

Tokyo Cultural Strategy 2030

Dynamism through arts and culture

March 2022



TOKYO
METROPOLITAN
GOVERNMENT

Aiming for a Tokyo Alive with Arts and Culture

- During the Edo period, unique strands of culture began to blossom in Tokyo, arising from the activities of the people and including such art forms as kabuki, rakugo, and ukiyo-e. Such culture was passed down when Edo became Tokyo and is still passed down today. Meanwhile, Tokyo is also a hotbed of contemporary theatre, dance, art, and pop culture, using digital technology to create innovative pieces of art in rapid succession. Tokyo is a city where varied arts and culture meet and mix, from the traditional to the revolutionary, and then shares that appeal with the entire world.
- The ongoing COVID-19 pandemic since 2020 has placed artists and those who support arts and culture in a difficult position. Varied programs have been established around the world to keep the lights of culture alive, and Tokyo took the lead in Japan with our Support Program for Arts and Culture, which has served to support a wide range of artistic and cultural activities. This has only strengthened the belief that the arts bring respite to the people and are a vital part of everyday life.
- The Tokyo 2020 Olympic and Paralympic cultural program was named the Tokyo Tokyo FESTIVAL, and in the five years since the Rio Olympics more than 160,000 varied programs were implemented. Public art was combined with various new forms of expression, such as art online, allowing more than thirty-nine million people to have intimate arts and culture experiences. As the city where the games were held, Tokyo has a responsibility to pass this varied cultural legacy down to future generations.
- The Tokyo Cultural Strategy 2030 is a plan laying out the direction that Tokyo cultural policy should take until the year 2030, and the key areas upon which to focus. It is intended to respond flexibly with the times and help Tokyo to achieve its goals for the 2040s. It is comprised of four strategies and ten accelerated projects.
- Arts and culture not only brighten up the city and bring joy to people, but also have positive effects across varied other fields, including education, welfare, industry, and tourism, while also acting as a driving force for the creation of a sustainable, better society. We hope to collaborate with our citizens to implement the Tokyo Cultural Strategy 2030, further heighten the artistic and cultural appeal of Tokyo, and create a city alive with arts and culture where daily life is even more rich and wonderful.



March 2022

Governor of Tokyo

A handwritten signature in black ink, appearing to read 'Yuriko Koike', written over a horizontal line.

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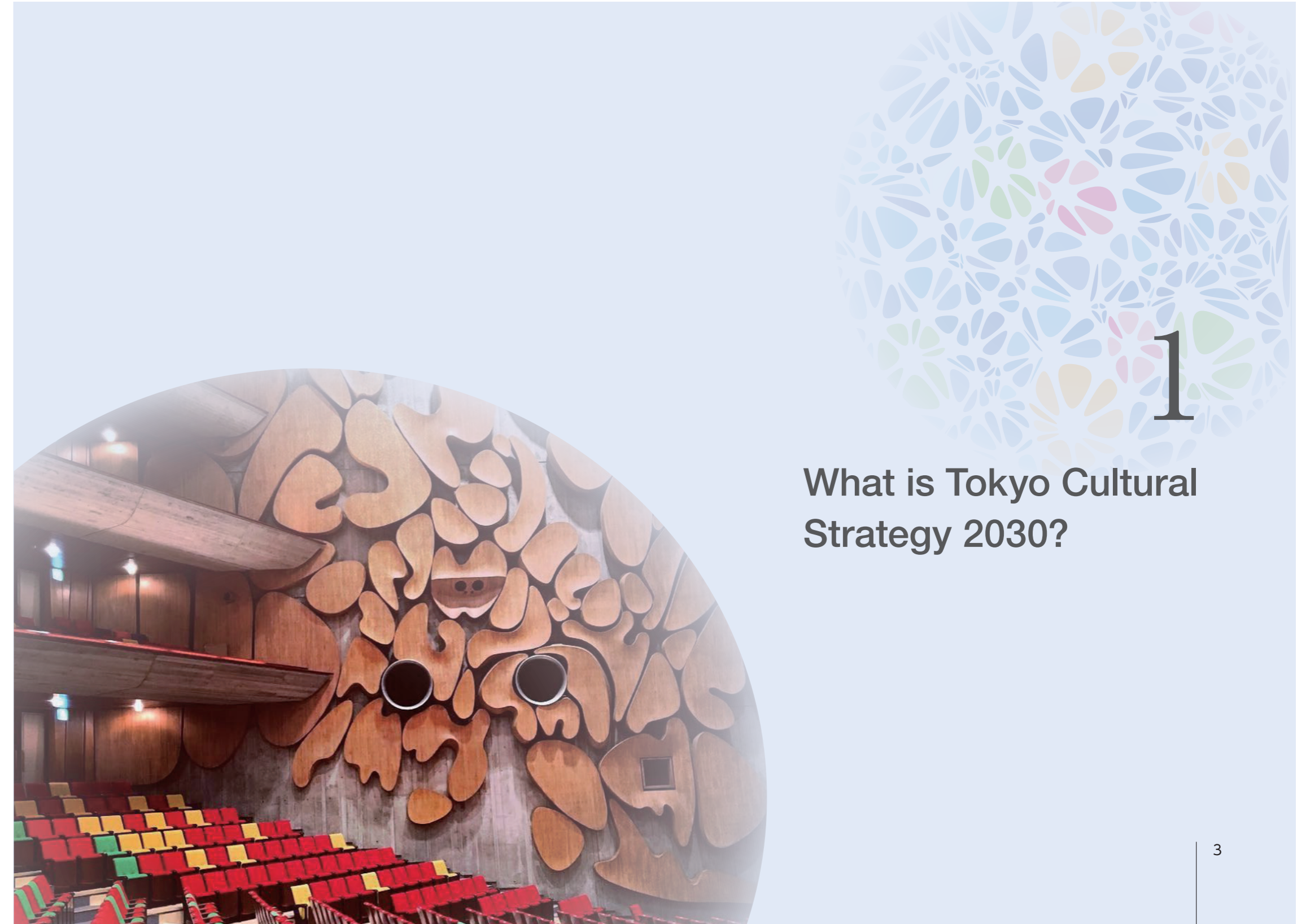
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1. What is Tokyo Cultural Strategy 2030?

- ❖ Tokyo Cultural Strategy 2030: Dynamism through arts and culture (hereinafter “Cultural Strategy”) is a long-term plan for 2022 to 2030, depicting the ideal state for Tokyo in the 2040s while laying out the direction that Tokyo cultural policy should take and the key areas upon which to focus.
- ❖ The timing for establishment of this policy has been selected to due to the completion of the Tokyo 2020 Olympic and Paralympic Games (hereinafter “Tokyo 2020”) and other large societal changes, including the effects of the spread of COVID-19, the shift toward a sustainable and inclusive society, and ongoing digitalization.
- ❖ The establishment of this policy will include discussions with the Tokyo Council for the Arts and collaboration with the overall plan for the Tokyo Metropolitan Government, as “Future Tokyo : Tokyo’s Long-Term Strategy.”



