



# Japan Cultural Expo Report

Verification Report on Holding  
the Japan Cultural Expo  
Summary 2021





The Japan Equestrian Archery Association  
Yabusame Ceremony to wish for the Safe Holding and  
Success of the Tokyo 2020 Olympic and Paralympic Games

## Introduction

### About the Japan Cultural Expo

Coinciding with the Tokyo 2020 Olympic and Paralympic Games, the Japan Cultural Expo is being held under the overarching theme of “Humanity and Nature in Japan.” This Expo features art exhibitions, performing arts performances, cultural and arts festivals, and other projects embodying the beauty of Japan. It is an undertaking for systematically

developing various cultures from throughout Japan, from the Jomon period to the present day, season to season over the course of the event.

Expo events were mainly held in the year of the Tokyo 2020 Games, but also extend across a broad period before and after.

### Overarching theme

## Humanity and Nature in Japan

### Concept

For more than 10,000 years, from the Jomon period to the present, Japanese beauty has been an expression of respect for the diversity of nature, a belief that all living things have their own life force, and a sense of reverence for them.

Japan cherishes its landscapes and climate and embodies a spirit of human resonance and empathy with nature and its aesthetic sense. This can be seen in its Jomon earthenware, Buddhist statues and other sculptures, woodblock prints, folding screens and other paintings, lacquerware and other craftworks, kimonos and other forms of dyeing and weaving, traditional arts such as Noh and Kabuki, literature, modern-day manga and anime, and many other artforms. This aesthetic is also expressed in Japanese daily life culture, including its clothing, food, and homes,

and in the patterns by which the Japanese lead their lives.

Under an overarching theme of “Humanity and Nature in Japan,” at the Japan Cultural Expo we are creating a richer future by domestically and internationally transmitting the beauty of Japan as it has continued to the present day and passing that on to the next generation in eight subthemes: “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,” and “Disaster Recovery.”

We hope this cultural arts festival will inspire people to move them to interact with each other, leading to respect for the world’s diversity, sharing of that which is universal, and prayers for peace.

### The Japan Cultural Expo Logo



#### The message the logo conveys

The sun rises between clouds over a vast ocean. This image expresses trepidation and respect for nature, a spirit of human connections, and hope for recovery from disasters.

The logo was designed by Commissioner for Cultural Affairs (through March 2021) Miyata Ryohei, a craft artist, with input from Japan Cultural Expo planning committee members and others.

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## Background

The Japan Cultural Expo has been discussed in the “Beauty of Japan” Comprehensive Project Advisory Panel (Host: The Prime Minister of Japan, Chairpersons: Tsugawa Masahiko [until August, 2018] and Kobayashi Tadashi [from April, 2019]), which has been working on measures to promote the Japanese sense of beauty and values domestically and internationally, contributing to Japan’s development, international goodwill, and world peace.

In the sixth Advisory Panel meeting, held on June 22, 2018, Prime Minister Abe instructed the Ministry of Education, Culture, Sports, Science and Technology and the Agency for Cultural Affairs to prepare the Japan Cultural Expo, to be held throughout Japan on the occasion of the Tokyo 2020 Games. In December 2018, the Japan Cultural Expo Comprehensive Promotion Council, chaired by Prime Minister Abe, held a meeting to exchange opinions and to report on the overarching theme and basic concepts, the status of considerations for holding the event, and the implementation system. In response, it was decided to hold the Japan Cultural Expo throughout Japan, utilizing the cultural resources of disaster-affected areas and other

regions, as a project that cooperates and collaborates with related government ministries and agencies, cultural facilities, local governments, private organizations, and others to attract foreign visitors to Japan to those regions. The second meeting of the Promotion Council was held on March 12, 2020, and considering the spread of COVID-19 infections, the Prime Minister decided to further promote the Japan Cultural Expo and showcase the beauty of Japan to the international community after there was a better outlook for bringing the pandemic under control.

Under an overarching theme of “Humanity and Nature in Japan,” in addition to systematically developing the Japan Cultural Expo from season to season and throughout the year, considering the current state of the COVID-19 pandemic, the organizers hope to further stimulate demand for domestic tourism and to motivate people overseas who are interested in Japanese culture to visit Japan by implementing thorough infection prevention measures at Expo venues and by providing attractive content based on new lifestyles.

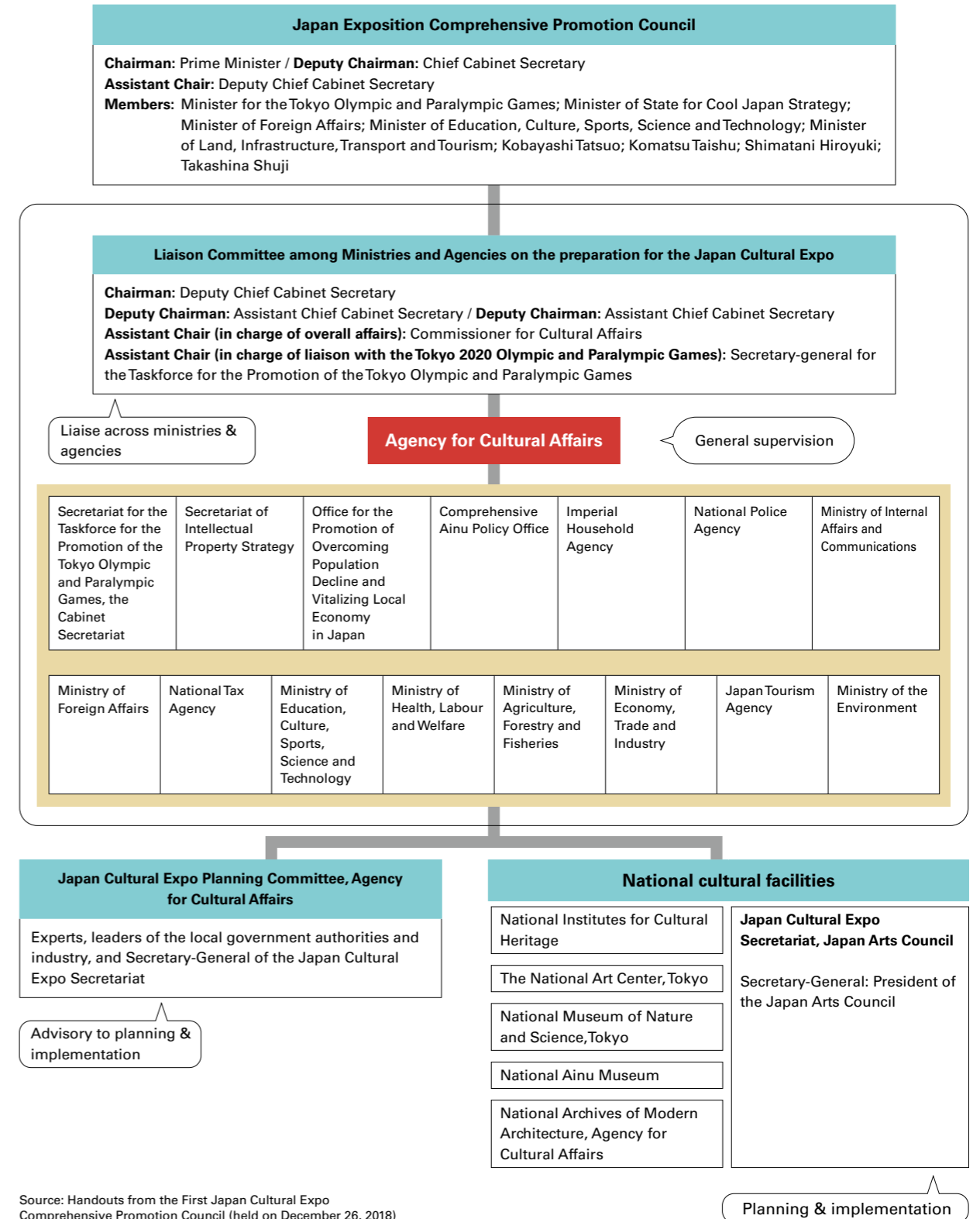


Rice field art incorporating themes from Ukiyoe and Kabuki  
Image courtesy of Gyoda City

## Organizational structure

The Japan Cultural Expo is a large-scale national project under the leadership of the Japan Cultural Expo Comprehensive Promotion Council, which is chaired by the Prime Minister. The Expo will be systematically developed

throughout Japan by mobilizing the collective efforts of the Agency for Cultural Affairs and other relevant ministries and agencies, cultural facilities, local governments, private organizations, and other stakeholders.



Source: Handouts from the First Japan Cultural Expo Comprehensive Promotion Council (held on December 26, 2018)

## Project frameworks

The Japan Cultural Expo project implements the three frameworks shown below: “presented and co-presented projects” in which the national government and the Japan Arts Council work together to plan and implement projects with local governments, arts organizations, and companies; “grant-supported projects,” in which local government, arts organization, and corporate projects are subsidized through

grants; and “participatory projects,” where projects by local governments, arts organizations, and companies are recognized as part of the Japan Cultural Expo.

As of March 2022, the number of “presented and co-presented” and “grant-supported” projects adopted as part of the Japan Cultural Expo for fiscal 2021 was 137, and the number of approved “participatory” projects was 120.

## Framework of the Japan Cultural Expo

Japan Cultural Expo Presented and Co-presented Projects	
Cross-Category Initiatives	Comprehensive large-scale projects at the core of the Japan Cultural Expo that will be jointly planned and implemented by the government, the Japan Arts Council, cultural facilities, private organizations, and private companies.
Category-Specific Initiatives	Theme-specific, large-scale projects involving exhibitions, performances, etc., that consider the overall themes and basic concepts of the Japan Cultural Expo, planned and implemented by organizations that are engaged in nationwide activities.
Grant-Supported Projects	
Innovation-oriented Projects	Highly innovative and creative projects that will be planned and implemented as part of the Japan Cultural Expo Project, contributing to strengthening Japan’s national branding through culture, expanding inbound tourism, and strengthening Japan’s foundation as a nation of culture and the arts (expanding opportunities discovering and reaffirming the charm and wonder of Japanese culture).
Cultural Resource Projects	Cultural and artistic projects that utilize local cultural and artistic resources undertaken on the occasion of the Japan Cultural Expo in cooperation with local residents, the arts, industry, academia, and government, and which contribute to the expansion of inbound tourism.
International Cultural Festival Promotion Projects (Long-term Exhibitions)	Novel and highly innovative projects that will be implemented on the occasion of the Japan Cultural Expo, such as art festivals and other cultural and artistic projects, held over a fixed period and contributing to attracting visitors from abroad by taking advantage of regional culture, promoting international cultural exchange and inbound tourism by developing and enhancing cultural and artistic projects that attract international attention.
Local Cultural Heritage Exhibition Support Projects	Efforts to effectively and attractively exhibit and disseminate regional history, culture, customs, and art through utilization of cultural assets owned by the government and other organizations associated with the region through borrowing, etc., and by developing easy-to-understand exhibitions, including multilingual explanations, and experiential content.
Participatory Format	
Participatory Projects	Invitations for public participation in distinctive projects from regional organizations and authentication of project contents.

## Findings from questionnaires and interviews

Responses to and analysis of a questionnaire targeting Japan Cultural Expo organizers, as well as interviews with fifteen of those organizers, provided us with a better understanding of the cultural and social benefits arising

from the Japan Cultural Expo project. Next, we will perform a cross-sectional examination of the results of each of these surveys to more concretely consider the effects of the Japan Cultural Expo project.

## Results of analysis of the effectiveness of the Japan Cultural Expo project as seen from indicators

When analyzing the effectiveness of the project in this fiscal year (FY2021), we organized the results of our questionnaire and interviews from the perspective of outputs and outcomes in terms of fundamental effectiveness, cultural

effectiveness, social effectiveness, effects increasing inbound tourism, economic effectiveness, and items related to COVID-19 infections.

### 1. Fundamental effectiveness

#### Implementation of diverse projects

##### Numbers of project days and events

There were 12,455 Japan Cultural Expo activities in FY2021. While fewer in-person projects were conducted this year than last year, operators made active efforts toward

securing opportunities to conduct projects by actively developing activities such as streaming that remove restrictions on project location.

Total activities in FY2021: 12,455  Reference FY2019: 19,269 activities FY2020: 14,279 activities	Breakdown	1. Exhibitions	Total exhibition days: 8,412
		2. Stage performances	Total performances: 2,074
		3. Participatory and experiential events	Total events: 635
		4. Other (by days)	Total number of days: 686
		5. Other (by events)	Total number of events: 153
		6. Online distribution	Total times performed: 495

Numbers of stage performances and participatory or experiential projects remained nearly the same as in the two previous years, but we were forced to drastically reduce numbers of days for exhibitions and art festivals. For example, 26.3% of exhibitions (31 exhibitions) last year were long-term projects lasting for 101 days or longer, while only 14.4% of exhibitions (20 exhibitions) this year had durations of 101 days or longer. Long-term art festivals too showed a decrease, with 21.9% of festivals lasting 101 days or more this year, as compared to 37.0% in the year before, suggesting a trend for making presentation periods shorter. The issuance of state of emergency declarations (emergency measures) and COVID-19 infection prevention measures significantly impacted whether events could be held at public regional facilities, even in cases where emergency declarations only targeted the Tokyo metropolitan area. The

total period over which a state of emergency or infection prevention measures were in effect was twice as long in FY2021 as in FY2020, and this must have significantly impacted project implementation periods.

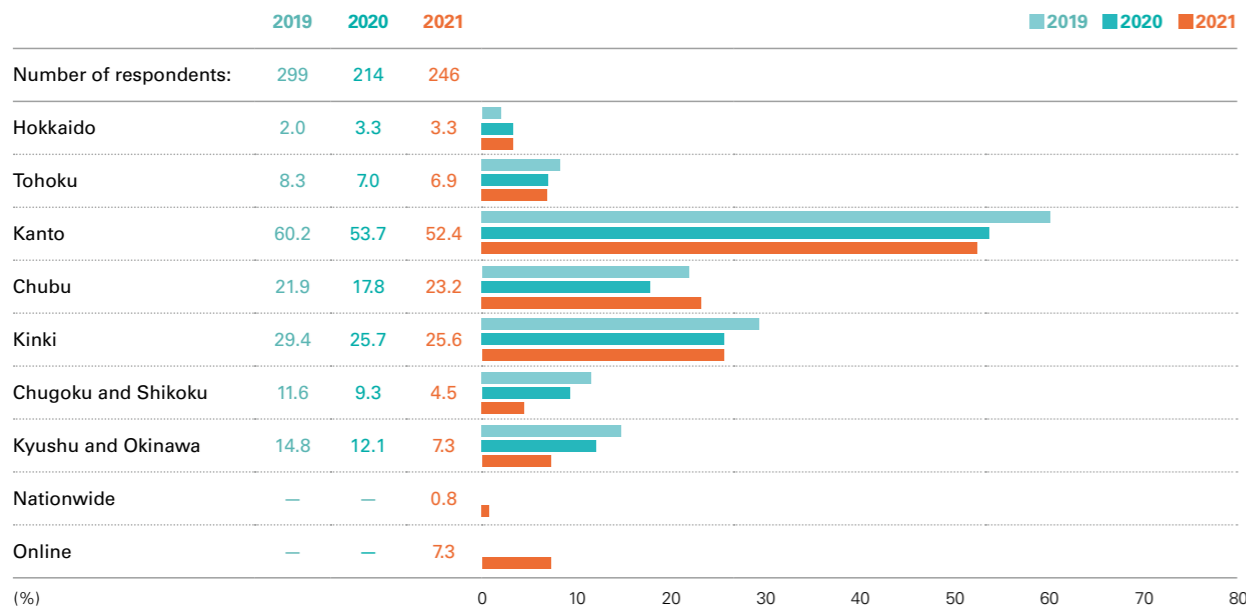
Questionnaire 1 shows that of all projects, 7.3% were held online.

