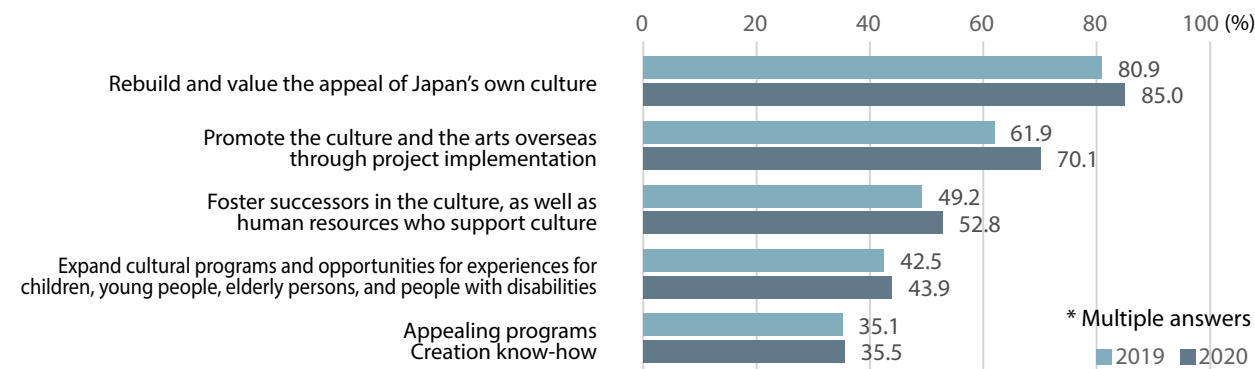
Due to the COVID-19 pandemic, the participation of foreign visitors was not expected in 2020, but efforts to accept visitors are being continuously implemented, and the outcomes of those specific efforts are evident. These outcomes are believed to encourage future recovery of inbound tourism.



- We introduced English consecutive interpreting of live announcements at venues. Live streaming was also available, which helped foreign visitors to view it. As high-level experts also active on the diplomatic front were assigned to interpreting, some people from overseas mentioned that it was easy to understand in fluent English and it felt like actually being there.
- When a promotional video aimed at overseas markets was released via YouTube advertising, we found that countries with a large number of past visitors to the prefecture differed from countries with a high audience rating. Devising target groups for people making future visits to the implementation area was very effective.
- Introducing projects widely to people overseas via NHK World stimulated desire for future inbound tourism.
- Although it was hard to actively attract visitors, these efforts such as remotely sharing exhibited works and communicating the appeal of the town and art works to people overseas will be useful in the future.

Outcomes leaving a legacy for conveying the appeal of Japanese culture

Responses to all items were increasing through FY 2020, and outcomes to be utilized in the future on various fronts were obtained. Further, it seems that many project organizers believe they need to deliver programs to people in Japan in order to convey appeal of these programs.



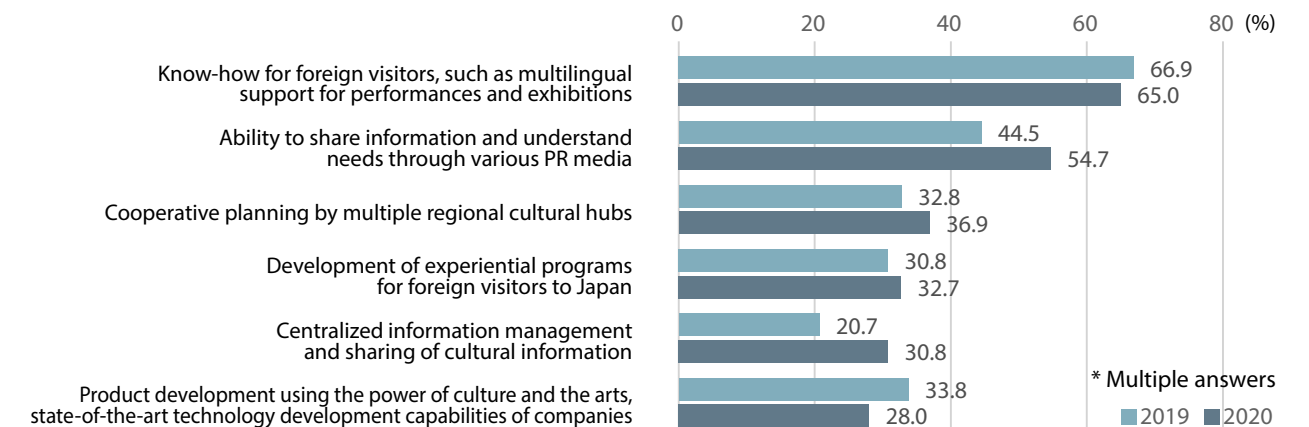
- Although planned to be held as a historical Noh festival with links to the Olympic and Paralympic Games, the effect on inbound tourism was almost zero due to the impact of COVID-19. However, this was a very significant event for future promotions and development of Noh theater—an ambitious project introducing initiatives that would become cultural resources in the future, including video streaming and video creation.
- Features of this project include building new collaborations with companies, local governments, etc. by archiving successful outcomes, as well as enhancing training and support for the next generation. Expanding the roles, potential, and activity sites of art/artists in our future world/society will lead to the sustainable development of arts and culture that Japan can be proud of and will drive further creativity in the future.