*A long-term strategy to replace Tokyo Vision for Arts and Culture (2015 – 2025)



Legacy of the Cultural Programs and the Effects of COVID-19

2. Legacy of the Cultural Programs and the Effects of COVID-19

<Legacy of the Tokyo Tokyo FESTIVAL (cultural program)>

✿ Since the Rio Olympics, the city of Tokyo continued toward Tokyo 2020 by deploying various cultural programs under the banner of the Tokyo Tokyo FESTIVAL (TTF). Between 2020 and 2021, the state of emergency declared due to the spread of COVID-19 restricted people's movements and delayed the games by one year, but even during that time measures such as holding events online were employed to overcome restrictions on time and location. Over the total five-year period approximately 39 million people from around the world participated in 160,000 cultural programs associated with the games.

✿ On the other hand, the pandemic also meant that desired results were not achieved in some areas in relation to the cultural programs, such as creating a true festival atmosphere and fostering greater momentum toward the games. With consideration of such issues as lack of PR and poor accessibility, these are areas that it will be important to work on as part of the Cultural Strategy.

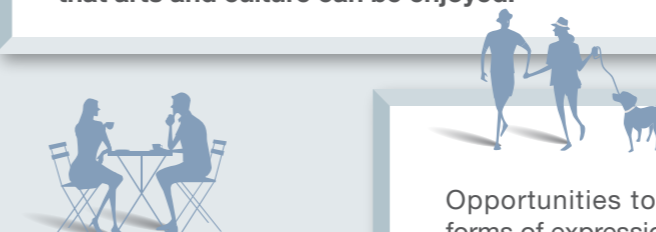


✿ The following conditions, created as a result of the cultural program, will be reflected as its legacy in the Cultural Strategy, and both passed on and developed into the future.


THE FUTURE IS ART
TokyoTokyo
FESTIVAL

Tokyo 2020 Cultural Program Legacy


Projects that can be viewed by or participated in by many people have been held across the city, allowing for anyone to casually encounter arts and culture. The use of the internet and social media has also **diversified the ways that arts and culture can be enjoyed.**




Projects taking advantage of the diversity and inclusivity of arts and culture, and undertakings to make facilities barrier-free, have served to **make confident progress toward a truly inclusive society**, where both diversity and individuality are recognized.




Opportunities to use new technology and forms of expression **heighten artists' desire to create and give them more experience.**



A powerful network is being formed, not only within Japan but also with other arts and culture organizations from around the world.



Arts and culture have the power to soothe the hearts of the people. Keeping the light of culture alive **even during the pandemic** has prompted **further understanding of arts and culture among the population.**



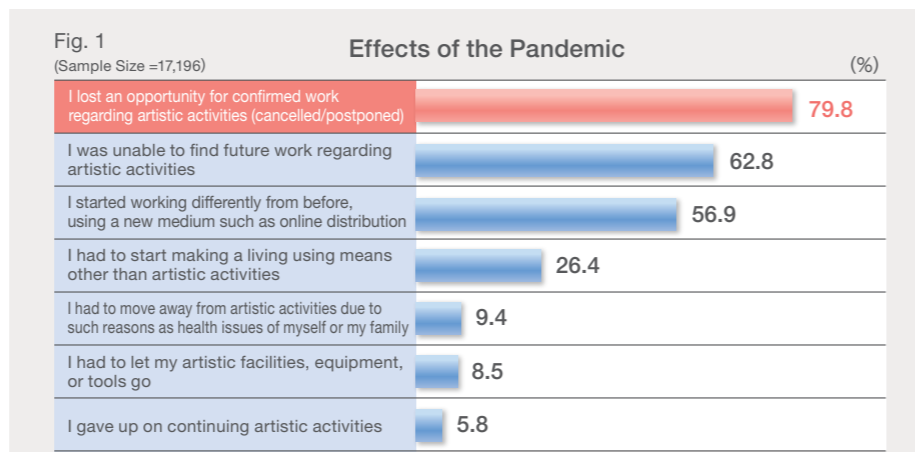


<Effects of the Pandemic>

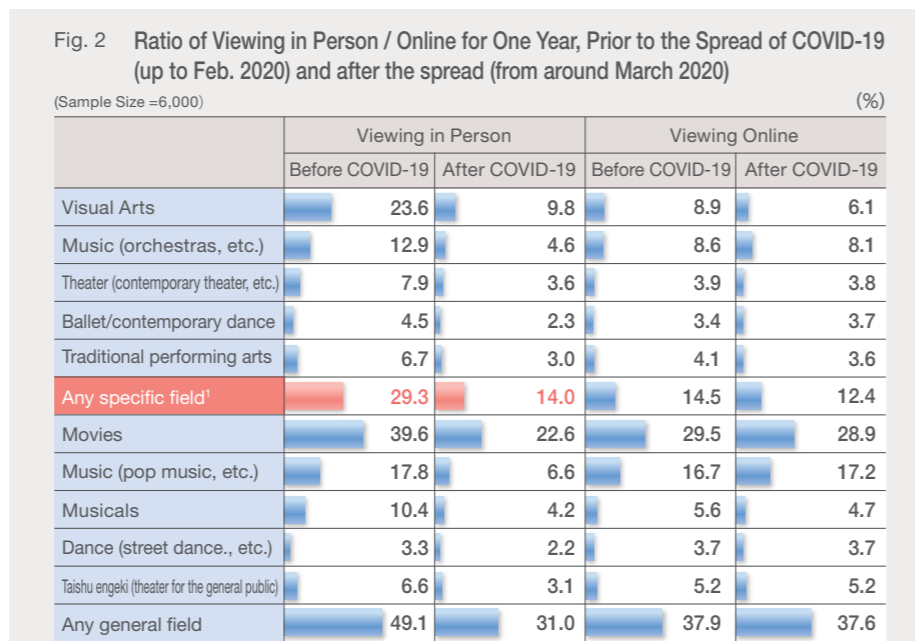
The pandemic placed restrictions on many of those working in the art sector, such as their performances being canceled or postponed, and this made things extremely difficult for them. Foundations for the activities of artists and related organizations need to be strengthened in order to better respond to environmental changes and crises that may arise in the future.

Meanwhile, the experience of the pandemic has created new ways to enjoy arts and culture, involving approaches such as collaborations between various fields and the use of new technology. The Tokyo Support Program for Arts and Culture and others like it have helped to discover many new, young artists. Places for them to work and reveal their art are also now required.

The pandemic has caused a significant drop in opportunities to view or experience concerts, plays, and exhibitions in person. While this kind of viewing is very important, the way arts and culture are presented to people also needs to change.



Source) Agency for Cultural Affairs Questionnaire for Individuals Involved in Cultural and Artistic Activities (implemented September-October 2020)



Source) Tokyo Metropolitan Government Questionnaire on New Cultural Strategy (implemented September 2021)

1. "Specific field": A specific field that receives particular support from the public, such as art, music (orchestras, etc.), theater (contemporary theater, etc.), ballet/contemporary dance, and traditional performing arts.