Examining projects by type, content from 13.6% of “Presented or Co-presented Projects” was broadcast online, as was the case for 22.2% of “Innovation-oriented Projects,” 5.6% of which were held only online. The Japan Cultural Expo’s “Innovation-oriented Projects” aim at novelty and creativity in their planning and implementation, and the survey results also show that many of those projects introduced new methods, stagings, and state-of-the-art technologies to cultural and artistic resources. Virtual-only project formats can be considered as part of that trend.

## 1 Event sites

Note: "Nationwide" and "Online" responses were not provided in 2019 and 2020.

Please indicate the location of your project. (Multiple answers allowed)



### Event locations and areas

Questionnaire 1 shows that categorized by host prefectural grouping, the most common event location this year was in the Kanto (Tokyo area) block, as it was last year and the year before that. Looking at individual prefectures, while there were events in 46 prefectures last year and 47 in the year before that, covering nearly all of Japan, this year's events were only in 41 prefectures.

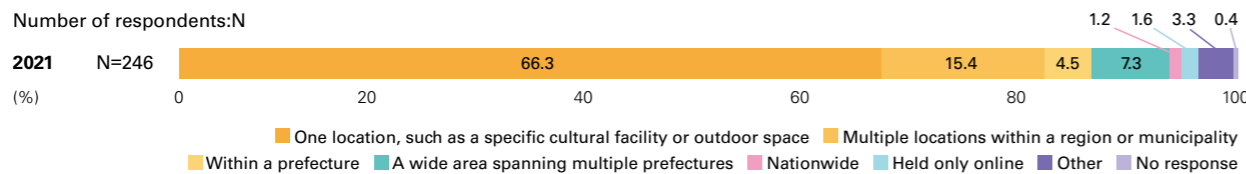
Questionnaire 2 shows that while most events were held in one specific cultural facility or outdoor space, there

was a small but nonnegligible number (1.6%) of events held only online, likely as a way of coping with the COVID-19 pandemic.

Examining events by project, responses for approximately 30% of "Presented or Co-presented Projects" indicated that they were held in "a wide area spanning multiple prefectures" or "nationwide," showing that many projects are being held and developed in wide areas throughout the country.

## 2 Implementation locations and sites

Please indicate the site (venue) where the project took place. (Select one)



### Activity themes

Some 50% of applicable main activities were held under the theme "Art and Cultural Assets." Of the related sub-themes, "Lifestyle Arts, Literary Arts, and Music" was most common. Until last year, "Art and Cultural Assets" was both the most common main theme and sub-theme, but this year "Lifestyle Arts, Literary Arts, and Music" became the top subtheme. Ambitious projects were implemented not only for music, but also as crossovers with classical literature, art, and culture. As specified in Section 3, Article

12 of the Basic Act on Culture and the Arts, daily life culture is that which embodies "the ways of human lifestyles" that are both traditional and in line with today's society, including a broad range of national pastimes such as flower arrangement, tea ceremony, calligraphy, food culture, tea appreciation, incense appreciation, kimono (Japanese dress and dressing), haiku and *senryu* poetry, bonsai, and go, shogi, and other traditional games. This likely made it easier in the Japan Cultural Expo project to, for

example, showcase projects and regional characteristics by combining exhibitions of art and cultural asset with those for food culture and regional cuisine. Questionnaires 3 and 4 show that craftwork fields such as ceramics and pottery, as well as tea ceremony and flower arrangement, which naturally extend to kimono and traditional dress, have also been implemented in many areas of Japan Cultural Expo project activity.

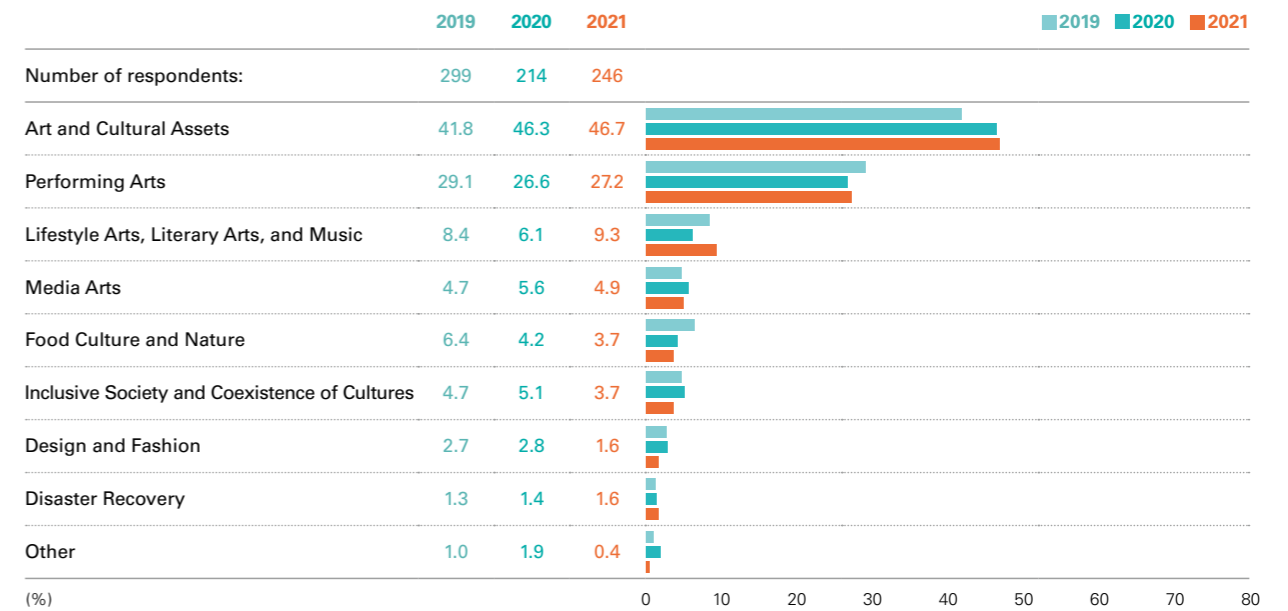
By project type, activities in over 60% of "Presented

or Co-presented Projects" were related to "Lifestyle Arts, Literary Arts, and Music," and nearly 40% of activities were related to "Inclusive Society and Coexistence of Cultures." Nearly 40% of "Innovation-oriented Projects" were related to "Food Culture and Nature," "Media Arts," or "Inclusive Society and Coexistence of Cultures."

The Japan Cultural Expo project is thus demonstrating a wider and more diverse range of genres of activities

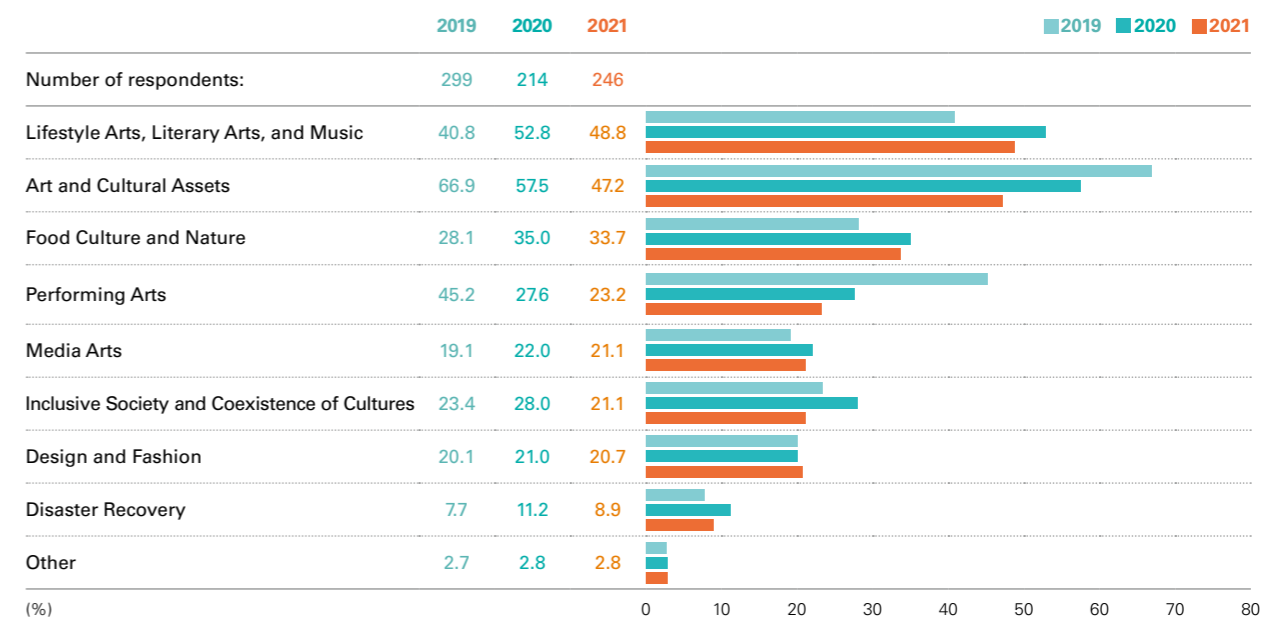
## 3 Main themes

Please select the primary theme that best describes the project. (Select one)



## 4 Sub-themes

In addition to the primary theme, please select any related themes that describe the project. (Select all that apply)





## Participation by diverse individuals

### Numbers of participants

The total number of visitors and participants this year was approximately 4.44 million. The total number of participants in live online events was approximately 7.48 million, which when added to visitors and participants at in-person events makes for a total of approximately 11.96 million. While most of the year was spent under a declared state of emergency or implementation of infection prevention measures, restricting admissions and numbers of visitors, we can

glimpse how operators still tried to attract many visitors and participants through live online shows and other creative measures.

There were 114,301 foreign visitors (noting that questions made no distinctions as to whether responses were from visitors from overseas or foreign residents living in Japan), and 857,981 foreigners participated in live online events.

### Numbers of online programs and online participants

Number of for-pay live online programs:	150
Number of free live online programs:	345

**Total number of online programs: 495**

#### 7,475,231 participants in live online programs, including...

857,981 foreigners  
3,693 for-pay participants

### Targeted participants

Many projects were designed to appeal to the next generation. Indeed, the most commonly targeted age category, accounting for nearly 50% of the total, was "Young people" In particular, 60% of "Presented or Co-presented Projects" and 70% of "Innovation-oriented Projects" targeted Young people.

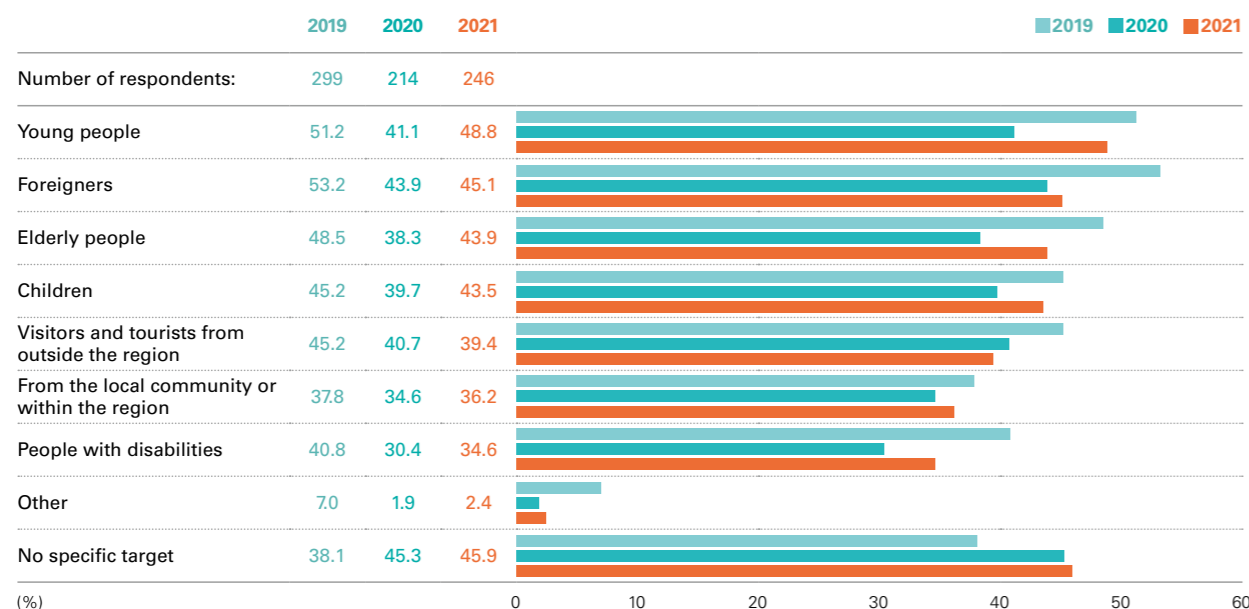
Similarly, 45.1% of projects targeted foreigners, clearly showing that many projects were planned in consideration

of the Japan Cultural Expo's objective of "strengthening inbound tourism."

Also targeted by around 40% of projects were "Elderly people," "children," and "visitors and tourists from outside the region." The Japan Cultural Expo is thus clearly a project that reaches out to a diverse range of visitors (Questionnaire 5).

## 5 Main target attendees

### What kind of attendees did the project primarily target? (Select all that apply)



## 2. Cultural effectiveness

### Implementation of projects representing Japan and various themes

#### Providing representative Japanese cultural content

• Over half of operators (58.9%) focused on "Exhibit and stage performances, etc., of representative Japanese works" (Questionnaire 6).

Free response answers showed that events provided valuable exhibits of national treasures and important cultural properties representing Japan, as well as comprehensive exhibits and performances of traditional culture, traditional crafts, and traditional performing arts that embody the primitive nature beliefs of the Japanese people and their development after the syncretization of Shintoism and Buddhism, the diversity of nature in Japan, the beauty found in the great outdoors, and the aesthetic sense and view of nature of the Japanese people.

In addition to those presenting traditional classical culture handed down as the high culture described above, many of those implementing projects related to primitive rituals, festivals, dances, and folk performing arts still performed in mountainous villages also selected "Exhibit and stage performances, etc., of representative Japanese works" as their answer.