[Utekanpa Festival "Touch the AINU Culture"]
Ainu Radio exercise ©Agency for Cultural Affairs, Government of Japan

Strengthening national branding through culture, outcomes leaving a legacy for expanding inbound tourism

It is believed that various efforts to share information that have been affected by the COVID-19 pandemic represent experience value for project organizers. Also, with "Cooperative planning by multiple regional cultural hubs" mentioned as an outcome, it can be seen that cooperation is also considered an important factor for strengthening national branding.



- With regional cultural resources such as art works, cultural assets, historic sites, and festivals, our efforts should contain useful connections to future activities through collaboration across different genres such as TV programs (which was attempted this time), new presentation methods utilizing IT technology, etc. in collaboration with other departments, etc. and planning, implementation skills, management know-how, and so on.
- To broadly convey the appeal of Aomori City and expand inbound tourism, enhancing content by coordinating tourism-related and cultural and arts-related businesses is effective—and this is why it's important to achieve outcomes such as the development of artistic qualities of Aomori Nebuta and interactions with other nations.

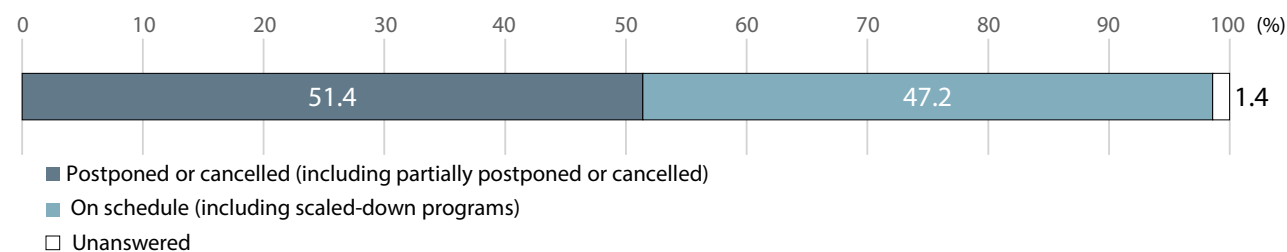


[Tohoku Kizuna Festival]
The Video Content "Tohoku Festivals and the Beauty of Culture and Tourism"
©Tohoku Kizunamatsuri

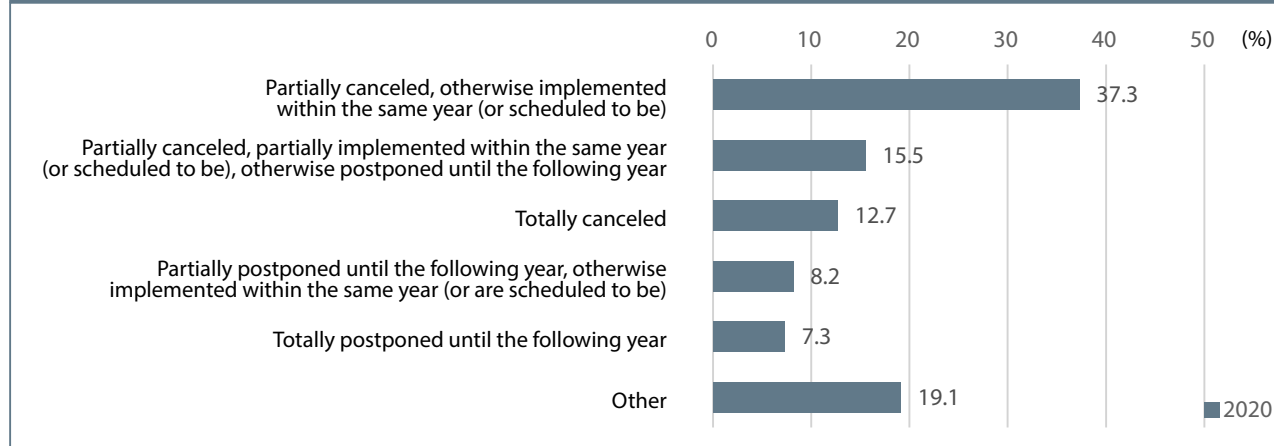


Postponement or cancellation status of projects due to COVID-19

While some projects did decide to postpone or cancel due to the impact of COVID-19, looking at the breakdown, in more than 60% of these cases, the project was only partially postponed or canceled. It is clear that many project organizers continued to develop their projects despite various restrictions, working to maintain their cultural and artistic activities.