As well as viewing arts and culture in person, steps need to be taken to increase citizens' opportunities to view and participate in other ways, such as using the internet and other digital technology. Furthermore, accelerating the use of digital technology also requires enhancements to the infrastructure in metropolitan cultural facilities.

For the legacy of these cultural programs and the knowledge and experience gained from the pandemic to be further developed into a legacy for the city, the following direction has been determined for the Cultural Strategy.

Direction for Tokyo Cultural Strategy 2030

Enhance the use of new methods, such as public art and the internet, to create ways that **everyone anywhere can casually enjoy arts and culture.**

Expand upon the new ways to enjoy art that have emerged due to the pandemic, such as citizens themselves creating and releasing their art using new technology.

Establish a base for arts and culture to serve as an **art hub both domestically and internationally** and form networks.

Taking the pandemic into account, establish ways for artists and cultural organizations to **more robustly continue their activities.**





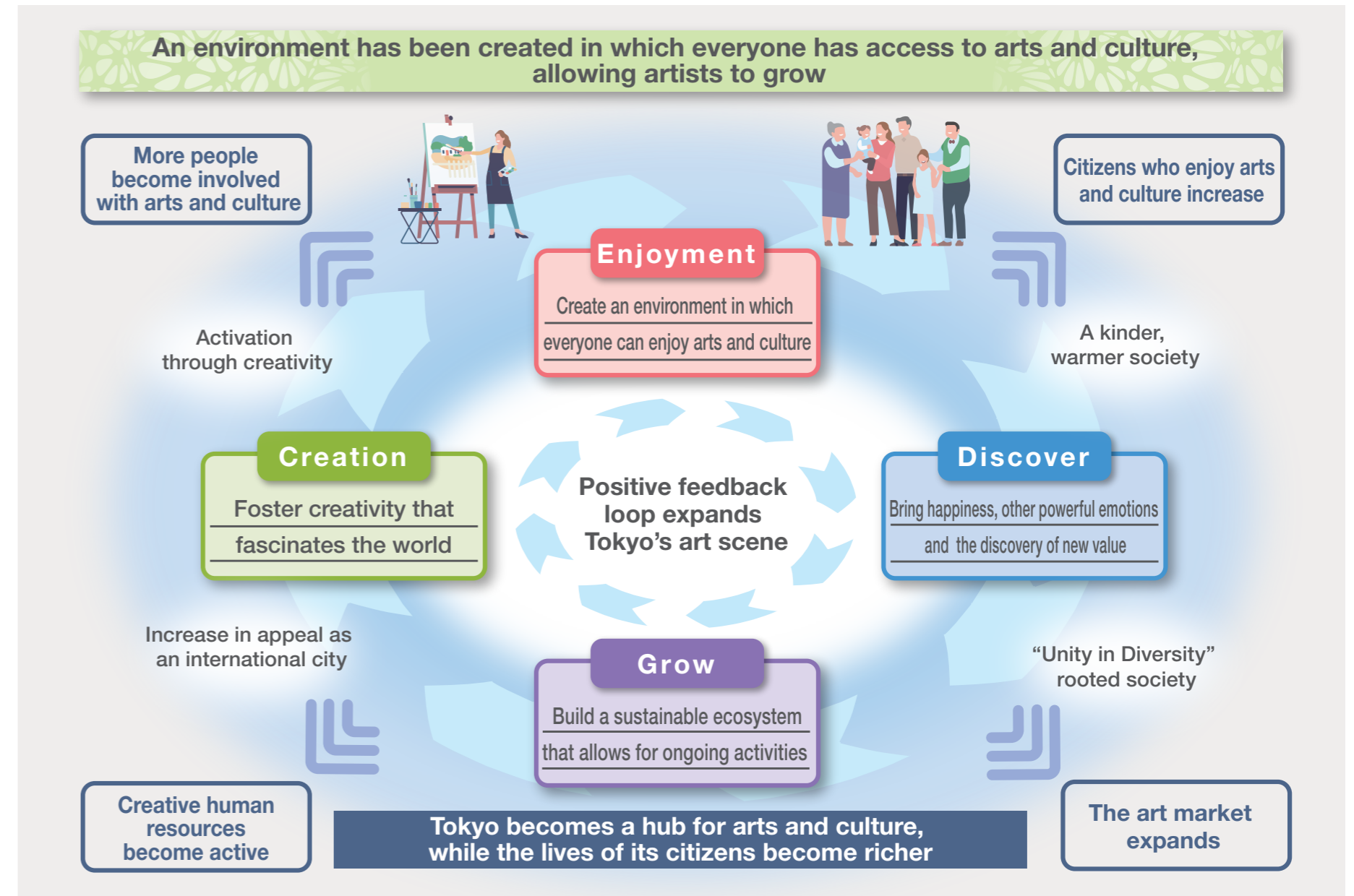
3

Tokyo for the 2040s
(Desired Future Image)

3. Tokyo for the 2040s (Desired Future Image)

Aiming for a **Dynamism through arts and culture**, a society using the power of arts and culture to stir both activity and richness.

- ✿ Tokyo in the 2040s is a place where all citizens have access to arts and culture.
- ✿ Observing and experiencing arts and culture heightens the imaginations of the people, while valuing the individuality and thinking of others has led to the principal concept of Tokyo 2020, “Unity in Diversity,” taking root in society. In this society overflowing with diverse values, the people use their creativity to freely express themselves. Society is a kind place, where new challenges are welcomed while failures are also accepted.
- ✿ Arts and culture have enriched the lives of the citizens, becoming things vital to everyday life, and are recognized as having a highly positive effect on society and the economy. This had led to progressive support from the citizens and from corporations, increasing the number of people and the organizations involved with arts and culture.
- ✿ Furthermore, artists and other people involved with arts and culture are active in all areas of society. The need for their public support is understood and appreciated, with a replete creative environment in place and advanced projects being conducted.
- ✿ A variety of people and organizations, including passionate artists from across Japan and abroad and others involved in arts and culture, have gathered in Tokyo due to the appeal of conducting their activities in the city, and are creating and interacting with other artists. The stimulation this provides leads to an unending source of innovation.
- ✿ The creation of appealing works of art not only allows the citizens to enjoy high-quality art, but also helps to transmit the incredibly unique arts and culture of Tokyo out into the world, creating a positive feedback loop further positioning Tokyo as an international hub of arts and culture.
- ✿ All these things combine to increase the activity in and expectations placed on Tokyo, enhancing the international appeal of the city and leading to further growth.





Tokyo Metropolitan Music Festival OKI Orchestra
(2018) © TMSO



4

Strategy for 2030 in Order to Realize the Future Image

4. Strategy for 2030 in Order to Realize the Future Image

Four Strategies

In order to realize the desired future image for Tokyo, and with consideration of the direction for the Cultural Strategy as established based on the legacy of the culture program and the knowledge and experience from the pandemic, the following four strategies have been established for 2030.