Interviews also revealed that the residents of many villages in Japan continue to practice and pass down local performing arts. Just in the Sanriku Coast region, there are more than 3,000 local performing arts organizations, including preservation groups. The transmission of local performing arts has played a role in the formation of local communities. Amid social issues such as response to natural disasters, depopulation, and population decline, many project managers have realized that we are now in an era in which people are increasingly aware of the rarity and cultural value of the festivals that we tend to take for granted as commonplace. We can see that from a

global perspective, folk culture has been highlighted as a representative culture of Japan.

Free response answers also indicated that performances and exhibitions by pop stars and the like who have overwhelming support from younger generations, as well as many projects that focus on subculture media such as manga and anime, which are a source of the "soft power" that generates international admiration of Japan, were also conscious of presenting "Exhibit and stage performances, etc., of representative Japanese works."

Interviews revealed that projects were planned and drafted in line with the overarching theme of the Japan Cultural Expo, "Humanity and Nature in Japan" and its core concept "the beauty of Japan," and that projects were selected through a screening process, indicating that many project operators were proud and aware of their projects as being worthy of the Japan Cultural Expo brand. This shows that selection as a Japan Cultural Expo project is itself a motivating factor for project operators.

The Japan Cultural Expo aggregates over 200 projects, but it unites projects implemented in various regions in the orientation indicated by its themes and core concept. It can be considered as conveying the appeal of representative Japanese cultural programs by offering them in an easy-to-understand format, with valuable cultural assets and traditional culture that normally would only rarely be publicly exhibited in the form of comprehensive exhibitions and performances of Japanese culture.

#### Projects utilizing natural environments and materials particular to Japan

• 30.5% of projects focused on "Provide cultural and artistic activities utilizing Japan's natural environment, materials, etc." (Questionnaire 6).  
• By project type, 36.4% of "Presented and Co-presented Projects," 30.6% of "Innovation-oriented Projects," and 40.0% of "Cultural Resource Projects" were "Provide cultural and artistic activities utilizing Japan's natural environment, materials, etc."

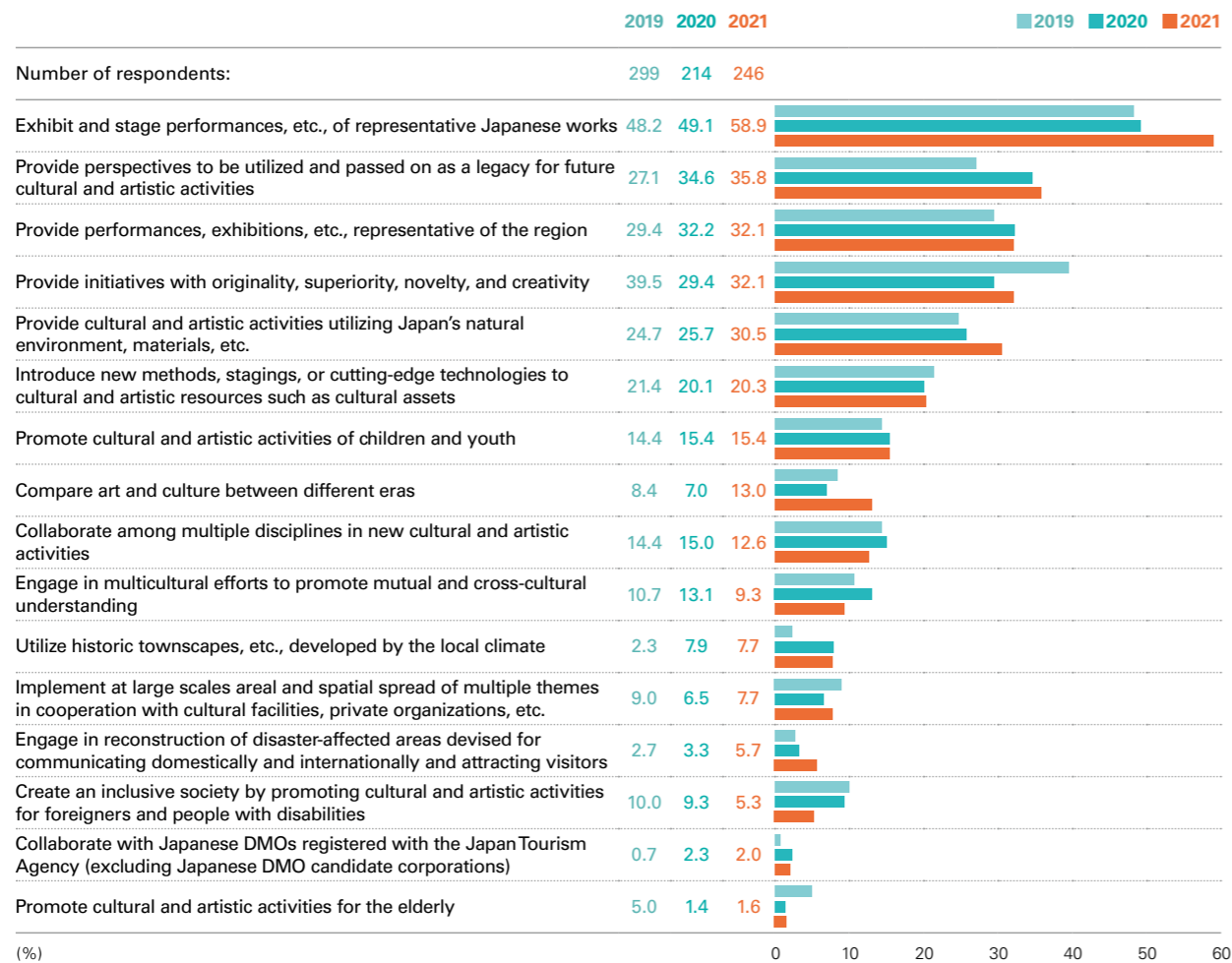
Free response answers showed many examples of projects utilizing Japan's natural environments and materials, such as introducing animistic beliefs regarding nature from the Jomon period, the environment that gave rise to Japan's earthenware and pottery, rice paddy art to arouse interest in rice cultivation culture, projects that introduce transitions in Japan's biodiversity, projects in areas boasting scenic

beauty such as World Natural Heritage sites and rice terraces, and fieldwork projects using Geoparks as sites of earth heritage.

During interviews, we heard about a project that allowed the experience of an art festival while camping overnight in the great outdoors with the sponsorship of a camping gear manufacturer.

## 6 Areas of emphasis within projects

Please indicate up to three goals that were of particular importance to you in this project. (Up to three responses allowed)



### Utilization of unique venues

- 15.4% of projects utilized public spaces such as historical buildings and cultural facilities, or unique venues such as shrines, temples, castles, gardens, or other outdoor spaces (Questionnaire 7).
- By project type, 40.0% of "Cultural Resource Projects," 27.3% of "Presented and Co-presented Projects," and 27.8% of "Innovation-oriented Projects" projects utilized unique venues.

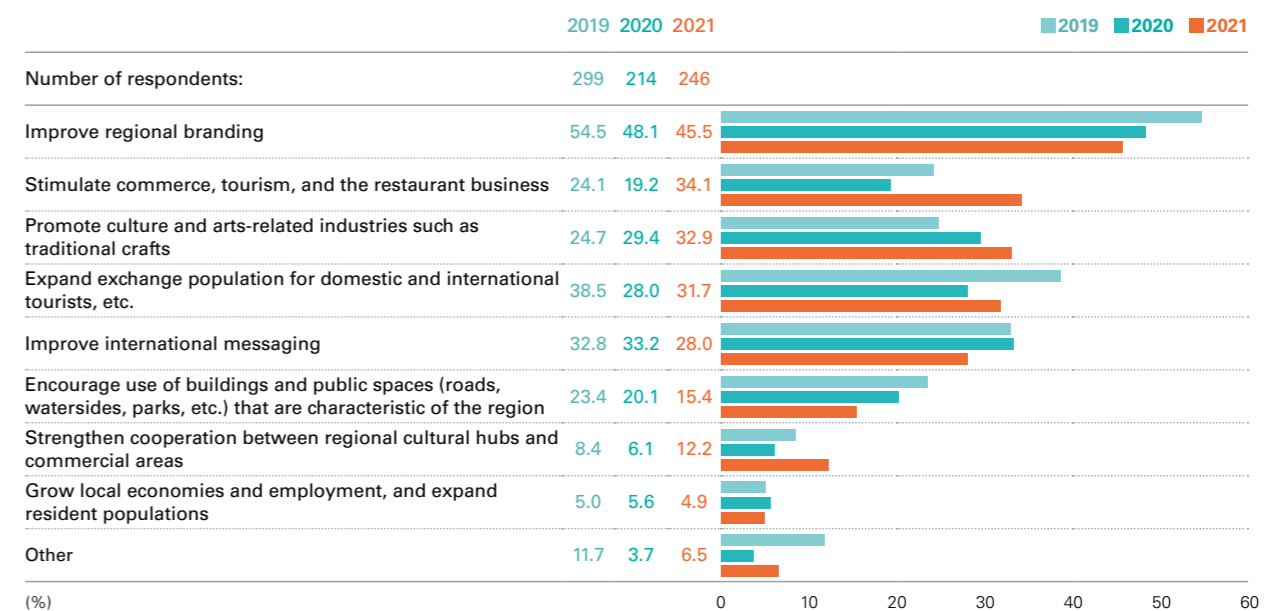
Answers to free response questions indicated that many exhibitions were held at unique venues to attract visitors to locations that regions are proud of. Participant comments included statements suggesting a positive response, such as "Seeing contemporary art exhibited in a shrine was new to me," and "When artworks are exhibited not in a museum, but at a site that blends into a natural landscape, I can more deeply appreciate their meaning. It was a wonderful project because the artwork naturally blended in with the solemn atmosphere of this historic shrine," and "This collaboration of history and art was wonderful and highly impactful."

Interviews similarly revealed many examples of

utilizing unique venues, such as an experiential program in a recognized Preservation District for Groups of Traditional Buildings, a fine dinner course in a prominent garden served in a tea ceremony room designed by a world-renowned architect, a castle registered as a World Heritage site hosting an art festival, and an exhibition of outsider art at temples and shrines designated as cultural assets and representing the region they are in. In one case, a temple that for twenty years had been closed for restoration became the venue for a Japan Cultural Expo exhibition, allowing many residents to recognize anew the existence of such a majestic temple in their community.

## 7 Economic effects

Were there any economic effects resulting from this project? (Select all that apply)



### Implementation of projects with novelty, creativity, uniqueness, and superiority

#### Implementation of projects utilizing cutting-edge technology

- 32.1% of projects emphasized "Provide initiatives with originality, superiority, novelty, and creativity." By business type, this was particularly prominent among "Innovation-oriented Projects," at 50.5%. (Questionnaire 6)
- 20.3% of projects attempted to "introduce new methods, stagings, or cutting-edge technologies to cultural and artistic resources such as cultural assets." By project type, 25.0% were "Presented and Co-presented Projects," 22.2% were "Innovation-oriented Projects," and 40.0% were "Cultural Resource Projects." (Questionnaire 6)
- 80 projects provided online live-streaming (webcasts), presenting a total of 495 streams. Of these, 150 were paid webcasts and 345 were free.

By project type, about 20% of "Innovation-oriented Projects" provided paid webcasts, indicating that projects provided webcasts with sufficient value that viewers were willing to pay to view them. By contrast, half of "Presented and Co-presented Projects" and "Cultural Resource Projects" did not provide webcasts, nor did the majority of "Local Cultural Heritage Exhibition Support Projects." Considering that the world will become increasingly digitalized in the future, continued progress toward bringing projects in these themes online is desirable.

In answers to free-response questions, we saw comments such as "Even in conditions where COVID-19 infections are increasing, we could use virtual reality (VR) content to widely disseminate information both domestically and internationally, allowing visitors to fully experience the atmosphere of the venue without coming to the museum in person," and "We plan to connect with foreign creators online to jointly produce videos showing the appeal of various regions in Japan, and to broadcast them to the world once they are completed." This shows

that despite the COVID-19 pandemic, VR and augmented reality (AR) contents allowed users to enjoy Japan Cultural Expo projects.

Other comments indicated active incorporation of recent technological innovations into cultural and artistic areas, such as "We implemented a project to bring AI, developed through a collaboration between industry and academia and using cutting-edge Japanese technology, into the world of performing arts to stage world-premiere works of art," and "We created our stages with an awareness of utilizing virtual space to develop attractive content."

The digital transformation of concerts, exhibitions, and cultural assets is underway. All of the fifteen organizations we interviewed were engaged in some form of webcasting or archive creation and distribution, suggesting that providing online content is now commonplace. Indeed, by the second year of the COVID-19 pandemic, online participation was possible for stage performances, concerts, exhibitions, and art festivals being held not only in Japan but around the world. We now live in an age where thanks

to the Internet, we can watch performances by famous foreign orchestras and entire programs of music festivals and competitions from the comfort of our own homes.

Conversely, interviews also suggested worries that broadcasts of programs held in Japan will be lost in the noise, that simply distributing video recordings of concerts and exhibitions online will fail to differentiate them from

other prominent cultural events around the world. Before online distribution itself becomes obsolete, we must consider next steps toward using digital technologies to attract new audiences, and there were examples of experimental trials focusing on using cutting-edge technologies for the next generation of projects to be presented online.

### Creation of digital contents

- 792 digital projects were produced this year.
- As a breakdown, there were 11 for-pay VR/AR projects, 104 free VR/AR projects, 87 for-pay video projects, and 590 free video projects.
- By project type, there were very few cases of non-implementation among “Presented and Co-presented Projects” and “Innovation-oriented Projects,” and many businesses engaged in content creation.
- Digital contents had 6,949,454 views in total. Of those, there were 3,192,500 views from overseas, accounting for 45.9% of the total.

By project type, an overwhelming majority of “Presented and Co-presented Projects” provided free online content, while in “Innovation-oriented Projects” both VR/AR and video content, which totaled nearly 30% of provided content, was for-pay, indicating that many projects took on the challenge of paid content while increasing the value of their content.

Interviews indicated that some operators had developed new content using cutting-edge VR and AR technologies as preparation for a prolonged pandemic. In particular, there were projects in which participants used avatars to interact in a shared online space. Content that allows participants

to experience culture in a virtual space provides a more immersive and stimulating sensory experience. We are highly interested in what trends might emerge with a view to post-pandemic times.

Over three million views of digital contents came from overseas, indicating a high level of international interest in Japan Cultural Expo projects, along with improved abilities for disseminating information in conjunction with the development of information infrastructure. We expect this to lead to increased inbound tourism once the COVID-19 pandemic subsides.

### Numbers of digital creations and online availability

For-pay VR/AR creations:	11 (incl. 11 provided online)
Free VR/AR creations:	104 (incl. 34 provided online)
For-pay video creations:	87 (incl. 84 provided online)
Free VR/AR creations:	590 (incl. 409 provided online)

**Total digital creations: 792 (incl. 538 provided online)**

**6,949,454 views of digital creations, including...**

3,192,500 views from overseas

2,636 for-pay views

**9,971 minutes of for-pay and free video content**

### Artwork production and artist discovery

- Overall, 32.5% of respondents answered that programs effectively “Demonstrate and foster the creativity of artists,” an increase from the previous year (23.8%). (Questionnaire 8)
- By project, 44.4% of “Innovation-oriented Projects” reported that they were effective.
- 21.1% replied that they could “Discover and develop artists.” (Questionnaire 8)

Regarding “Demonstrate and foster the creativity of artists,” answers to free-response questions included examples such as “By creating a new form of expression that combines technology and art as a comprehensive art form that includes music, dance, lighting, and projection, one that takes advantage of outdoor and lake environments,

we could broaden the horizons of young dancers and composers who had previously only experienced the genres they specialized in.”