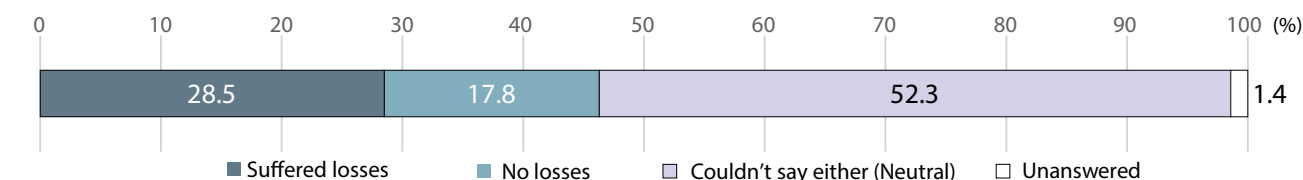
Breakdown of organizer responses indicating that projects were postponed or canceled



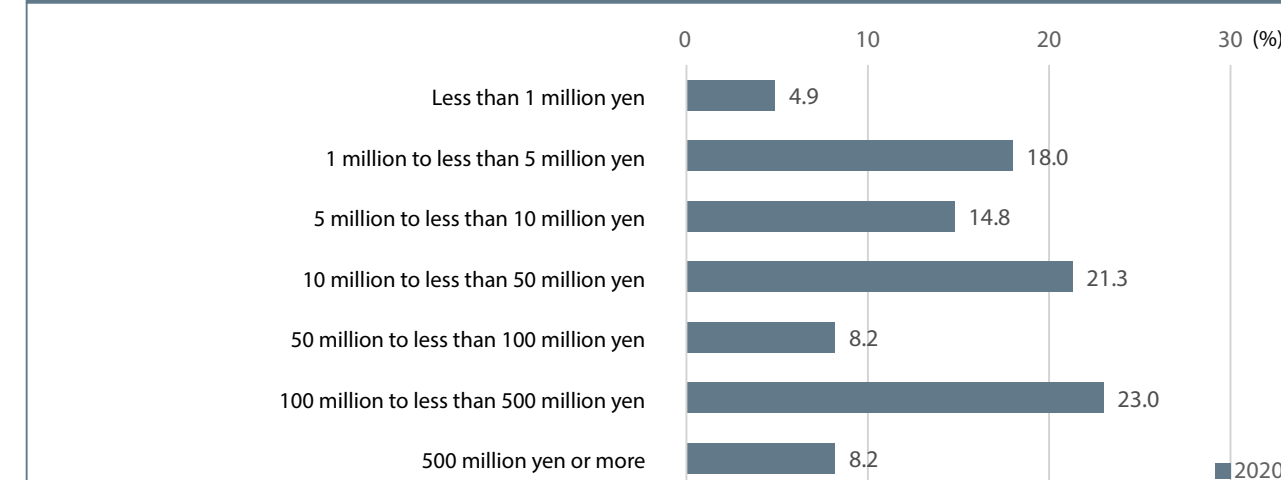
- It was scheduled to be held last summer, with preparation such as content and management plan formulation underway, but postponed for one year. In light of Japan's extension of the state of emergency, the pre-event scheduled for February was suddenly switched to advance release online.
- Since the event plans to use cultural assets as venues, the number of people able to participate will be greatly reduced if COVID-19 measures are put in place. Also, the barriers for project implementation in the region are high due to the cautious attitude of local residents surrounding COVID-19, and it is necessary to allow for this while constantly proposing multiple solutions.

Financial losses caused by the impact of COVID-19

Overall, fewer than 30% of projects stated they had suffered losses, with the majority of projects stating they couldn't say either way. Fewer than 20% of projects stated they had suffered no losses. Looking at various project types, many respondents from "innovation-type" and "participatory-type" projects stated they had suffered losses.