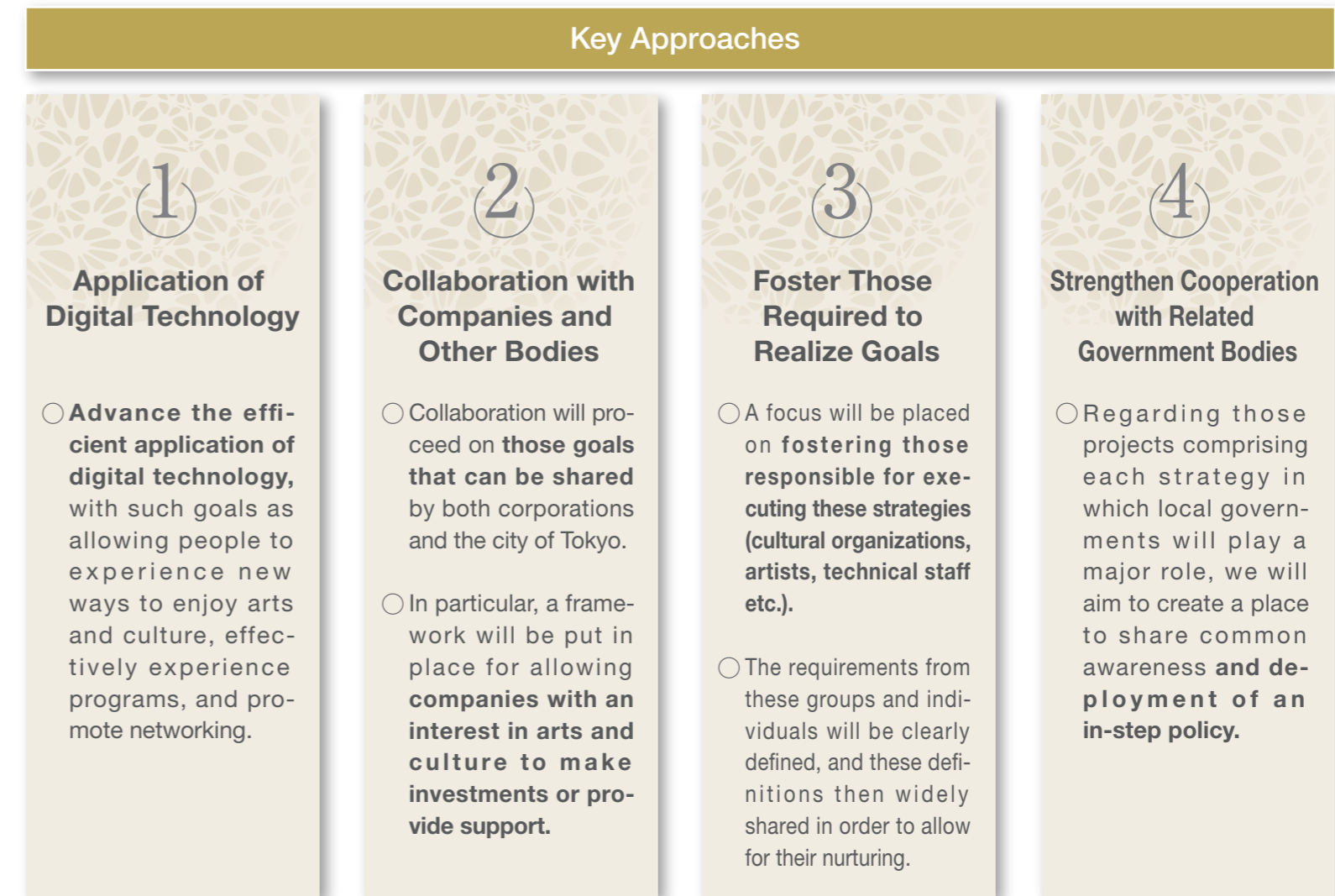


2. "Well-being": Referring to good conditions not only for the physical but also the mental and social aspects of health.

3. "Ecosystem": In this case, an ecosystem involving a positive feedback loop in which the citizens of Tokyo enjoy arts and culture, leading to the purchase of works and services from artists and varied other support from citizens and companies, in turn resulting in the creation of further works and artists.