In interviews, some producers commented that Japan Cultural Expo subsidies allowed them to commission work for media art pieces that combine young artists

with elemental technologies provided by companies. The Japan Cultural Expo can thus be an extremely valuable opportunity for the future careers of those artists who become able to do commissioned work from a young age.

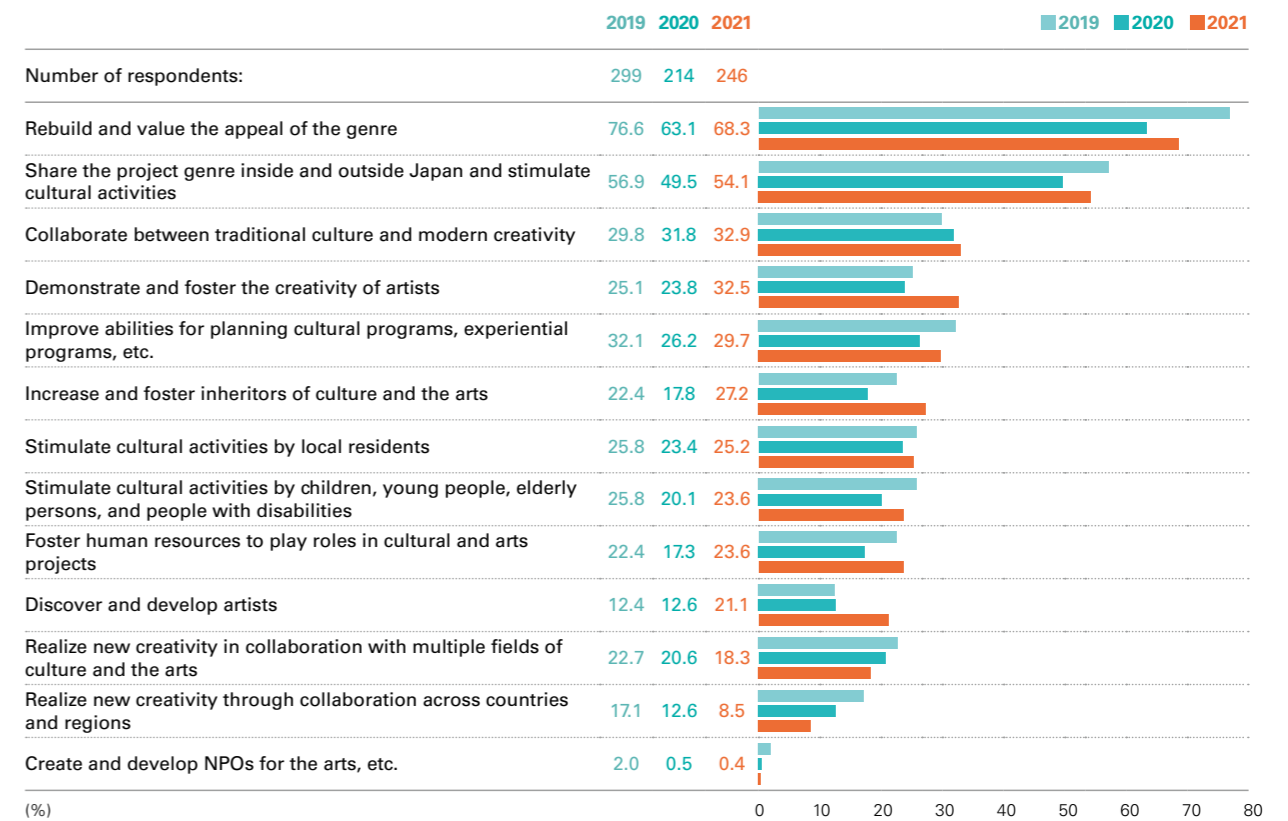
While only around 20% of projects reported being able to “Discover and develop artists,” that is an increase from last year’s 12.6%. This shows that despite the pandemic, year after year, artists and creators are being discovered or nurtured for their new creations and talent.

For example, interviews revealed examples of efforts to discover artists by building global networks with overseas art and photography festivals and arts organizations, visiting festival venues around the world to meet artists in person

and bring them to Japan, and receiving introductions to new artists from related organizations. There were also projects that did not have a curator, but rather had the implementing organizations themselves search for promising artists by visiting graduation exhibitions at art universities or independent student exhibitions in various regions, thereby providing support for the production and presentation of artworks. In the previous year, the first year of the COVID-19 pandemic, there were across-the-board cancellations of most graduation exhibitions and other events, but many art exhibitions were able to go ahead this year, if with a limited number of participants as an infection prevention measure, providing more opportunities for the discovery of artists.

## 8 Cultural and artistic effects

### Has the project had any effect on the intrinsic value of culture and art? (Multiple responses allowed)



### Implementation of projects with multiple collaborating themes

#### Collaboration between multiple cultural themes

- A relatively low 18.3% of projects reported that they could “Realize new creativity through collaboration across multiple fields of culture and the arts,” but viewing rates by project, this held for 25.0% of “Presented and Co-presented Projects,” 50.0% of “Innovation-oriented Projects,” and 30.3% of “Cultural Resource Projects.” (Questionnaire 8)
- 29.3% of projects reported that they could “Build new partnerships transcending cultural and artistic genres.” (Questionnaire 9)
- By project, 40.9% operators of “Presented and Co-presented Projects” and 55.6% of “Innovation-oriented Projects” were able to create cross-genre partnerships.

There was a wide variety of collaborations between cultural themes, including “handicrafts × outsider art,” “creative

taiko performances × contemporary art,” and “agriculture × cultural art.” Those involved in projects with such cross-



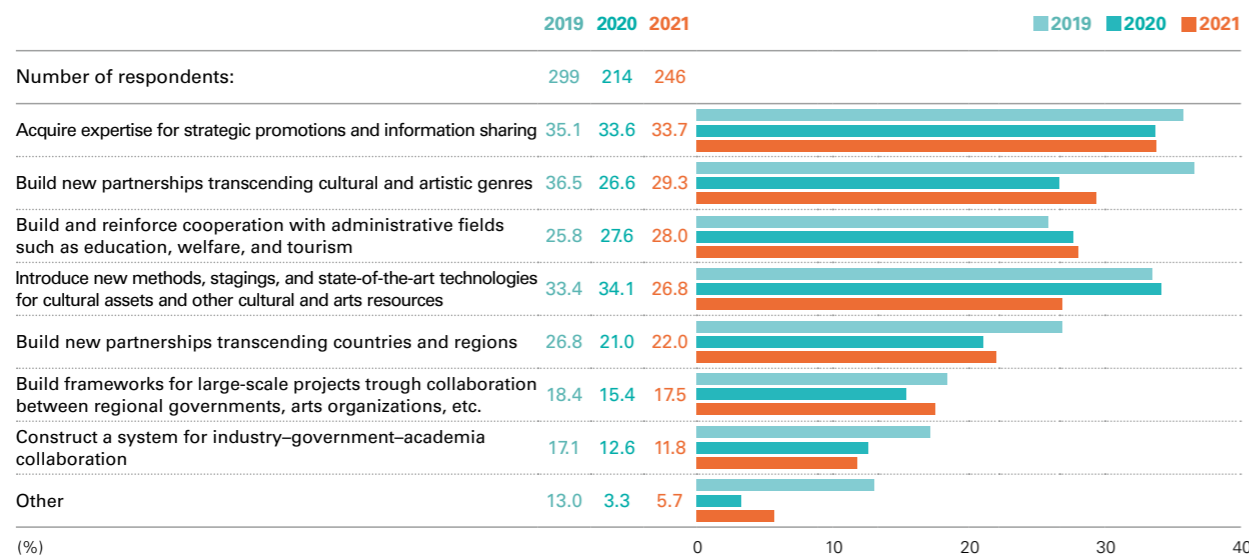
fertilization of different artistic genres will experience many realizations, and various synergistic effects will arise from the characteristics of each. In one example, a media artist fused multiple senses by combining a classical concert, which normally involves only hearing, with aromas released at the concert venue (smell) and the texture of gummi candies (taste), thereby creating a new genre for music appreciation and further increasing the value of hearing the music at a concert venue.

Indeed, interviews showed that in visitor surveys, over

90% of attendees reported satisfaction with the presentation, providing positive opinions such as “Being able to experience not just the music but sights, smells, and flavors as well made the experience more exciting,” “It was a new kind of experience where I could enjoy all of my senses,” and “I gained new insights into how music can be integrated with the senses and the body.” Providing contents involving all five senses thus increased the value of attending a concert venue amidst the COVID-19 pandemic.

## ■ 9 Platform formation effects

**Has this project had any effects related to the formation of a platform for supporting culture and the arts? (Select all that apply)**



### Collaborations between tradition and modernity that transcend time

- 32.9% of respondents reported being able to “Collaborate between traditional culture and modern creativity.” (Questionnaire 8)
- By project type, those with the highest rates were “Presented and Co-presented Projects” (36.4%), “Cultural Resource Projects” (45.0%), and, scoring highest, “Innovation-oriented Projects” (47.2%).

Interviews revealed many examples of collaborations transcending time, some examples being “local arts and festivals x contemporary art and photography,” “fashion x cultural assets,” “local cuisine x contemporary cuisine,” and “classical music x media art.” Each was a project that has reconstructed traditional Japanese culture—including tangible and intangible cultural assets, traditional performing arts, rites and festivals handed down from generation to generation, and cuisine—as new culture through the filter of modernity.

Free response questions described how one National Museum plan collaborated with an extremely popular pop music group to foster opportunities for firsthand

viewing of cultural assets, creating valuable opportunities to introduce museum initiatives by making the younger generation aware of the existence of Japanese art itself and by encouraging them to visit exhibition facilities outside of the main venue. Another project collaborated with a charismatic music artist who is very popular with young people, creating ripple effects when international media covered experimental initiatives in which advanced methods were employed to record and broadcast concerts. By collaborating with currently popular entertainers who have fans overseas, they could create opportunities for introducing Japanese culture to a global audience.

## Activation of cultural and artistic activities

### Revitalization and expansion of bases for culture and the arts

- 54.1% of operators selected “Share the project genre inside and outside Japan and stimulate cultural activities” as the core value for arts and culture in their projects. (Questionnaire 8)
- By project type, this response was very high for “Presented and Co-presented Projects” (63.6%) and “Innovation-oriented Projects” (72.2%).
- 25.2% of all operators replied “Stimulate cultural activities by local residents,” and 23.6% replied “Stimulate cultural activities by children, young people, elderly persons, and people with disabilities.” (Questionnaire 8)

The response “Stimulate cultural activities by children, young people, elderly persons, and people with disabilities” increased by 3.5% from last year’s value of 20.1%. Results regarding the target audience for Japan Cultural Expo projects (Questionnaire 5) too showed significant increases for youth, children, the elderly, and the disabled, indicating that the expansion of these target audiences contributed to increases in the number of active cultural activities.

This year marks the tenth year since enactment of Japan’s Act for Revitalization of Theaters, Concert Halls, etc., which has steadily promoted outreach and educational activities aimed at broadening the base of audiences and supporters of performing arts in Japan. Interviews showed that the Japan Cultural Expo project too has approached a diverse range of audiences, with activities aimed at broadening the base of

participants implemented in various locations.

The “Basic Plan for the Promotion of Cultural and Artistic Activities by Persons with Disabilities” and the “Law Concerning the Promotion of Cultural and Artistic Activities by Persons with Disabilities” took effect in 2018, and some operators said in interviews that they have not only created an environment where people with disabilities can enjoy culture, they have also fostered momentum for people with disabilities themselves to act as supporters of culture. Some also said that efforts toward broadening the base of culture and the arts extending back into the past have certainly borne fruit in various areas of this year’s Japan Cultural Expo.

The Japan Cultural Expo can thus be considered an effective project based on the results of such constant efforts in recent years for improvements to laws and policies.

### Rebuilding and rebranding of culture and art

- “Rebuild and value the appeal of the genre” was cited for 68.3% of projects, making it the top response for “intrinsic value” for the third year in a row. (Questionnaire 8)
- By project type, this response had higher than average responses for “Presented and Co-presented Projects” (86.4%), “Innovation-oriented Projects” (72.2%), and “Local Cultural Heritage Exhibition Support Projects” (73.1%).

In interviews we could also see that the Japan Cultural Expo provided opportunities for local communities to refine, redefine, and restructure their traditional crafts, local culture, cultural assets, and cultural industries to meet the changing needs of the times, and to rebrand them into more attractive cultural brands. Projects aimed to increase the appeal and brand of Japanese culture by updating aspects of local and traditional culture and cultural assets to attract the interest of younger generations, who have traditionally remained distant from such cultural assets, and by devising ways for better communication with people overseas,

thereby improving abilities for transmitting information.

Interviews also showed that varying expert groups and multiple project leaders communicated with each other from the stage of building the region’s cultural values into a Japan Cultural Expo project, and that some projects aimed to create appealing values from the perspectives of the project’s audience and participants. Networks of related parties were strengthened through the various processes of newly rebuilding cultural brands, with expectations for becoming a cultural asset for the region even after the Japan Cultural Expo project is over.

## Human resource development and improving planning and management skills

### Developing planning personnel and those who will pass culture on to future generations

- 23.6% of all respondents cited “Foster human resources to play roles in cultural and arts projects” as an essential value. By project type, 40.0% of “Cultural Resource Projects” cited this value. (Questionnaire 8)
- 32.5% of all respondents reported the effectiveness of “Foster the development of future generations.” By project type, 45% of “Presented and Co-presented Projects” and “Cultural Resource Projects” reported this. (Questionnaire 10)
- 27.2% of all project operators cited “Increase and foster inheritors of culture and the arts” as a core value. (Questionnaire 8)

By project type, nearly 30% of respondents in the “Presented and Co-presented Projects” category answered “Increase and foster inheritors of culture and the arts.” Interviews

showed that there were many examples of exhibitions and performances of representative Japanese culture aimed at passing that culture on to the next generation.

**Expansion of the population involved and community creation**

- 39.4% of projects targeted “Visitors and tourists from outside the region.” (Questionnaire 5)

The Japan Cultural Expo took place in many non-urban regions, areas that are facing a shortage of cultural human resources due to ongoing depopulation. While there were residents who volunteered to help manage venues, many staff came from urban areas to plan and manage art festivals, as designers or as technical staff such as cameramen and video producers. Particularly in recent years, with many regions holding art festivals in the form of biennials or triennials, there have been more opportunities for people from various regions to participate, such as being hired as management only for the duration of the art festival. People directly supporting projects, known as the “related population,” can work on projects with local residents, even if only for a limited period of time, and in

interviews we heard comments that this often leads their becoming part of the local community. Even after the art festival is over, they will often remain attracted to the area and community and visit often, becoming part of the core exchange population. Interviews revealed that some projects had the foresight to increase the number of people involved in the implementation of art festivals, leading to more long-term exchanges.