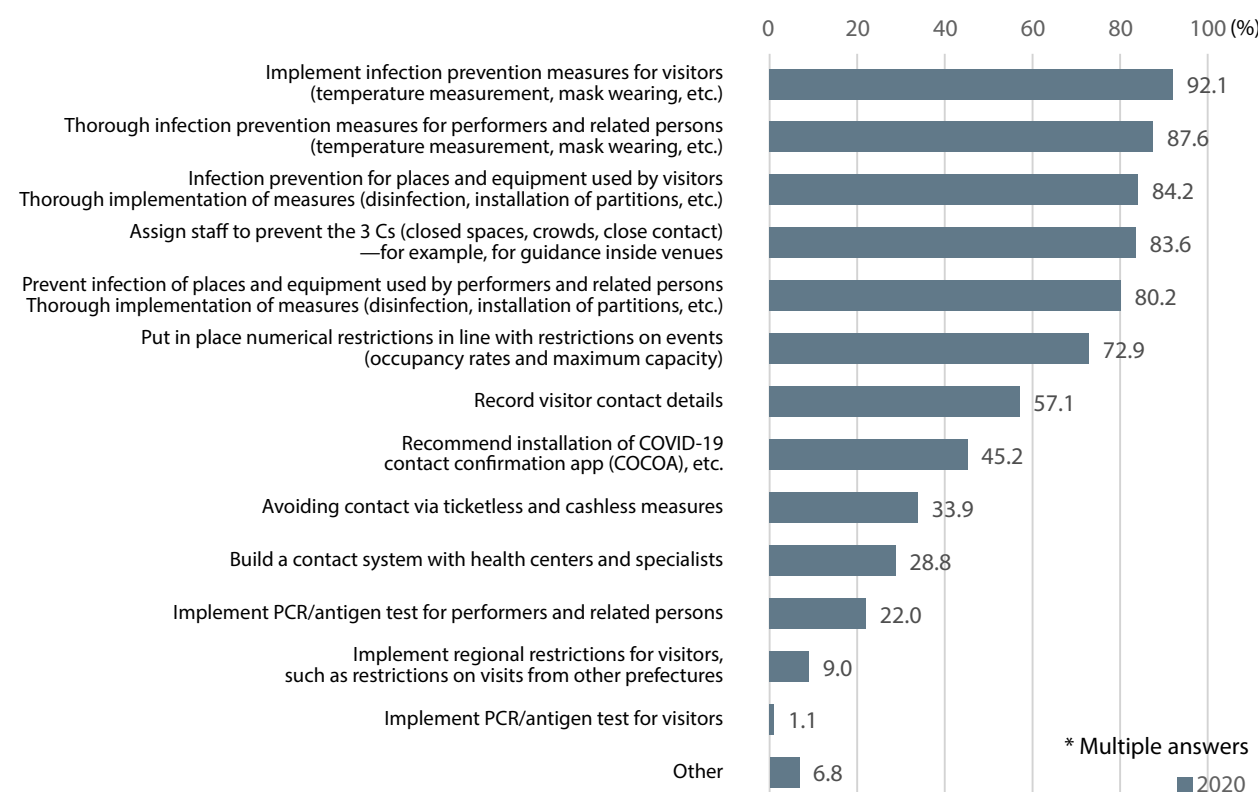
Breakdown of losses of project organizers claiming to have suffered losses



- Decreased revenue due to admission restrictions. Increased labor required for measures such as disinfection.
- Due to postponement of the planned art exhibition for over a year, the cost of organizing increased from the start, including increased labor costs. On the other hand, income was reduced due to admission restrictions, endangering the project's profitability.
- Companies are becoming more cautious about sponsorship activities, and securing corporate sponsorship is becoming more difficult. Also, since foreign visitors cannot visit Japan, ticket sales have fallen proportionally. Both factors have caused cash flow difficulties.