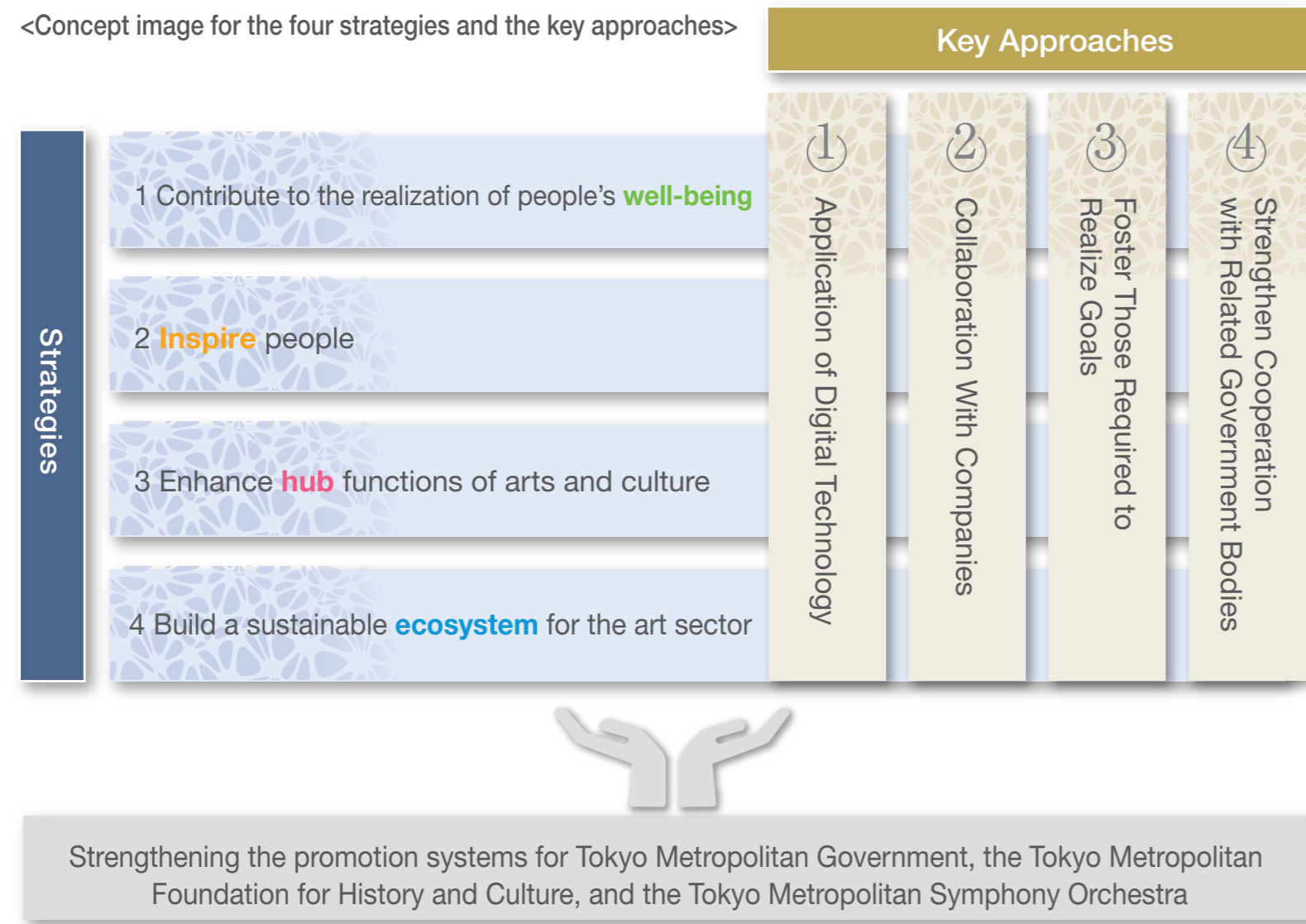
Four Key Approaches

In order to realize these four strategies, the primary focus will be on the following key approaches.



Reference

<Concept image for the four strategies and the key approaches>



KPIs (key performance indicators) will be set in order to evaluate the progress of the four strategies and then allow those evaluations and reviews to be reflected in future measures.

<What are KPIs?>

- ❁ KPIs are quantitative indexes used for measuring and monitoring the degree to which a given goal has been achieved.
- ❁ Multiple KPIs have been set for each element of the Cultural Strategy and its composite four strategies, such as the ratio of young people observing a given piece of art.
- ❁ KPIs will be measured periodically, with reference to the KPIs measured in 2021.



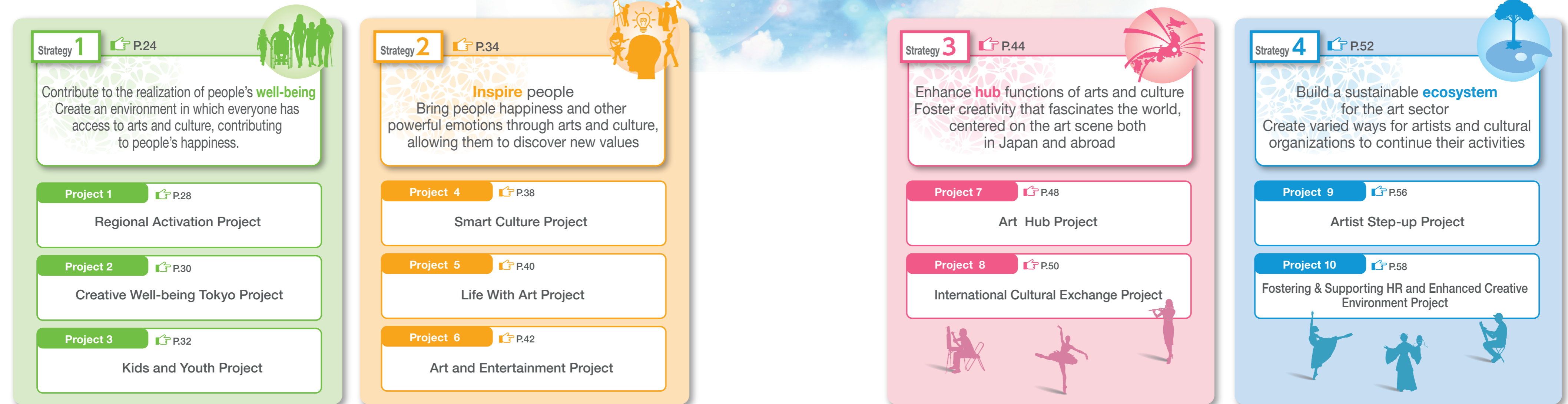


Accelerated Projects to Achieve the Strategy

5

5. Accelerated Projects to Achieve the Strategy

The four strategies for 2030, and the 10 accelerated projects used to achieve them, will realize a future Tokyo alive with activity and richness.





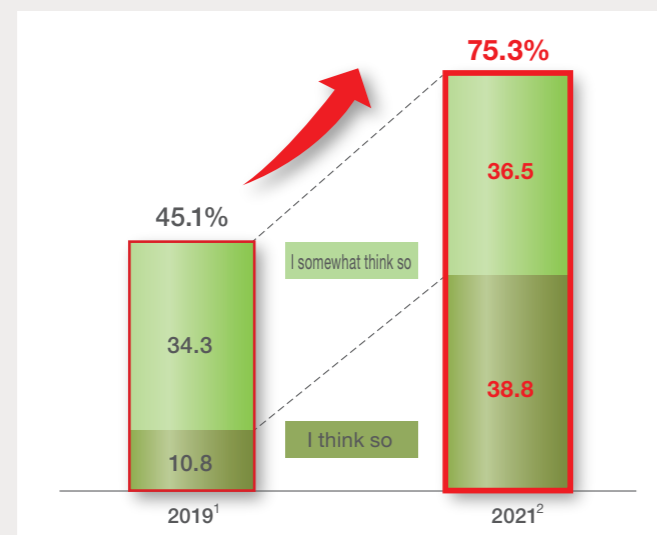
Strategy 1

Contribute to the realization of people's **well-being**
 Create an environment in which everyone has access to arts and culture, contributing to people's happiness.

1 Currently

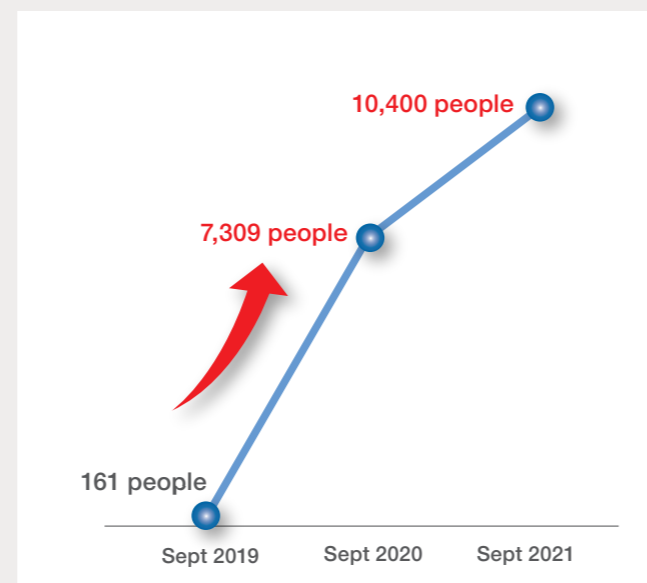
Towards Tokyo 2020, cultural programs from **traditional culture to projects using cutting-edge technology** were implemented, showing off the breadth of the appeal of Tokyo's arts and culture and **heightening the desires of more people to take part or get involved**. Such undertakings need to be powerfully enhanced moving forward in order to maintain this momentum.