It seems that Japan’s regional communities are transitioning from a time in which local connections are a matter of birth or marriage to an era in which they are created by people interested in the community’s characteristics. The undertaking of the Japan Cultural Expo project is showing a new form of community creation in changing times.

**Strengthening systems**

**Wide-area collaboration for promotion of the Japan Cultural Expo**

- Overall only 17.5% of projects aimed to “Build frameworks for large-scale projects through collaboration between regional governments, arts organizations, etc.,” but that was the case for 40.0% of “Cultural Resource Projects” and 33.3% of “Innovation-oriented Projects.” (Questionnaire 9)
- 22.0% of projects aimed to “Build new partnerships transcending countries and regions,” in particular 34.1% of “Presented and Co-presented Projects” and 38.9% of “Innovation-oriented Projects.” (Questionnaire 9)

In one interview, we learned about an arts festival that for nearly ten years had been conducted with only corporate sponsorships, but after its adoption as a Japan Cultural Expo project was able to obtain the cooperation of local government agencies, not only in the form of co-sponsorships and sponsorships, but also through the provision of information on finding facilities, vacant buildings, and stores in the community for use as venues. We can thus see that adoption as part of a national project like the Japan Cultural Expo improves social credibility.

In addition to local administrative agencies and boards of education, there were also examples of collaboration with national cultural facilities in the region, local commerce associations, and credit unions active in the region. Although this year was a difficult time with regards to human movement, interviews showed that some projects were cooperating with local tourism associations and regional destination management organizations to prepare to attract visitors in anticipation of the post-pandemic period. We also heard of partnership collaborations across multiple administrative areas, not only within the region but also with municipalities in the vicinity.

Even within the same administrative organization, we heard about many instances of collaboration between

boards of education or other divisions with cultural jurisdictions and those covering different fields, such as agricultural affairs divisions and tourism promotion divisions.

Coordination between organizations with their own missions, especially government agencies, is harder than one might think. For example, cultural facilities are based on the administrative districts in which they are located, making it difficult to make proposals related to projects in neighboring towns. Crafts such as ceramics were also often conducted under administrative divisions in each prefecture where they were produced, making it impossible to disseminate information regarding them within a unified crafts framework that transcends prefectural boundaries. The Japan Cultural Expo project, however, has established a system for cooperation among government agencies, commerce and industry associations, and private companies across a wide area, and projects are underway to promote craft production areas and attractions throughout the region. The key to developing projects that transcend municipal boundaries was the establishment of the Japan Cultural Expo project itself, which allowed volunteer organizations, nonprofits, private companies, and other organizations to become implementing entities. The private sector has become a project hub, and we have

created administrative collaborations by encouraging collaboration among separate government agencies with similar missions and goals of disseminating cultural resources that exist across the areas they cover.

Interviews therefore revealed administrative cooperation not only at the prefectural level, but also among smaller local government organizations. Cultural budget reallocations function when administrative agencies at the town and village level work together to implement projects. While it remains difficult for municipalities with declining

populations to secure cultural budgets on their own, working with each municipality under grants obtained by the private sector provided a mechanism for culture to reach areas that were previously out of reach. Interviews showed that broad-based collaborations between the government and private sector created through implementation of the Japan Cultural Expo project has opened a path toward reallocation and reinvestment of cultural budgets, creating a situation that will lead to the passing on and regeneration of local culture and communities

**Strategic collaborations for information dissemination**

- “Acquire expertise for strategic promotions and information sharing” was a platform building effect for 33.7% of respondents. (Questionnaire 9)
- By project type, this was a response by 45.5% of “Presented and Co-presented Projects” and 55.0% of “Cultural Resource Projects.”

Among Japan Cultural Expo projects, we saw many cases of newspaper companies taking charge of publicity and advertising as collaborators. On the other hand, interviews also showed organizations for some project sites that, rather than leaving such matters to event production companies and agencies, local broadcasters, and newspapers, were able to accomplish this themselves, despite it being their first time and having no experience with such work. In such cases, we can say that the site bureaus, which already

have such expertise, can provide skill transfer functions by cooperating and collaborating with less experienced bureaus. The resulting increase in the number of sites with accumulated expertise will eventually become an advantage when many centers work together on projects, and we expect that they will continue to demonstrate their strengths in large-scale cultural projects at the scale of the Japan Cultural Expo.

**International bureau structures**

Interviews showed that there were several project operators that prior to selection for the Japan Cultural Expo had received support from the Japan Foundation and other organizations for overseas business development and were already conducting activities at global scales. The bureaus coordinating these projects have multinational and

multilingual staff, and so were already prepared to deal with the foreign press and global media. Once the COVID-19 pandemic has passed, there will be large potential for bureaus with such abilities to make significant use of such already established international structures.

**Strategic partnerships and wide-area collaboration**

① Examples of new partnerships across multiple cultural and artistic genres	Many projects crossed multiple cultural and artistic genres, such as by combining traditional crafts and outsider art, fashion and cultural assets, classical music and media art, and agriculture and fine arts.
② Examples of partnerships across multiple administrative districts	There were many projects in which neighboring municipalities worked together across prefectural borders.
③ Cooperation between government agencies with different missions	There were many examples of projects where central ministries and internal administrative departments crossed boundaries to work together.
④ Examples of expanding partnerships within local communities	There were many examples of collaborations between different organizations within the community, such as event-hosting NPOs, governments, local cultural facilities, local financial institutions, and boards of education.



### 3. Social effectiveness

#### Implementation of projects in collaboration with the education and welfare sectors

##### Implementation of projects in collaboration with education, welfare, and other fields

- 28.0% of projects reported that they could “Build and reinforce cooperation with administrative fields such as education, welfare, and tourism.” In particular, many “Local Cultural Heritage Exhibition Support Projects” (38.5%) collaborated with the government sectors of education and welfare. (Questionnaire 9)
- 25.2% of all projects saw “Enhancement of efforts in the fields of education and welfare.” Responses showed that this was fulfilled in 38.6% of “Presented and Co-presented Projects” and 30.8% of “Local Cultural Heritage Exhibition Support Projects.” (Questionnaire 10)
- There was a “Promote accommodations for the elderly” effect in only 7.3% of projects overall, but in 15.0% of “Cultural Resource Projects” and 11.1% of “Innovation-oriented Projects.” (Questionnaire 10)

Implementations of Japan Cultural Expo projects has significantly and distinctively impacted the education and welfare sectors. In free response answers and interviews, there were examples of how the Japan Cultural Expo project led to the establishment of exhibition facilities led by the local government and dedicated to outsider art or manga. After transitory events such as art festivals, the legacy that remains is a place for the presentation and appreciation of culture and the arts that will have deep roots in the community.

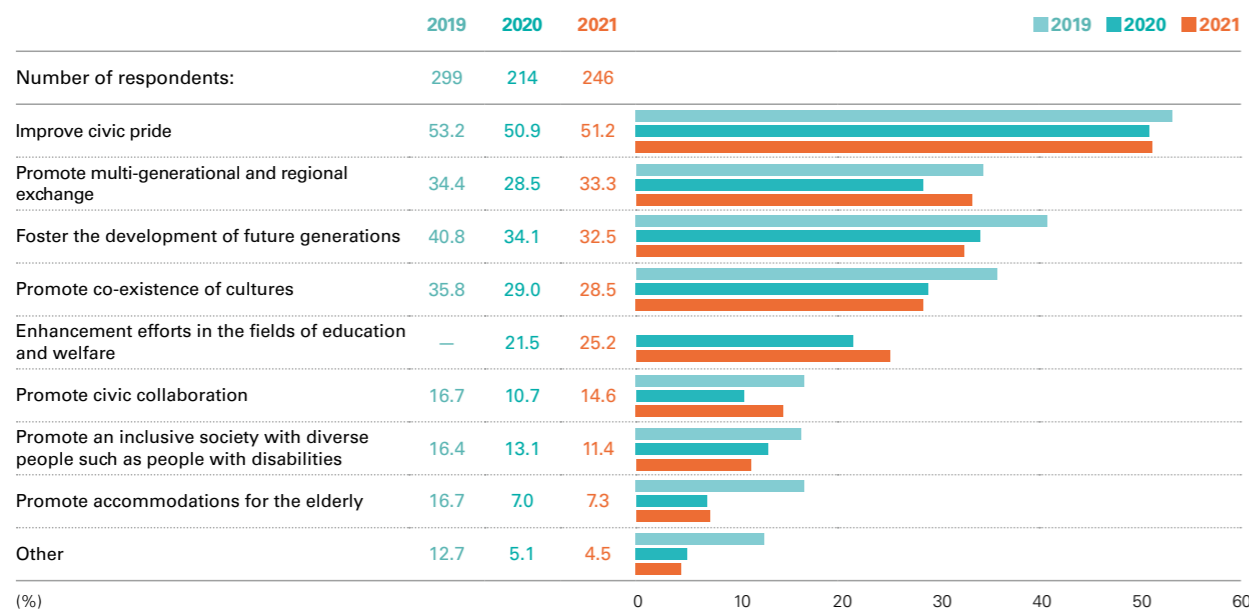
In an archeology-related project, selected operators took the lead in displaying detailed maps of excavation sites and collection locations, and collaborations with boards of education and archeological facilities at forty-five locations made it easier for viewers to find archeological artifacts in

areas relevant to them. Free-response answers indicated that this motivated viewers to rediscover the attractiveness of various regions from the perspective of, for example, “the Jomon Period,” prompting them to visit there. This is thus an attempt to not only attract visitors, but also to help direct tourists to more varied destinations.

These are good examples of how endorsement as a Japan Cultural Expo project made it easier to gain understanding and cooperation from the local government sector, leading to requests for cooperation with the educational and welfare sectors. These developments indicate that the Japan Cultural Expo project is contributing to the expansion of regional platforms.

#### 10 Social effects

##### Did this project produce any social effects? (Select all that apply)



#### Implementation of projects with regional characteristics

##### Initiatives with representative regional characteristics

- 32.1% of projects reported “Provide performances, exhibitions, etc., representative of the region” (Questionnaire 6)
- 7.7% of projects reported “Utilize historic townscapes, etc., developed by the local climate.” (Questionnaire 6)

Around 30% of projects reported “Provide performances, exhibitions, etc., representative of the region” but nearly 70% of operators reported this as a focus in “Local Cultural Heritage Exhibition Support Projects.” This shows that there were projects that made local community life, cultural features, and cultural assets their core.

“Utilize historic townscapes, etc., developed by the local climate” showed particularly high response rates, but we can see that such efforts are indeed being made. This shows that organizers are quite concerned about local assets and issues, and that they are willing to incorporate them into the Japan Cultural Expo as cultural projects.

##### Initiatives aimed at disseminating information related to recovery of disaster-affected areas

- 5.7% of projects reported “Engage in reconstruction of disaster-affected areas devised for communicating domestically and internationally and attracting visitors.” (Questionnaire 6)

The Tokyo Olympic and Paralympic Games, which were postponed to 2021, bore the slogan “Olympic Games for Reconstruction.” In the Tohoku region, therefore, there were projects and plans for making people feel the reconstruction of disaster-affected areas within the framework of Japan Cultural Expo projects. The prolonged COVID-19 pandemic

caused many cultural facilities to be closed, especially in the hardest hit Tokyo metropolitan area, but this was true even in the Tohoku area where fewer measures for preventing the spread of infections were taken. In interviews, operators in the Tohoku area generally expressed regret that they were unable to realize their projects as they had hoped.

#### Implementation of projects in which varied people participate and interact

##### Promoting citizen cooperation and multigenerational exchange

- Only 14.6% of projects reported “Promote civic collaboration,” but by project type this was particularly high for “Cultural Resource Projects” at 45.0%. (Questionnaire 10)
- 33.3% of projects reported “Promote multi-generational and regional exchange,” and this was particularly high for “Presented and Co-presented Projects” (47.7%), “Innovation-oriented Projects” (50.0%), and “Cultural Resource Projects” (50.0%). (Questionnaire 10)

Answers to free-response questions showed that many projects conducted at local museums and public facilities included workshops for citizens of multiple generations, from children to the elderly. One local museum, in addition to providing workshop content that can be enjoyed by

both children and the elderly, established a project that involved high school and university students, asking them to propose ideas for incorporating local traditional culture into their daily lives.

##### Volunteers for operations

- In total there were 8,258 operations volunteers. This is more than twice the previous year’s value of 3,594.

Answers to free-response questions included the following: “Many part-time volunteers recruited from the general public registered for and engaged in the festival operations.

As a publicly initiated art festival, this was a valuable opportunity as a point of contact with many interested citizens, which will lead to future activities.”

#### Expanded efforts in the areas of community education and welfare

In the welfare field, there are for example different organizations for people depending on the characteristics of their disability, and because such different characteristics give rise to different ideas and positions, it is can be difficult for them to join hands and work side by side. In interviews we heard the opinion that by managing the Japan Cultural

Expo project together, facilities and corporations from all over Japan were able to collaborate and create platforms for the arts and culture that were inclusive for people with disabilities. Some commented that such cooperation at the national level would be a great help in promoting an inclusive society in Japan.

Japan's Agency for Cultural Affairs and the Ministry of Health, Labour and Welfare are jointly implementing a nationwide program to promote cultural and artistic activities by people with disabilities, and the expansion of

programs that emerged from the Japan Cultural Expo is expected to greatly contribute to the promotion of future programs.

## Increasing civic pride

### Fostering attachment to and pride in the community

- 51.2% of operators mentioned "Improve civic pride." (Questionnaire 10)
- By project type, we saw high values for "Cultural Resource Projects" (85.0%), "Local Cultural Heritage Exhibition Support Projects" (76.9%), "Presented and Co-presented Projects" (59.1%), and "Innovation-oriented Projects" (58.3%). However, at 33.9% the value for "Participatory Projects" was far lower than the average, lowering the overall ratio

This situation, in which locals rediscover their regional culture and grow increasingly attached to their hometowns,

shows that the Japan Cultural Expo is being implemented in a way that is deeply rooted in local communities.

### Strengthened social capital and participation in society

In interviews, multiple operators mentioned "strengthening of social capital." This is a perspective that seeks to utilize culture as a local asset to deepen local identity, thereby leading to growth of the local community. One operator, from the viewpoint of strengthening social capital based on the social impact evaluation logic model, continuously verified growth processes such as "enrichment and deepening of participants' own experiences, such as whether their interest in art has increased," "Feelings toward the community, such as whether participants became more attached to the community and more motivated to

participate in community activities," and "The development of new activities," and worked toward increasing the number of people involved on their own as planning and management staff for large-scale art festivals and toward raising the level of the entire community. Respondents commented that they had previously been nothing more than a collection of ten characteristic villages formed by immigrants, but that in recent years they have finally begun to feel comfortable with proposing and implementing projects based on their identity as a "city" created by the union of their villages.