Measures to prevent COVID-19 infection at project sites

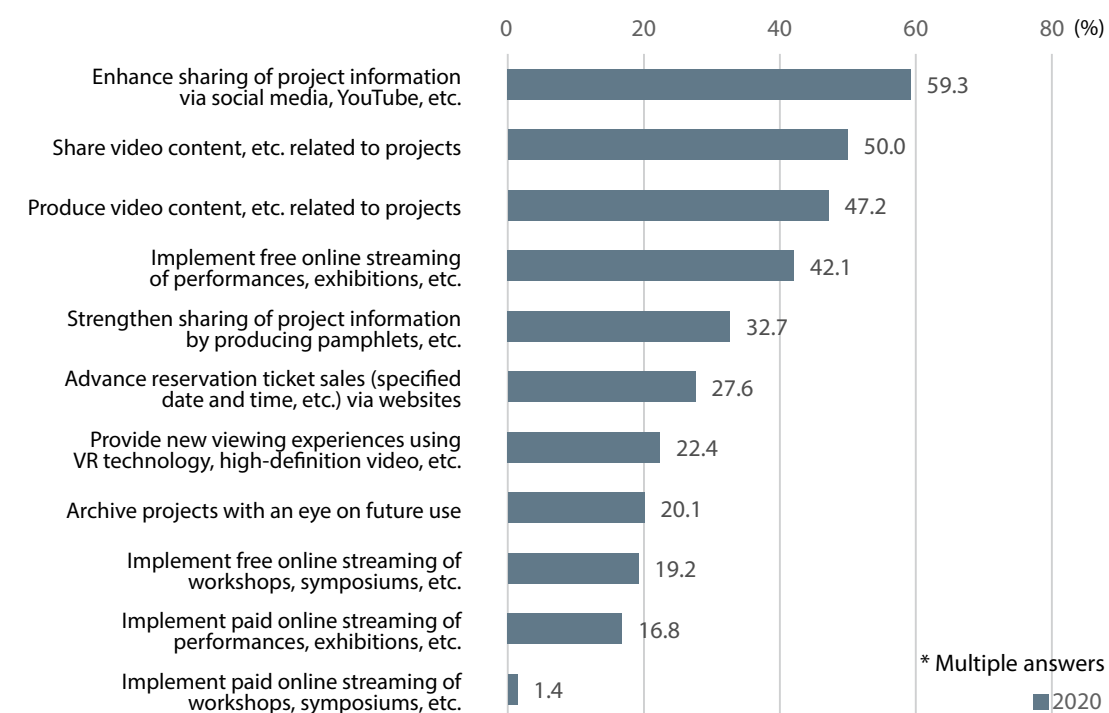
Infection prevention measures were implemented by all projects. Looking at the breakdown, more than 80% of projects put in place infectious disease prevention measures (body temperature measurement, mask wearing, guidance in venues, etc.) for people (visitors, performers, other related persons) and for places or equipment used (disinfection, installation of partitions, etc.). In addition, 70% or more of projects went ahead with restrictions on events.



- Implemented with mask wearing, temperature measurement, and avoiding the 3 Cs (closed spaces, crowds, close contact) as a matter of course. By changing the planned stamp rally to a sticker rally, we avoided multiple people handling the same items—stickers and sticker bases were distributed as a set, and viewers affixed each sticker when viewing the designated point. While working to prevent the spread of COVID-19, this delivered a memorable project that patrons could enjoy at the venue as well as take home memories.
- PCR testing of performers and staff / Diligent cleaning and disinfection / Formulating and implementing lifestyle rules to prevent infection among performers and staff / Devising safe ways to use facilities for training and performances / Rule-making for flow lines used.
- 3 C countermeasures—restricted admission using time slots and thorough ventilation of venues. Divide admissions into time slots, and restrict the number of people in venues. If there is risk of congestion, thoroughly manage guidance. Regularly open windows and doors inside the venue that can be opened, and thoroughly ventilate using air blowers. Thoroughly ensure proper distancing in waiting queues.
- Restricted admission, depending on the number of people in the venue. In venues, more space than usual was created between exhibits and cases, and guidelines were created using stickers etc. near exhibits and cases to provide guidelines for visitors for maintaining social distancing. Staff numbers both inside and outside venues were increased, with visitors called in and guided to less crowded spaces as appropriate. Requests for mask wearing for visitors, refraining from conversation, temperature measurement, alcohol disinfection, and anti-viral measures for handrails and voice guide machines were also thoroughly implemented.

Efforts implemented in response to the spread of COVID-19

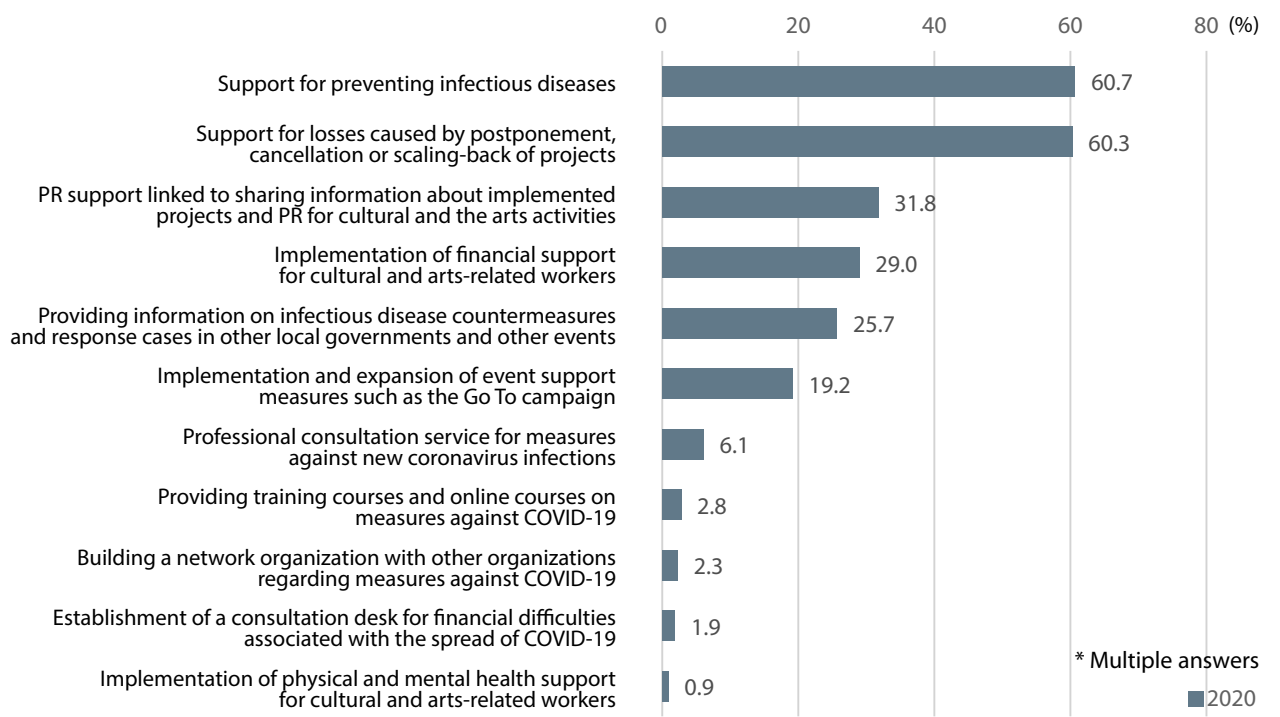
It is seen that many project organizers have strengthened information sharing in response to the COVID-19 pandemic. It is also evident that about half of the project organizers worked to produce and stream video content, etc., thus continuing to provide opportunities for viewing and participation despite event restrictions.