Fig. 3 Ratio of Citizens Desire to Participate in Cultural Experiences (total for "I think so" and "I somewhat think so" regarding taking part)



1. Source) Tokyo Metropolitan Government Public Opinion Poll (implemented November 2019-January 2020)
 2. Source) Tokyo Metropolitan Government Internet Metropolitan Government Monitor Questionnaire (implemented October 2021)

Fig. 4 Changes in Tokyo Tokyo FESTIVAL Official Twitter Followers



On the other hand, an environment in which every citizen has access to arts and culture is yet to be firmly established. For example, numerous leading museums in other countries have garnered attention **for their various programs using the power of arts and culture to help highlight and resolve societal issues**, such as the creation of access programs for those with dementia or disabilities. There are also indicators of advanced cultural facilities leading the world in the health and welfare fields. These kinds of undertakings **with an awareness of people placed in all sorts of different environments** need also to be advanced.

Seniors social program at the Royal Exchange Theater (UK)



Seniors social program at the Dulwich Picture Gallery (UK)



The age range of audiences skews toward the older generations and is especially low among teenagers. With the continued decrease in the overall population and the number of young people in Japan, the number of those viewing art may also fall. **Encountering arts and culture from a young age can be considered to play a large role in developing rich sensibilities, imagination, creativity, and expression. Increasing opportunities to interact with arts and culture is therefore vital** also from the perspectives of fostering the creative bearer of next generation and the healthy development of Japanese youth.

Fig. 5 Ratio of Viewing Awareness by Age (Viewing in person per year prior to the spread of COVID-19 (until around Feb 2020))

	10-19	20-29	30-39	40-49	50-59	60-69	70 or older	19-25 years old	All
Sample size	180	762	1,017	1,093	993	1,080	875	547	6,000
Any specific field* (%)	19.4	21.4	22.0	27.9	26.1	35.2	44.9	21.8	29.3

Source) Tokyo Metropolitan Government Questionnaire on New Cultural Strategy (implemented September 2021)
 **Specific field*: A specific field that receives particular support from the public, such as art, music (orchestras, etc.), theater (contemporary theater, etc.), ballet/contemporary dance, and traditional performing arts

Fig. 6 Undertakings that Tokyo Metropolitan Government Should Proactively Advance to Further Develop the Cultural Promotions of Tokyo (Sample size = 1,841)

Create an environment in which people can enjoy museums and theaters from childhood	45.5%
Hold appealing exhibitions and events	37.2%
Foster and support young artists from Tokyo who can transition to the global stage	24.2%

Source) Tokyo Metropolitan Government Public Opinion Survey on Culture (Implemented November 2017/January 2018)
 * The question had sixteen possible answers. From among these, the three with the highest percentages are shown.



2 Strategy 1 Approach and Direction

- 🌸 **Arts and culture can be considered part of the foundation required for people to lead a rich life and can also aid in cultivating empathy and imagination.**
- 🌸 "Unity in diversity" was established as one of the basic principles for Tokyo 2020, and there are **expectations on arts and culture to play an important role in the realization of an inclusive society.**
- 🌸 Furthermore, Japanese society faces a declining birthrate and an aging and declining population. We hope that the power of arts and culture can help to maintain the physical and mental health of the elderly and foster rich sensitivity and expression among children and young people.
- 🌸 Tokyo will therefore **make arts and culture easier to approach**, continuing to aim for the creation **of an environment in which everyone and anyone can encounter and participate in arts and culture.**
- 🌸 This will specifically involve collaborations with municipalities and local cultural organizations, promoting efforts to **create an environment where anyone can easily access diverse arts and culture at anytime, anywhere.**
- 🌸 One facet will be to **propose new approaches to resolving societal issues through the power of arts and culture across various fields**, including **health and welfare.**
- 🌸 We will also **provide further opportunities for children and young people to appreciate high-quality art** and foster the creativity of those young people who will support an appealing future Tokyo.
- 🌸 Tokyo will advance undertakings to promote appreciation and participation among the above people (children, young people, foreigners, people with disabilities, the elderly etc.), and continue to develop and expand effective programs to lead to a rich life in an inclusive society.



3 Main KPIs

Index	Outline	State in 2021	Source
Ratio of young people viewing arts and culture	Ratio of young people (19 – 25) living in Tokyo who view/participate in projects at cultural facilities etc. for specific fields of arts and culture* *Art, music (orchestras, etc.), theater (contemporary theater, etc.), ballet/contemporary dance, traditional performing arts	21.8% *Viewing is for the period between March 2019 and Feb 2020	Source) Tokyo Metropolitan Government Questionnaire on New Cultural Strategy (implemented September 2021)
Ratio of people interested in viewing it but who don't	Ratio of citizens with interest in viewing or participating in a given field but who haven't viewed/participated at cultural facilities etc. within the last year	24.5% *Viewing is for the period between March 2019 and Feb 2020	
Ratio of people not viewing it due to a physical reason	Ratio of citizens with interest in viewing arts and culture but not doing so because "there was not an exhibition/performance etc. nearby"	9.3%	
Ratio of people not viewing it due to a monetary reason	Ratio of citizens with interest in viewing arts and culture but not doing so because "of the financial burden of paying entry/travel fees etc."	19.1%	
Ratio of people not viewing it due to childrearing or nursing care	Ratio of citizens with interest in viewing arts and culture but not doing so because "difficulties in doing so due to childrearing or nursing care" *People with children under 15 / caring for elders	14.8%	

C O L U M N

Programs for Seniors in Other Countries

The New York Museum of Modern Art (MoMA) offers a program called Meet Me at MoMA that is open to those suffering from dementia and their families and caregivers. This undertaking involves the participants viewing and creating art, reflecting on their own memories while chatting with a range of other people. It developed as an offshoot from the The MoMA Alzheimer's Project that was held between 2007 and 2014, and it has garnered a great deal of attention as a global first.

Manchester (UK) has advanced measures to make the region kind to the elderly who live there, under the slogan "Age-Friendly Manchester." Museums and art galleries in the city are being used as bases to connect elderly health and welfare with arts and culture activities, including workshop activities in which the elderly participants themselves take the lead. They also hold participation-based musical workshops for the elderly and those with dementia featuring a chamber orchestra.

Through these programs, undertakings are in place to improve the quality of life for the elderly, allowing them to take their own initiative in participating in the community, and reduce their social isolation and loneliness.



Project 1

Regional Activation Project (Undertaking to make arts and culture easier to approach)

Project Direction

- ✿ The Tokyo 2020 cultural program led to the **creation of places across the city, including in public spaces, such as parks and in front of stations, and in commercial facilities, where arts and culture can be presented, or the people can participate in them.** As well as taking advantage of such locations, further undertakings making use of digital technology such as the internet and social media will also be deployed, **making arts and culture easier to approach and enhancing the creation of places where everyone can enjoy them casually.**
- ✿ Strengthening cooperation with the municipal facilities, private facilities, and local groups that are familiar to Tokyo citizens, we will secure opportunities for exhibitions and cultural experiences in the city, opportunities to view art, and support projects to experience the appeal of traditional performing arts and culture rooted in the community. All of this will advance the construction of **a new system that connects arts and culture—including entertainment—with the local community and contributes to the promotion of each region.**
- ✿ Citizens of each region will be able to encounter cultural projects in familiar settings, and with the city and municipalities creating shared facilities projects will be able to advance through strategies that are in-step across organizations.