## Promotion of an inclusive society

### Promotion of an inclusive society

Many Japan Cultural Expo projects were conducted from the perspective of social inclusivity. For example, in interviews we heard about a small art festival held in Tokyo's San'ya area, where international students who are particularly concerned about diversity issues presented and exhibited new works based on their impressions of that area. This allowed residents and artists with various

disparities to spend time in the same space, getting to know each other and realizing a vision of respect and inclusion.

In addition to the above, many other similar projects on themes of social inclusivity are being implemented at the Japan Cultural Expo.

### Collaboration for addressing social problems and achieving policy goals

Some projects actively took on the challenge of addressing social issues and policy trends associated with issues such as sustainable development goals (SDGs), decreases in community activities due to earthquake disasters, population issues such as depopulation of the young and Japan's aging society, and food waste and food loss, examining the significance of art and culture when tackling such social issues. In interviews, project organizers noted that while these are all issues of common concern in the global community, by viewing existing art projects

in the light of SDGs, a theme of concern by the general public, they could reinterpret artistic activities in a way that was easier for society and the global community to understand. To a large extent, it was the common goal of addressing social issues and policy goals that allowed local governments to collaborate across administrative boundaries, driven by a growing awareness of the SDGs. This is a noteworthy trend regarding the potential for creative ingenuity to help solve social issues.

## Increased youth awareness of social contributions amidst the COVID-19 pandemic

Interviews revealed cases where the spread of COVID-19 infections caused organizations to face financial challenges due to changes in venue or event duration, or the reduction or withdrawal of support by sponsors, and so tried crowdfunding for the first time. As word of donations by celebrities spread through social media, other supporters would appear and help projects to attain their target funding amount. Securing crowdfunding as a third source of funds, in addition to the conventional sources of corporate sponsorships and grants, has thus provided some security for project continuance.

In one case, tickets for a concert were made available via a crowdfunding site, and 45.0% of all ticket sales were purchased through that site.

Interviews suggested that such cases of using crowdfunding as a means for "purchasing" goods or services, or bonuses such as experiences or special rights, suddenly increased with the onset of the COVID-19

pandemic. The support base through crowdfunding has expanded greatly, especially among young people, with one crowdfunded project seeing a 10% increase in participation by users in younger age groups. One reason for this increase is that crowdfunding sites had sales campaigns in which they greatly lowered their fees as a way of supporting businesses during the pandemic, thereby creating an environment that was more conducive to donations by a wider range of supporters.

In the above-described case where supporters could purchase concert tickets via a crowdfunding site, over 80% of respondents to a visitor survey answered that they did so because they wanted to support the concert.

We expect trends in behavioral change like this increased willingness to donate and contribute to society, especially among the younger generation, to create a virtuous cycle for the Japan Cultural Expo project and cultural projects in general.

## 4. Effects increasing inbound tourism

### Development of programs for foreigners and promotion of accepting environments

- When asked about project efforts that considered the acceptance of foreigners, 7.7% of respondents said they "Develop new programs based on the needs of foreign visitors." (Questionnaire 11)
- 7.3% replied that they "Conduct experimental projects aimed at foreign visitors," and 6.1% "Provide performances, tours, etc., with multilingual lectures." (Questionnaire 11)
- Regarding effects for expanding inbound tourism, "Develop programs based on the needs of foreign visitors," with the effect doubling to 15.0%. (Questionnaire 12)

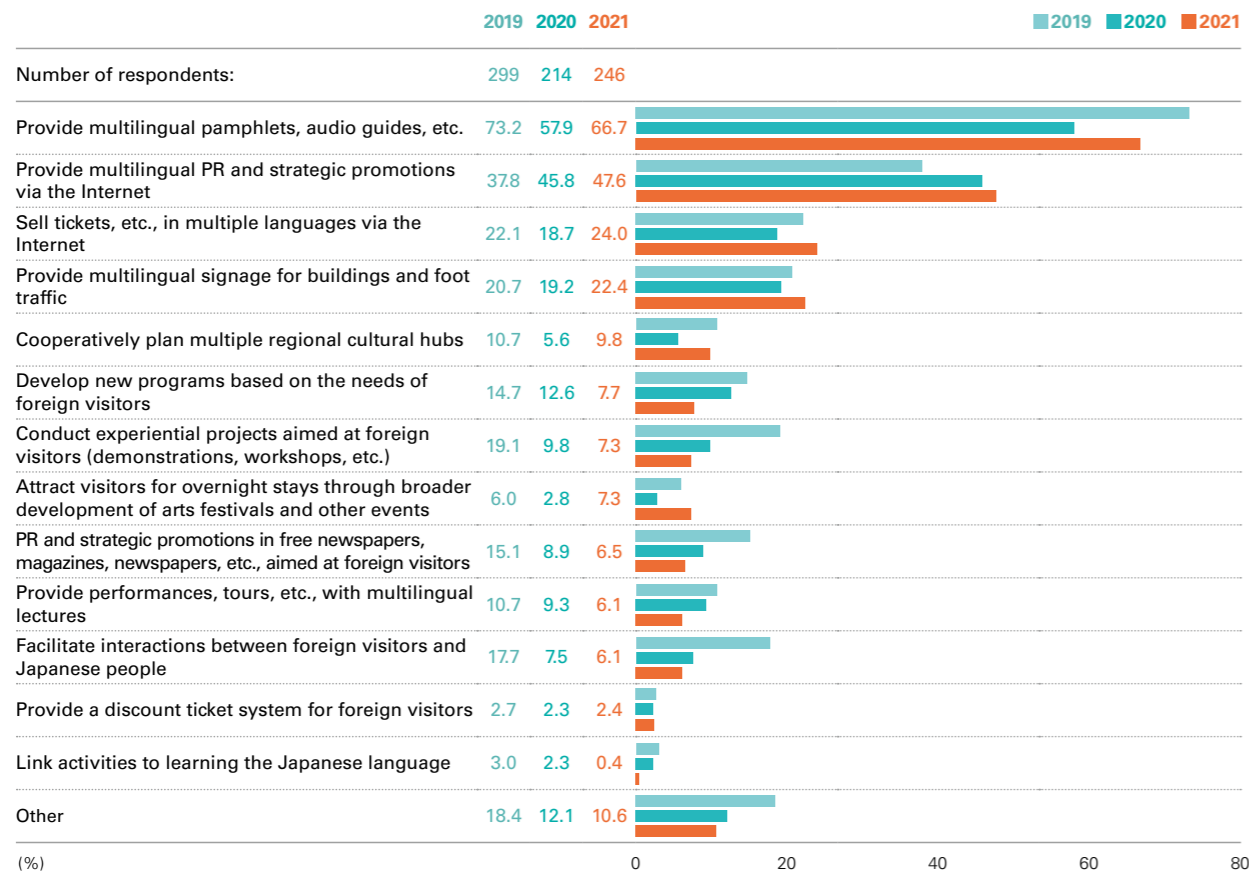
While restrictions on the entry of foreigners as a means of preventing the spread of COVID-19 infections were a barrier to participation in the Japan Cultural Expo project by foreigners, we can see that 15.0% of all projects felt

that through the Japan Cultural Expo they were able to effectively develop new programs based on the needs of foreigners.



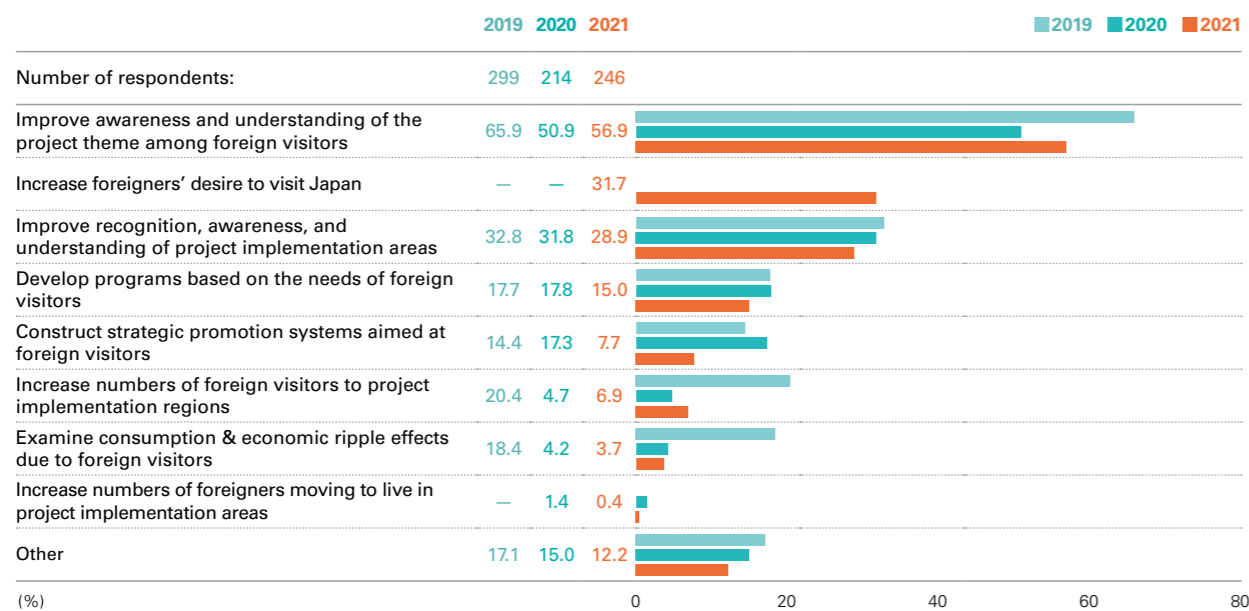
## 11 Initiatives with awareness of accepting foreign visitors

Did this project have any initiatives aiming at acceptance of foreign visitors? (Select all that apply)



## 12 Outcomes expanding inbound tourism

What kind of effects did this project have as pertains to increasing inbound tourism? (Select all that apply)



## Implementation of promotions for foreigners

• Most common at 66.7% was “Provide multilingual pamphlets, audio guides, etc.,” followed by “Provide multilingual PR and strategic promotions via the Internet” (47.6%), “Sell tickets, etc., in multiple languages via the Internet” (24.0%), and “Provide multilingual signage for buildings and foot traffic” (22.4%). (Questionnaire 11)

While the COVID-19 pandemic has prevented foreigners from coming to Japan for the time being, and promotions for in-person events such as pamphlets and audio guides had higher implementation rates, in view of the situation there were also many projects conducted with an awareness to “Provide multilingual PR and strategic promotions via the Internet.” By project type, “Presented and Co-presented Projects,” “Innovation-oriented Projects,” and “Cultural Resource Projects” each had over 60% of

operators implementing promotions via the Internet.

Regarding efforts to welcome foreigners, we can see that provision of languages other than Japanese was the main focus of efforts. Rates were higher than last year, despite pandemic restrictions on entry to Japan by foreigners, indicating that the use of multilingual public relations via the Internet is becoming established as an ongoing activity.

## Increased capability for accepting foreigners

• There were 114,301 foreign visitors and participants (compared to 158,768 last year).

Note: Questions and responses did not distinguish between foreign residents and visitors to Japan.

• Foreigners made up 2.6% of all visitors to event venues.

• There were 857,981 foreign participants in live online events and 3,192,500 views of digital contents from overseas.

• The most common response regarding change in the number of foreign visitors and participants was that there was a decrease (43.5%). (Questionnaire 13)

• By contrast, 7.7% reported an increase or a Greatly increase. (Questionnaire 13)

• 6.9% responded that they could “Increase numbers of foreign visitors to project implementation regions.” (Questionnaire 12)

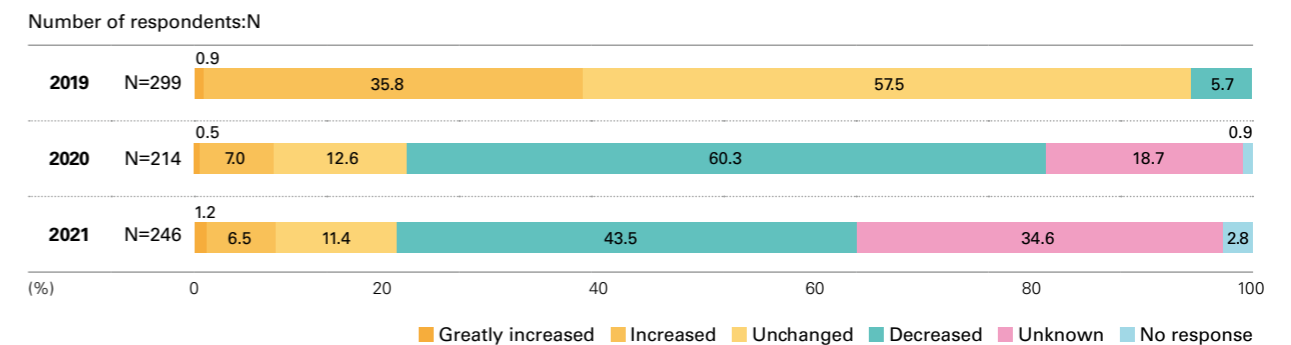
• 7.3% reported being able to “Attract visitors for overnight stays through broader development of festivals and other arts events,” 6.1% could “Facilitate interactions between foreign visitors and Japanese people,” and 0.4% could “Link activities to learning the Japanese language.” (Questionnaire 11)

Among efforts toward accommodating foreigners, numbers for activities aiming to attract visitors to stay overnight at art festivals, to interact with Japanese people, and to learn Japanese were all lower than 10%. This is likely

highly related to Japan closing its borders as a result of the worldwide pandemic, and the Tokyo Olympic and Paralympic Games making the decision not to accept spectators.

## 13 Increases and decreases in numbers of foreign visitors

Compared to previous years, has there been any change in the number of foreign visitors or participants? (Select one)



## Increased interest in Japanese culture

- 56.9% of respondents reported being able to “Improve awareness and understanding of the project theme among foreign visitors.” (Questionnaire 12)
- 31.7% reported being able to “Increase foreigners’ desire to visit Japan.” (Questionnaire 12)

By project type, over 70% of “Presented and Co-presented Projects” worked to “Improve awareness and understanding of the project theme among foreign visitors,” and 50% worked to “Increase foreigners’ desire to visit

Japan.” The rate for both was over 50% for “Innovation-oriented Projects,” showing their active engagement with both initiatives.