- Holding events online enables participation by people from distant places in Japan, or overseas countries who would usually have difficulty attending. In fact, the number of participants in some cases can even be increased by removing constraints on participation caused by distance.
- Although not successful for actively attracting visitors, these efforts will be useful in the future, such as for remotely sharing exhibited works and communicating the appeal of the town and art works to people overseas.
- From next year, when travel to and from overseas recovers, efforts will include online advertisements placed on global sites such as TripAdvisor for potential customers in specific countries that are interested in Japan, in order to drive motivation to visit Japan.
- Given the COVID-19 situation, the number of foreign visitors to Japan was small, but a commentary app and video streaming were provided in multiple languages. An exchange of opinions was held with overseas correspondents in Kanazawa City, which produced useful advice on good aspects and points needing improvement.
- Due to the impact of COVID-19, a virtual cultural experience program was suddenly created. An emphasis was placed on constructing an appealing virtual culture experience program by combining it not only with commentary in foreign languages, but also with practical training delivered via videos enabling virtual sightseeing around various areas in the prefecture.

Efforts required due to the impact of COVID-19

Around 60% of respondents replied that “Support for preventing infectious disease” and “Support for losses caused by postponement, cancellation or scaling-back of projects” were required. This shows that financial burdens arising from COVID-19 are a concern for many project organizers.



- If the audience capacity is locked at 50%, and performance costs are unchanged or even increased, considering the need for more staff to carry out infection control, then admission revenues will be halved, making it quite difficult to keep the performance afloat. In addition, for those engaged in the performing arts (performers and staff), the number of performing arts jobs is decreasing, which poses a risk to retaining and training successors in the arts.
- Even when events are planned, they may be canceled depending on circumstances, and it is difficult to respond to this.
- Since it is difficult to predict audience numbers or to forecast revenue from cultural and artistic activities, projects are being implemented under circumstances that involve huge financial risks.
- Inability to attract visitors from outside the prefecture to local art galleries and falling consumption across entire regions have seen a decline in visitor numbers. The national and local governments should take the initiative in providing subsidies and PR support for cultural projects involving significant expenses.
- Since it became completely impossible to attract customers from overseas, the project implementation plan and expenses have changed significantly. Due to the fact that we had to change the plan in a short period of time, we worked on the first method without know-how, and there was a shortage of human resources to collaborate with overseas, we quickly formed a team, but, as a whole, the shortage of specialized human resource, and young human resources who can handle web production and IT-related issues has become an issue.

Promotion

Social media

Official social media platforms for the Japan Cultural Expo

The official Twitter and Facebook platforms for the Japan Cultural Expo have now been launched to communicate details on the individual events and their preparation.



Please scan the QR codes.



Official Twitter account
Account name: Japan Cultural Expo | 日本博
User ID: @JPNCulturalExpo
URL: <https://twitter.com/JPNCulturalExpo>



Official Facebook account
Account name: Japan Cultural Expo | 日本博
User ID: @JapanCulturalExpo
URL: <https://www.facebook.com/JapanCulturalExpo/>



Official Instagram account
Account name: Japan Cultural Expo | 日本博
User ID: japanculturalexpo
URL: <https://www.instagram.com/japanculturalexpo/?hl=ja>

Official website and Digital Gallery


Footage and VR videos of various projects can also be found at the link below for everyone to experience the appeal of the Japan Cultural Expo online.