Desired Results

- ✿ **Making arts and culture easier to approach and create an environment in which anyone can encounter and participate in them.**
- ✿ Realizing an accessibility to arts and culture that is unfettered by such things as location and opening times of theaters and museums, increasing the places locally and in the city where arts and culture can be expressed, experienced, and viewed casually, and rooting them into each region.



Main Undertakings

Machinaka Art Anywhere, casually



- Development of **public art** implemented during Tokyo 2020
- Projects rooted in local communities and in collaboration with municipalities
- Replete **venues** in collaboration with companies

Traditional Performing Arts



- Replete range of **traditional art experiences and venues** for both children and adults
- **Support for private projects** that allow traditional art experiences



Use of Online

Making use of the latest technology to allow cultural experiences to be enjoyed anywhere



Project 2 Creative Well-being Tokyo Project

Project Direction

- The cultural program has advanced numerous projects that take advantage of the diversity and inclusive nature of arts and culture, such as TURN. This legacy will be continued and further developed, seeking to **realize a rich lifestyle and inclusive society through the power of arts and culture.**
- Metropolitan cultural facilities will **deploy access programs, offering increased accessibility as well as targeting such groups as the elderly, those with disabilities, foreigners, and young children.** Furthermore, as well as presenting new approaches to the resolution of societal issues in such fields as health and welfare, undertakings will seek to use the power of arts and culture to resolve mental and societal isolation.
- The holding of the **first comprehensive international conference in Asia** will not only **demonstrate Tokyo's advanced undertakings both domestically and to the whole world,** but also aid in the creation of a network between invested organizations and lead to the **future holding of large-scale festivals.**

Desired Results

- Amid an environment in which everyone has access to arts and culture, varied perspectives on the value of art and culture will be formed, turning **Tokyo into a global leader for diversity and inclusion⁴ in the field.**

4. "Diversity and inclusion": referring to the idea of accepting individual diversity and creating a sense of unity.



Main Undertakings

Legacy of the Cultural Program

TURN

A project to bring together people from different backgrounds and cultures to create new forms of expression

Metropolitan Cultural Facility Programs

Improved Facility Accessibility

Continue and further develop this legacy, realizing an inclusive society through the power of arts and culture



From 2022

Metropolitan cultural facility access programs (focus project)



Children



People with disabilities



Elderly

Increased accessibility

2022 (held bi-annually from then on)

International Conference on Open Access to Culture 2022

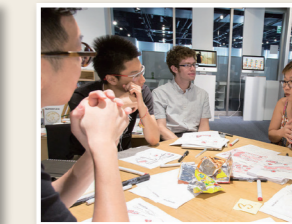
First comprehensive international conference in Asia



International Conference



Intensive Short-Term Camp



Networking

- Four programs—an international conference, showcases, intensive short-term camp, and networking—will be conducted as one event
- Not only those involved in arts and culture but also citizens, people with disabilities, NPOs, and others will all take part
- Impart Tokyo's undertakings toward diversity and inclusion to the world

Children, the elderly, people with disabilities, and foreigners all join in

2026 (TBC)

Lead to large-scale festivals



Project 3 Kids and Youth Project

Project Direction

- Proactively **increase opportunities for children and young people to encounter high-quality art**, such as visual arts, theater, and music.
- Have metropolitan cultural facilities fully embrace the Welcome Youth⁵ strategy. Alongside the bolstering and expansion of existing kids and youth traditional arts experiences, age-appropriate music workshops, and educational programs, review the charges for such projects and bring in the latest digital and other new technologies, **deploying new projects that allow children and young people to casually interact with arts and culture in a variety of fields.**



Desired Results

- Increasing the opportunities for children and young people to view high-quality art will **foster the imagination and creativity required by the youth who support the future of an appealing Tokyo**, raising them into future fans of arts and culture.

5. "Welcome youth": Undertakings targeting people under the age of 18 (mainly high school students), such as free admission to exhibitions at city-run cultural facilities



Main Undertakings

Undertakings to experience arts and culture from a young age

Start as children



- Traditional performing arts for kids
- Program to support children's first visit to a museum
- Workshops for making music with children
- Expansion of educational programs

Undertakings for arts and culture experiences primarily for young people

Carry on as teenagers



- Free entrance for residents under 18 at occasional periods (metropolitan cultural facilities)
- Hold events young people can actively take part in
- New undertakings using digital technology
- Reconsideration of charges for metropolitan cultural facilities

Strategy 2

Inspire people


Bring people happiness and other powerful emotions through arts and culture, allowing them to discover new values

1 Currently

- The experiences during the pandemic have led to new ways to enjoy arts and culture, **such as cross-disciplinary collaborations and new applications of technology**. Furthermore, art galleries and museums both in Japan and around the world have initiated undertakings to **place their collections and exhibitions online**. Such developments need to be nurtured, allowing citizens to actively enjoy arts and culture regardless of their personal situation.
- On the other hand, the pandemic has greatly reduced domestic and foreign tourism. Future Tokyo indicates the importance of arts and culture in the enhancement of Tokyo's appeal as a destination for tourism. The range of arts and culture to be considered for such purposes must now be extended beyond that primarily targeted by Tokyo's cultural policy in the past, **with the key being comprehensive development, including entertainment**, and to be led by the people themselves.


New ways to enjoy arts and culture created as a result of the pandemic

New forms of expression including cross-disciplinary collaborations and new applications of technology




Expanding use of technology by museums in other countries

The Louvre put their 500,000-piece collection online for free



The New York Museum of Modern Art put past exhibitions online



- A larger number of managers and self-employed business owners centered in Tokyo are finding their work is stimulated by having an artistic perspective. The younger generations also more strongly feel this way, and if this trend continues then it can be assumed that the number of companies with an interest in arts and culture will also increase. **Developing policies capable of providing contact points between companies and arts and culture** will surely prove effective.

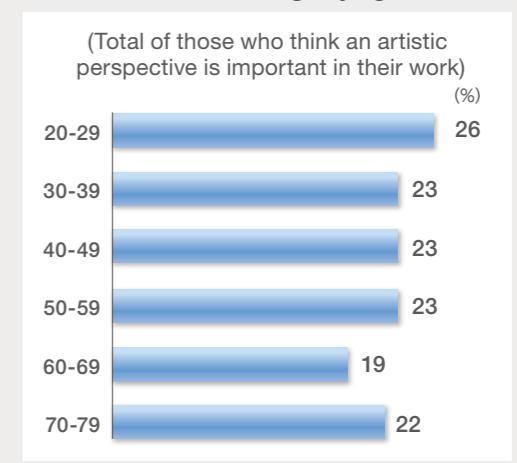
- Even though the art market is a comparatively mobile one, the number of artists capable of making a living from just their artistic activities is small, and there are **growing calls for further activation of the market**.