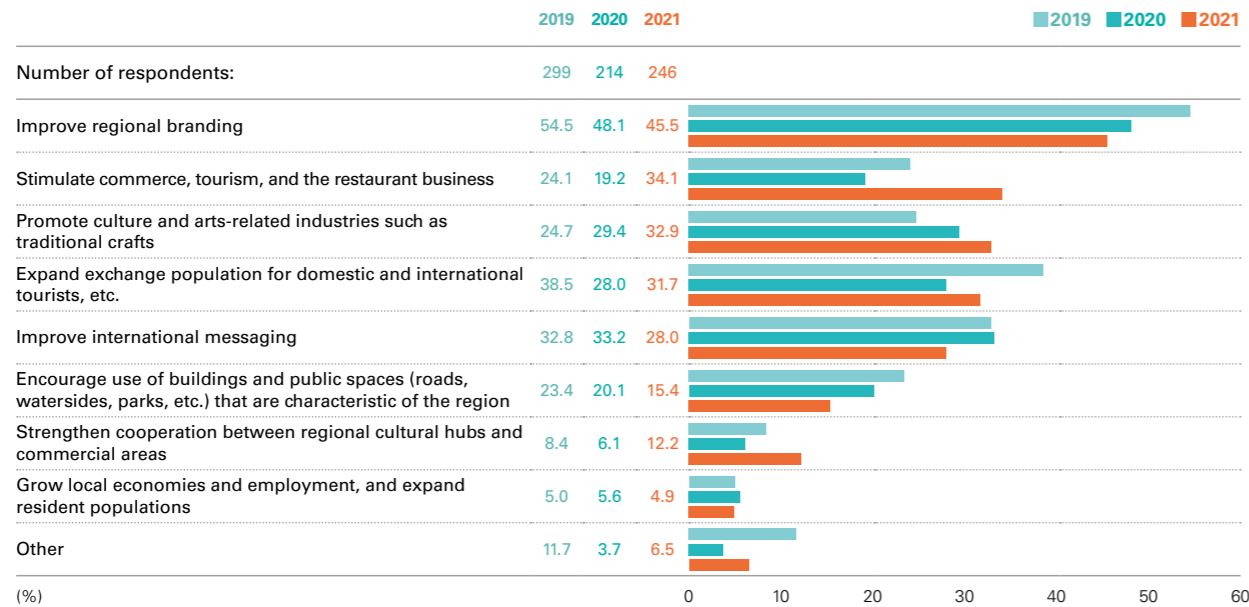
## 5. Economic effectiveness

### Economic impact of projects, increases in number of participants

- 31.7% of respondents reported efforts to “Expand exchange population for domestic and international tourists, etc.,” and by project type particularly many “Cultural Resource Projects” answered so, at 50.0%. (Questionnaire 14)
- 4.9% of projects reported being able to “Grow local economies and employment, and expand resident populations.” (Questionnaire 14)
- 855,021 people attended paid events (as compared to 1,701,725 last year), 3,693 participated in paid live online events, and there were 2,636 views of paid digital contents.

### 14 Economic effects

Were there any economic effects resulting from this project? (Select all that apply)



## Increased dissemination of information

- 28.0% of projects aimed to “Improve international messaging,” and project types showing particularly high rates were “Presented and Co-presented Projects” (45.5%) and “Innovation-oriented Projects” (52.8%). (Questionnaire 14)
- 71.5% of all projects had a dedicated Japanese website, and 52.0% had a website in a foreign language. (Questionnaire 15)
- 75.6% of projects utilized Japanese social media. (Questionnaire 15)
- In total, dedicated websites had 14,341,900 pageviews, among which 935,397 pageviews were of foreign-language websites.

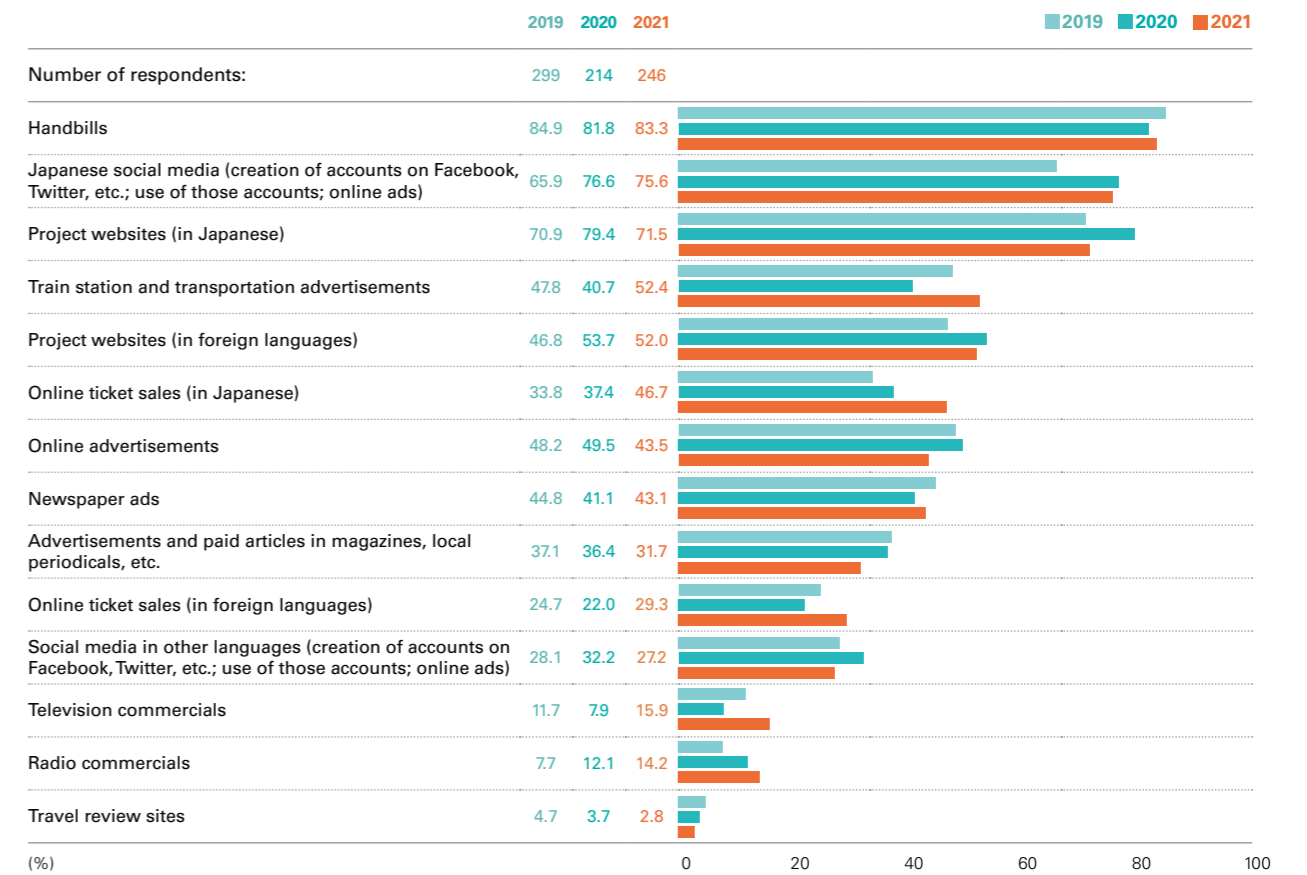
Since publicity efforts are one important aspect of Japan Cultural Expo projects, nearly all organizations should have a dedicated website, but in practice only about 70% of projects did. By project type, rates were relatively high for “Presented and Co-presented Projects” (77.3%), “Innovation-oriented Projects” (83.3%), and “Cultural Resource Projects” (85.0%), but lower for “Local Cultural Heritage Exhibition Support Projects” (57.7) and “Participatory Projects” (66.1). Considering that one goal of the Japan Cultural Expo project

is to promote inbound tourism, it is desirable that more foreign language websites be developed. The most popular publicity method (83.3%) was “Handbills.” (Questionnaire 15)

While 75.6% of projects utilized Japanese social media, because use of such tools has low associated costs and high ease of use, we hope to see more efforts toward disseminating information via social media in the future. (Questionnaire 15)

### 15 Activities and effects of PR, etc.

Please specify any activities for promotions or ticket sales related to the project. (Select all that apply)





## Realization of attractive businesses and revitalization of local economies

- 34.1% of projects could “Stimulate commerce, tourism, and the restaurant business,” 32.9% could “Promote culture and arts-related industries such as traditional crafts,” and 12.2% could “Strengthen cooperation between regional cultural hubs and commercial areas.” (Questionnaire 14)
- By project type, many “Cultural Resource Projects” and “Local Cultural Heritage Exhibition Support Projects” could “Stimulate commerce, tourism, and the restaurant business,” and many “Presented and Co-presented Projects” and “Innovation-oriented Projects” could “Promote culture and arts-related industries such as traditional crafts.”

Values for “Stimulate commerce, tourism, and the restaurant business” and “Strengthen cooperation between regional cultural hubs and commercial areas” are nearly double those from last year. The Japan Cultural Expo up to that time seemingly had few initiatives aiming to “Stimulate commerce, tourism, and the restaurant business,” but there appears to be a blooming awareness of needs for using culture as a trigger for reviving local economies, considering how the real economy is being dragged down by the prolonged COVID-19 epidemic. In interviews, we also heard cases where industries are being reexamined from the perspective of culture for development as new creative industries. As an example, a project that previously had been subsidized by the Ministry of Economy, Trade and Industry to hold fashion shows for young designers used the Japan Cultural Expo as an opportunity for holding a

cultural exhibition providing an overview of postwar fashion from a cultural perspective and to promote the upcoming fashion design brands that will lead the Japanese fashion industry in the future. A “rice paddy art” project utilized rice harvested after the exhibition to develop processed products that can be stored for a long time.

In answers to free-response questions, we saw that in the world of traditional crafts, the skills of traditional artisans were being used to develop furniture and interior products that meet the demands of modern people.

It was clear that traditional crafts rooted in various regions were updated for the current era through the Japan Cultural Expo project, and that implemented projects could revitalize local industries, attracting the attention of foreigners and people of many ages.

## Broader recognition of regions and themes

- Like last year, “Improve regional branding” was the most common response, at 45.5%. (Questionnaire 14)

By project type, responses were 75.0% for “Cultural Resource Projects,” 58.3% for “Innovation-oriented Projects,” 57.7% for “Local Cultural Heritage Exhibition Support Projects,” and 56.8% for “Presented and Co-presented Projects,” so values exceeded 50% for all main Japan Cultural Expo themes. The rate was only 28.8% for

“Participatory Projects,” however, lowering the overall average.

We can see that about half of the main Japan Cultural Expo programs were implemented as an effort to raise awareness and brand power in the region where the program was held.

## 6. Items related to COVID-19 infections

This unfortunately being the second year of the COVID-19 pandemic, many Japan Cultural Expo projects struggled with competing requirements for refraining from hosting local cultural events and projects that would attract visitors and realizing the effects that the Japan Cultural Expo was aiming at. Then again, through their efforts toward

preventing the spread of COVID-19 infections, project coordinators surely discovered unexpected insights and accumulated expertise that will lead to expanded operations once the pandemic is over. This section describes efforts of each project operator regarding countermeasures against COVID-19 infections.

## Postponement or cancellation of projects

Questionnaire 16 shows that overall, 66.3% of projects were implemented without postponement or cancellation, including some that were implemented with changes in format such as reductions in event duration or scale, and 33.7% of projects were postponed or canceled.

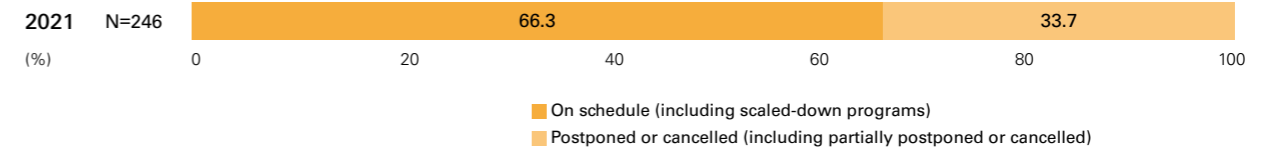
During interviews and the like, we got the impression

that many events were postponed, rescheduled to be held in the fall or later, once infection numbers came down. Some projects had to reprint pamphlets for projects that were originally scheduled for the summer but rescheduled for the fall. It seems that these measures were possible because projects had adequate budgets.

## ■ 16 Project postponements and cancellations due to COVID-19

Was the project postponed or cancelled due to the COVID-19 pandemic? (Select one)

Number of respondents:N



## Initiatives implemented in response to the spread of new coronavirus infection

Questionnaire 17 shows that as efforts implemented in response to the spread of COVID-19 infections, 57.3% of projects cited “Improve sharing of project information via social media, YouTube, etc.” and 46.7% cited “Share project-related video content, etc.” Dissemination of videos was probably through YouTube, but we can see that with the COVID-19 pandemic entering its second year, there is increased emphasis on video content, with efforts being made to continue providing opportunities for appreciation and participation.

Among efforts made to prevent the spread of COVID-19 infections taken on by the various projects, answers to free-response questions showed that the most effective was “placing limits on the number of persons allowed to enter event sites,” followed by “taking the temperature of visitors, requiring them to wear masks, providing disinfectant, etc.” It is clear that thorough implementation of such basic infection prevention measures was key to combating the spread of COVID-19 infections.

By contrast, free-response questions showed that some operators used IT to fight infections. In one case, an operator developed a proprietary system that printed “Passport Tickets” or “COVID-Safe Registration Cards”

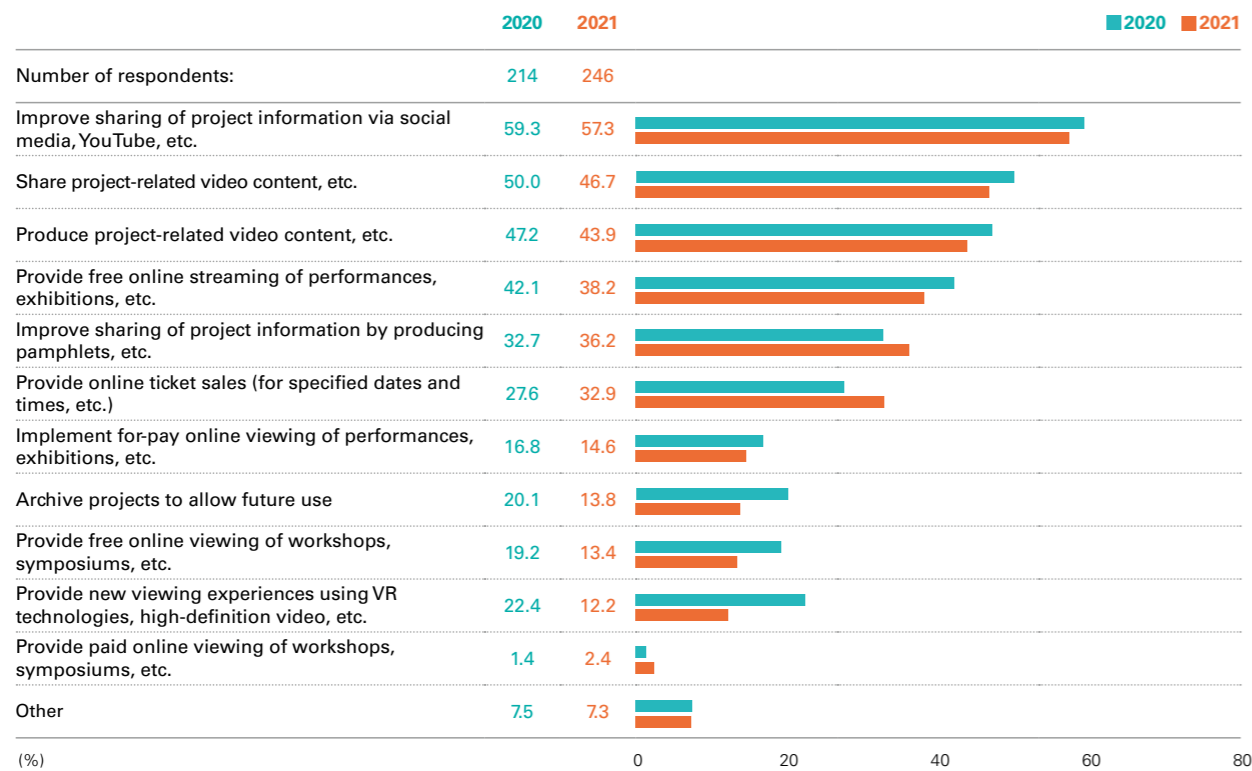
with a barcode, which were distributed to all visitors at the time of admission, linking registration names and contact information with barcode numbers and admission histories. The operators also built and maintained an environment that can track admission histories and, in the event of an infection outbreak, notify visitors that they may have come into contact with an infected person.