Special exhibition – Kimono: Fashioning Identities




This video of a gallery talk by the chair of the Tokyo National Museum’s Department of Decorative Arts, Dr. Oyama, gives an in-depth look at selected works, joined by the Japanese celebrity and kimono aficionado IKKO.

Fireworks for All



People with disabilities, well-known flower arrangement specialists, and renowned fireworks professionals collaborate in designing fireworks. These are presented at five locations throughout Japan to promote the theme of “Unity in Diversity.”

National Parks of Japan - Stories to Experience



There are 34 national parks in Japan, with landscapes, environment, and heritage of culture representing Japanese nature. This exhibition will present the stories of Japan’s diverse range of nature.

Further contents provided at the link below.
<https://japanculturalexpo.bunka.go.jp/gallery/>



NHK WORLD-JAPAN

The Japan Cultural Expo's Special TV program "The Japanese and Nature Message of the Japan Cultural Expo" is aired in 160 countries on NHK WORLD-JAPAN and Japan International Broadcasting.

The program will showcase Japanese people's views on nature, as reflected in the country's architecture, performing arts, traditional crafts, gardening, tea ceremony, and traditional flower arrangement, with interviews on how people in Japan approach nature. By exploring the idea of coexisting with nature, which has been reappraised during the difficult circumstances of COVID-19 around the world, the program will seek to support Japan's recovery of inbound tourism in the future.

Japan Cultural Expo's special TV program

- **Title:** "The Japanese and Nature – Message of the Japan Cultural Expo"
- **Stations:** NHK WORLD-JAPAN / Japan International Broadcasting (English only)
- **Cast:** Kikunosuke Onoe (Official Supporter of the Japan Cultural Expo / Kabuki performer), Kengo Kuma (architect), Kazumi Murose (craft artist), Shosuke Tanihara (Official Supporter of the Japan Cultural Expo), etc.

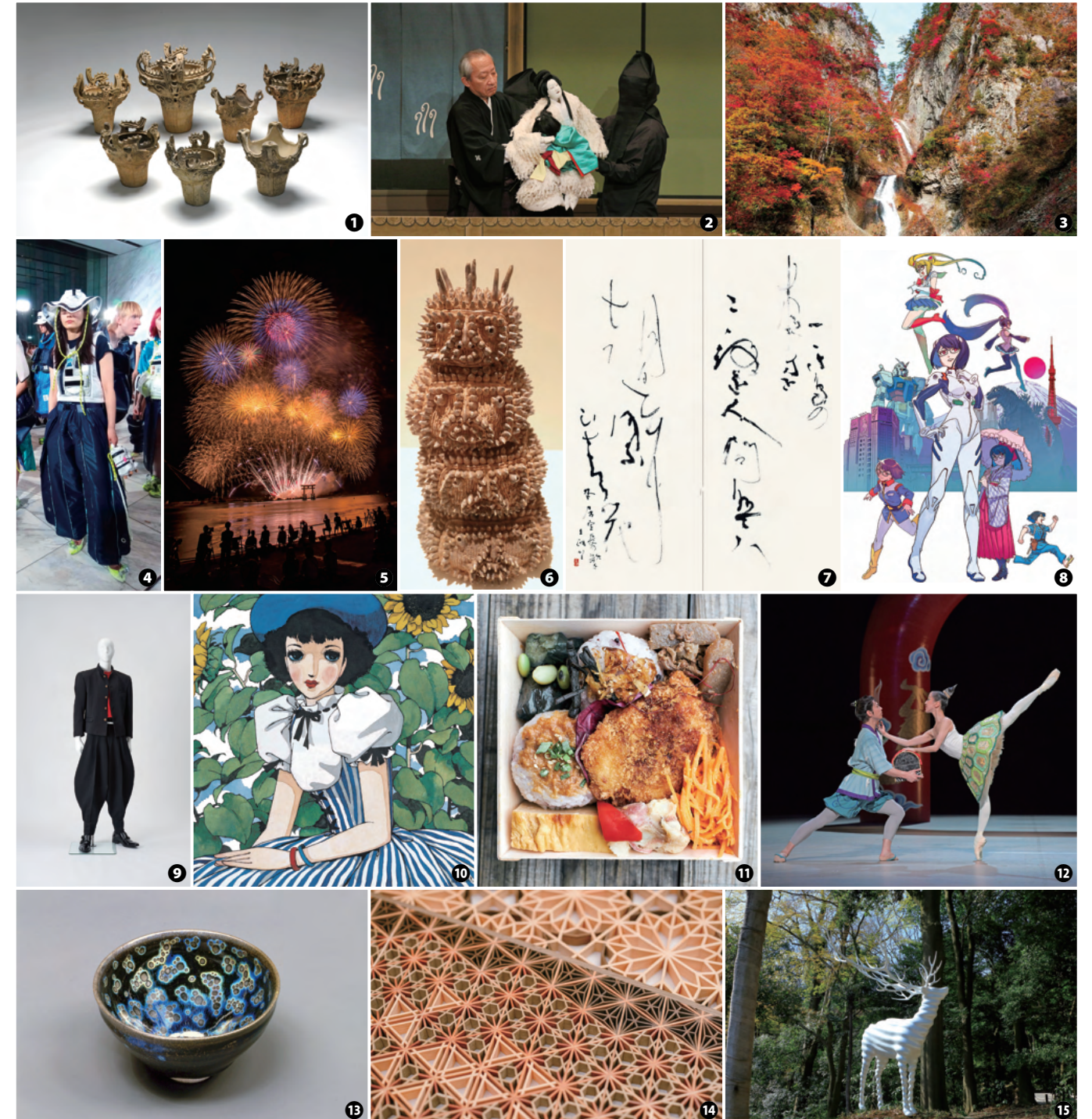
URL: https://www.jibtv.com/programs/the_japanese_and_nature/



Share with around 300 million households in
about 160 countries and regions around the world

From the questionnaire results

- ◇ The program obtained an average of 4.4 points out of 5 points as an overall evaluation. From the free description of the questionnaire, we can read that the program conveys the theme of the Japan Cultural Expo and it can be a promotion to attract more visitors to Japan.
- ◇ Comments from the questionnaire
 - The Japan Cultural program interests me a lot.
 - I'd like to see performances in Japan.
 - I found out that Japan has a remarkable relationship between art and nature.
 - Interviews with various artists were exciting, valuable and meaningful.
 - It made me feel strongly that I'd like to visit the exhibition someday.
 - Images, music, and narration all function seamlessly, orbiting around culture, art, nature and the seasons creating an uplifting journey.



①Collection of Flame-style pottery (National treasure) Sasayama site (Photographed by Tadahiro Ogawa) ②Discover BUNRAKU ©Japan Arts Council ③Joint-project with the National Parks of Japan: Stories to Experience Towada-Hachimantai National Park ©Japan International Broadcasting Inc. Ministry of the Environment Government of Japan ④Fashion Culture Creation Project (in Association with Ministry of Economy, Trade and Industry) - me 2021-22 A/W COLLECTION ©The Japan Fashion Week Organization ⑤Fireworks for everyone ©Japan HANABI Association ⑥Art As It Is: Expression from the Obscure - Sawada Shinichi "Untitled" ©Tokyo University of the Arts ⑦Nature in Japan and the Spirit of "Sho" - 200 Selected Works by Japanese Calligraphers -, Ishige Keido "Japanese Spirit" ©The Executive Committee of the Tokyo 2020 Olympic and Paralympic Commemorative Calligraphy Exhibition ⑧MANGA⇄TOKYO Illustration by Yoshinari Yoh ©Crypton Future Media, INC. www.piapro.net ©khara ©Naoko Takeuchi ©Naoko Takeuchi / PNP, Toei Animation ©Osamu Akimoto, Atelier Beedama / SHUEISHA ©SOTSU, SUNRISE TM & ©TOHO CO., LTD. ©TOKYO TOWER ⑨Deformed school uniform | 1980s | Kojima School Uniform Museum ⑩Style Book *Kimono no Ehon* | Junichi NAKAHARA | 1940 | HIMAWARIYA ©JUNICHI NAKAHARA/HIMAWARIYA ⑪Collaboration Bento Isehara City×Sta. NOBODY KNOWS ©GEIDANKYO ⑫RYUUGUU - The Turtle Princess (Photo by SHIKAMA Takashi) ©New National Theatre, Tokyo ⑬The Treasures of Mitsubishi Collection: The Mitsubishi 150th Anniversary Exhibition / National Treasure, Tea bowl "Yohen Tenmoku", Known as Inaba Tenmoku, Southern Song dynasty, 12th-13th century, The Seikado Foundation ©The Seikado Foundation ⑭Special Exhibition "KIGUMI: Revealing the Carpentry Behind the Wood Joint" / Kumiko ©Takenaka Carpentry Tools Museum ⑮Meiji Jingu Forest Festival of Art: Celebrate. Pray. Create. - Sustainable Nature and Arts & Culture - Kohei Nawa "White Deer (Meiji Jingu)" 2020 Paint on bronze Photo: Keizo Kioku ©MeijiJinguForest Festival of Art

Verification Report on Holding Japan Cultural Expo Summary 2020

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