Free-response answers indicated that by engaging in activities such as online distribution of audienceless performances and video or digital content production, many operators were able to continue their projects and even generate buzz, despite the COVID-19 pandemic. Some operators distributed VR/AR content via apps for smart devices, believing that if people could view the content on their smartphones, they could enjoy events individually without having to gather with others, allowing them to further avoid crowds.

In interviews we heard that while the ongoing pandemic forced operators to go online or otherwise digitize their projects, doing so also provided valuable experience that will accelerate innovation and expand the scope of future projects.

### ■ 17 Efforts for the prevention of COVID-19 infections

Please indicate any measures taken in response to the spread of new coronavirus infection. (Select all that apply)



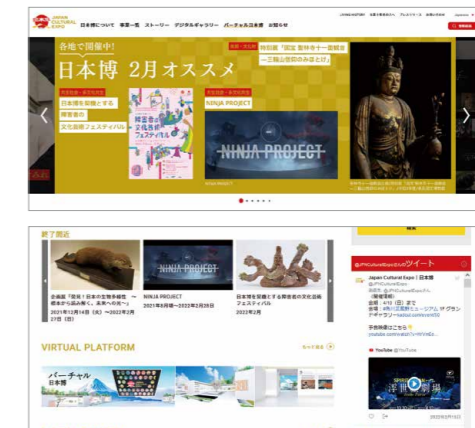
## Promotion

### Multilingual information dissemination via the official website

We implemented various methods for disseminating information online to increase awareness of and visits to the website, thereby promoting the Japan Cultural Expo project.

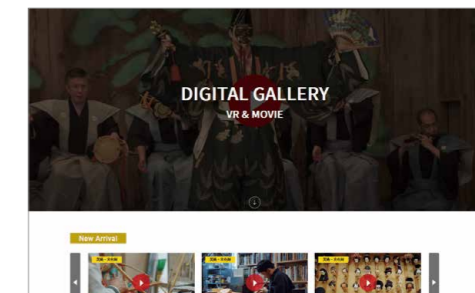
#### Official website (in Japanese, English, Chinese, Korean, and French)

- Numbers of products listed: 648 in Japanese, 535 in English, 214 in traditional Chinese, 215 in simplified Chinese, 214 in Korean, 215 in French (as of 25 Jan 2022).
- Monthly pageviews: 125,569
- Total pageviews: 1,414,166 (from 1 Apr 2021 to 25 Jan 2022)



#### Digital Gallery

- Creation of pages for contents that can be enjoyed online (videos, virtual tours, etc.)
- Summary introductions of videos and VR products for each project
- Ongoing updates with pages allowing viewing of digital contents
- 370 videos and VR products listed (as of 25 Jan 2022)



#### Official social media accounts

In addition to information on scheduling for projects selected as part of the Japan Cultural Expo, the official Japan Cultural Expo Twitter, Facebook, and Instagram accounts continually provide additional project information, such as production processes.

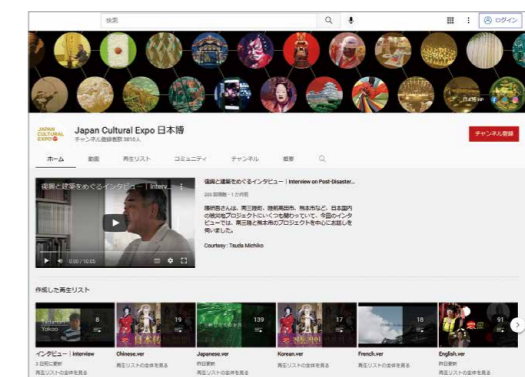
- Numbers of followers (as of 25 Jan 2022)  
Facebook: 65,714 Instagram: 8,878  
Twitter (Japanese): 5,283 Twitter (English): 6,382



#### Japan Cultural Expo YouTube channel

Utilizing the highly versatile and globally popular media website YouTube, we can effectively disseminate information both domestically and internationally.

- 204 uploaded videos (25 Jan 2022)  
in Japanese : 132  
in English : 83  
in Chinese : 14  
in Korean : 12  
in French : 13  
Interviews : 9





## Information dissemination through domestic and international media

### Japan Cultural Expo PR television programs

#### “Japan School: Humanity and Nature in Japan”

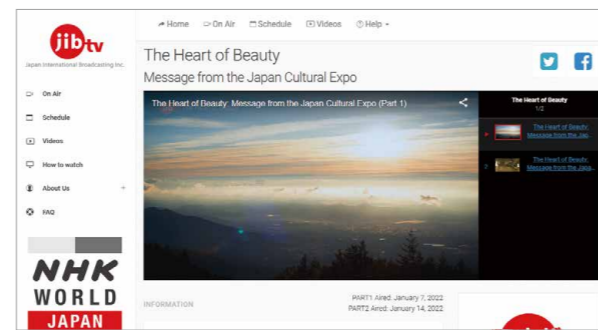
- Broadcasting station: BS-TBS
- Broadcast times and dates:  
5-min show : 13 episodes, Mondays 20:54–20:59, 23 Aug through 15 Nov 2021  
60-min show: 1 episode, Sat 14:00–15:00, 15 Jan 2022
- Host: Takashima Reiko (narrator for “Japan Heritage”)



#### “The Heart of Beauty : Message from the Japan Cultural Expo”

- Broadcasting station: NHK World-Japan / JIB tv\*
- Broadcast dates:  
Part 1: 7 Jan 2022 (Japan time)  
Part 2: 14 Jan 2022 (Japan time)

\*Japan International Broadcasting is distributed to approximately 160 countries and regions worldwide via NHK World broadcast frequencies; it is not broadcast domestically within Japan.”



### Disseminating information via tie-up advertising with overseas media

#### Tripadvisor

- Online ads (starting late July 2021)  
Targets: [Overseas] U.S., U.K., Canada, Australia, Singapore, China, Hong Kong, Taiwan, South Korea2  
Persons in the above countries having interests in art and culture and in international travel  
[Domestic] Persons having interests in art and culture and in domestic travel  
Languages used: Japanese, English, Chinese (traditional and simplified), Korean

#### Video ads



We distributed promotional videos produced in FY2021. As in the previous year, performance remained strong, with an average CTR\* of 0.30% for all videos submitted.

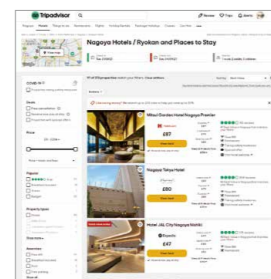
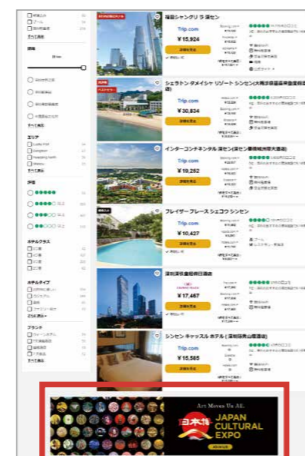


Image: Tripadvisor website, <https://www.tripadvisor.com/>

#### Banner ads



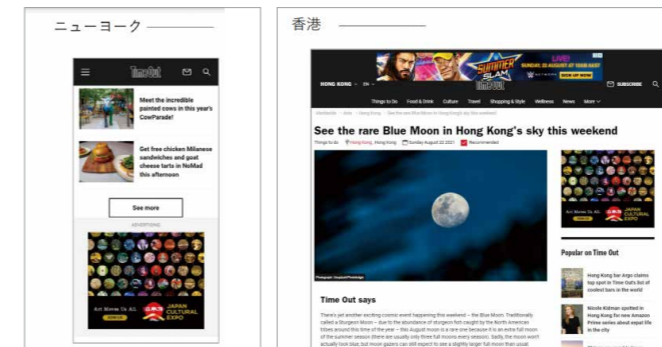
With an average CTR\* of 0.10%, performance was good due to the introduction of ads that were resized by country and considered highly effective, based on the results of performance verifications.

Image: Tripadvisor website, <https://www.tripadvisor.com/>

\*CTR: The “click-through rate,” namely the ratio of ad clicks to the total number of views.

#### Timeout

- Online ads (two weeks, starting late August 2021)  
Targets: U.K. (London), U.S. (New York), France (Paris), China (Beijing, Shanghai), Hong Kong  
Languages used: English, Chinese (traditional and simplified)



With an average CTR\* of 0.07%, the ads were designed to attract the attention of Timeout readers, who are very interested in art and culture. Timing ad displays to coincide with the Tokyo 2020 Games, a time of heightened interest in Japan, increased ad effectiveness.

\*Average CTR on Timeout was around 0.05%. CTRs tended to be lower in Asian countries than in Europe and the US.

Image: Tripadvisor website, <https://www.tripadvisor.com/>

#### Japan Travel

We posted feature pages on Japan Travel, a website where foreign professionals of over ten nationalities living in Japan provide the world with information about the attractiveness of Japan and various travel information from a foreigner’s point of view.

#### Feature pages

- “Nobody Knows Isehara”: Part of the “Nobody Knows” project, regarding a tour of Isehara
- “The World of Traditional Performing Arts: Experiencing Traditional Arts”
- “The Future of the Japan Cultural Expo” and “Japan Cultural Expo Virtual Platform”

## Japan Cultural Expo VIRTUAL PLATFORM

### Establishment of a digital content platform and implementation of promotions utilizing the platform

#### Opening of the virtual Japan Cultural Expo platform

The Virtual Japan Cultural Expo platform opened to the domestic and international public on 17 August 2021 with the aim of combining the “real” experience of actual Expo venues with the virtual experience of an online virtual space with digital content. On 24 February 2022, the Virtual Japan Cultural Expo was extensively redesigned as a “metaverse,” with avatar functionality providing a more immersive Japanese cultural experience and allowing visitors to mingle with other visitors’ avatars.







The Water Museum	The Forest Village
The Main Square	The Wooden Stage

**•The Water Museum**  
This is an area where visitors can view contents in a space set up over a giant waterfall, as if viewing items in an art museum. More than 250 artistic works, cultural assets, and other contents from all Expo themes will be exhibited.

**•The Forest Village**  
Visitors can explore this area to discover contents scattered throughout a forest and displayed in old-style homes. There are over twenty displays for art festivals and outdoor art.

**•The Main Square**  
This is the first area that visitors to the Virtual Japan Cultural Expo will visit. It includes a large display that can be used in events, etc.

**•The Wooden Stage**  
Here we provide an experience that is possible only in a virtual space, using varied presentation methods incorporating Japanese aesthetics. More than eighty items related to the performing arts and traditional arts are exhibited.

## Online tours utilizing the Virtual Japan Cultural Expo

### Online tours (9–10 Mar 2022)

• Special video presentation “Fashion in Japan,” live tour with commentary (9 Mar 2022, 18:00–19:30)  
A special guided tour of the exhibition “Fashion in Japan 1945–2020,” held at the National Art Center, Tokyo from 9 June to 6 September 2021, was made available for viewing by avatar participants in a special guided video for the first time.

• Special video presentation “Behind the Scenes at the National Theatre of Japan,” live tour with commentary (10 Mar 2022, 18:00–19:30)  
This tour gave avatar participants a behind-the-scenes look at the National Theatre, which they would not normally be able to see.

**Release of a special video combining concert footage of Joe Hisaishi with Japan Cultural Expo projects (15 Mar 2022)**  
As part of the Virtual Japan Cultural Expo we showed a special video combining images of the “World Dream Orchestra 2018” concert by Joe Hisaishi, who has composed music for Ghibli works and numerous other movies and commercials, with images of various Japan Cultural Expo projects.

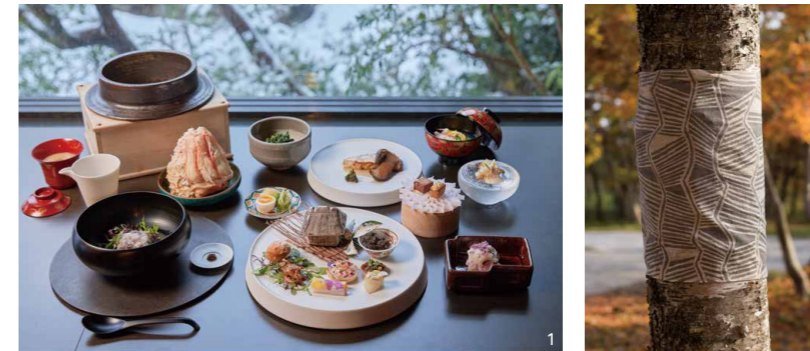
## Disseminating information about the Virtual Japan Cultural Expo via VTubers, YouTubers, and influencers

### Information dissemination by VTubers

Special content by VTubers was shown at the Virtual Japan Cultural Expo, and VTubers shared videos of their experience on their own channels.

### Information dissemination by YouTubers and influencers

In addition to introducing the Virtual Japan Cultural Expo to followers via YouTube and Instagram, influencers posted reports of their experience on pages of the official Virtual Japan Cultural Expo website.



Verification Report on Holding the Japan Cultural Expo  
Summary 2021  
March 31, 2022

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Japan Arts Council

4-1 Hayabusa-cho, Chiyoda-ku, Tokyo 102-8656  
TEL: 81-3-3265-7411

1. RED U-35 (RYORININ's EMERGING DREAM U-35) COMMITTEE  
2. ©Tsubasa Fujikura 3. RYUNOSUKEOKAZAKI fashion show  
©Japan Fashion Week Organization 4. SDGs×ARTs Exhibition,  
Tokyo University of the Arts 5. ©Taira Tairadate 6. Performance:  
Nihon Buyo(traditional Japanese dance) “Matsu no Midori” Hanayagi  
Mitsuakiko 7. ©VIRTUAL TGC 2022 8. &copy; Earth Celebration  
Committee 9. Tanabe Chikuunsai IV, WORMHOLE, 2021, at “Go  
for Kogei 2021” Photo by Masahiro Katano 10. Sanriku Arts  
International Festival TRAVERSE: Masaru Tatsuki