Fig. 7 By Occupation "Total of those who think an artistic perspective is important in their work."

Occupation	Sample size	Ratio (%)
Self-employed, store owner	1,169	38
Corporate manager/officer	719	32
Sales/retail	2,131	26
Management and administrative planning	637	24
Technology development/planning	679	24
Information processing (systems)	632	22
HR/general duties/accounting	1,664	20
Manufacturing/production/quality control	1,149	20

Source) Art Tokyo and Platform for Arts and Creativity, Market Report on Japan's Art Industry 2019 (implemented September 2019)
*Comparison of fourteen occupations. Only those with a larger sample (500 or more) are shown.

Fig. 8 Importance of an artistic perspective in various things by age



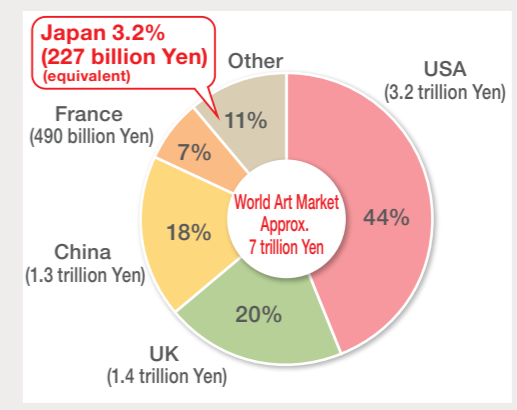
Source) Art Tokyo and Platform for Arts and Creativity, Market Report on Japan's Art Industry 2019 (implemented September 2019)

Fig. 9 Ratio of those desiring the Tokyo Metropolitan Government and the Tokyo Metropolitan Foundation for History and Culture to further activate the market for art they have created (by field) (%)

Field	Ratio (%)
Theater	31
Dance	37
Art	61
Music	32
Video	40
Traditional Art	18

Source) Questionnaire on the Implementation of the Support Program for Arts and Culture, Tokyo Project (Individual) (Implemented November 2020)

Fig. 10 World art market size by country (2019)



Source) Art Tokyo and Platform for Arts and Creativity, Market Report on Japan's Art Industry 2019 (implemented September 2019)



2 Strategy 2 Approach and Direction

- In recent years, people have started to take notice not only of the effects arts and culture can have on improving their lifestyles, but also in **being able to impart joy and other emotions and to foster creativity**.
- Promoting the effects of arts and culture means **not only getting citizens to watch and take part, but also providing opportunities for them to enjoy art independently, such by creating and releasing their own art**. New ways to enjoy arts and culture will also be presented, such as ways to incorporate them into everyday life.
- New opportunities to view and participate in arts and culture will also be offered** to citizens, such as though the **promotion of the digital technology** created due to the pandemic.
- Corporate managers, self-employed business owners, and young people are also becoming more interested in arts and culture. Tokyo has a small art market when compared to the world, and there is still room for expansion. **Alongside increasing the contact points between companies and arts and culture, a further push will be provided for the use of art in the business space, aiming for the creation of synergy between financial activities and creative activities**.
- The role of arts and culture is also growing in the field of tourism—especially regarding entertainment, such as concerts. **A variety of programs will be put into place** that will use the power of Tokyo’s advanced and diverse arts, culture, and entertainment to appeal to tourists both from across Japan and around the world, **leading to greater satisfaction with their visit to the city**.



3 Main KPIs

Index	Outline	State in 2021	Source
Ratio of people interested in art but there is nothing they want to watch	Ratio of citizens with an interest in arts and culture, but who haven’t watched anything because there haven’t been exhibitions or performances they are specifically interested in	16.5%	Source) Tokyo Metropolitan Government Questionnaire on New Cultural Strategy (implemented September 2021)
Ratio of people who believe arts and culture have the power to enrich people’s creativity	Ratio of citizens who believe that arts and culture play an important role in enriching people’s creativity	71.4%	
Ratio of people thinking online viewing of arts and culture can form a gateway into the medium	Ratio of citizens who have no interest in specific fields of arts and culture* but have watched at least one of these fields online in the past 1-year period *Art, music (orchestras, etc.), theater (contemporary theater, etc.), ballet/contemporary dance, traditional performing arts	2.3% *Viewing is for the period between March 2019 and Feb 2020	
Ratio of people viewing online	Ratio of citizens who have watched at least one specific field of arts and culture* online in the past 1-year period *Same definition as above	12.4% *Viewing is for the period between March 2019 and Feb 2020	
Opportunities to meet artists	Ratio of citizens who believe that there are opportunities to directly talk with or meet artists (Total for answers “Often” and “Sometimes”)	14.4%	

C O L U M N

Museums Around the World Fusing Art and Technology

Examples of museums specializing in expression that combines art with technology include the Ars Electronica Center, which opened in Linz, Austria during the 1990s, and the German ZKM (Center for Art and Media in Karlsruhe).

During the 2000s, the advent and spread of fabrication from digital data using technology such as 3D printing has allowed for participation-based studios to spread internationally. Use of this technology has also spread into the fields of art and design.

From 2010 onward, a new type of cultural facility has started to appear, which not only exhibits pieces but also offers an environment for their creation. Examples include the Asia Culture Center in Gwangju, Korea, and the Chronus Art Center (CAC) in Shanghai, China. These offer a creative environment and systems for research that make use of media technology, allowing innovative forms of expression to both be created and presented to the public.

The use of digital technology in cultural facilities is gaining attention not only within the domain of arts and culture, but also for the development of collaborative industry-government-academia services and educational activities for learning about our new information-based society.



Project 4 Smart Culture Project (Undertakings making use of digital technology)

Project Direction

- ✿ The **370,000 art pieces owned by the Tokyo Metropolitan Government will be digitized** to use as the Tokyo Museum Collection, while the information communications foundation for metropolitan cultural facilities will be updated to **allow for use of the latest technology**, such as 3D, VR, and AR, **presenting new ways to view and participate in arts and culture**.
- ✿ Taking the experiences from the pandemic into account, a **model for sustainable activities will be created that includes the use of digital technology** for such applications as virtual exhibitions at metropolitan cultural facilities.
- ✿ New creativity activities among the citizens will be supported and promoted, including the use of images of artworks and materials held by the city for commercial, educational, and entertainment purposes. At the same time, new projects and opportunities will be developed through the continuing expansion of innovative technology.
- ✿ **Collaboration with private companies will also be promoted**, including **joint projects with startups using metropolitan cultural facilities as their testbeds**, and support for collaborative projects between art and the latest technology enjoyed by so many citizens.
- ✿ **Venues will be established for the creation of new arts and culture through the fusion of technology and art**, providing support for the creativity of artists and creators and opportunities for citizens to experience digital art in familiar settings.

Desired Results

- ✿ The use of the latest technology, including digital technology, will provide **new opportunities for viewing and participating in arts and culture**, and **turn Tokyo into a fun and creative city**.



Main Undertakings

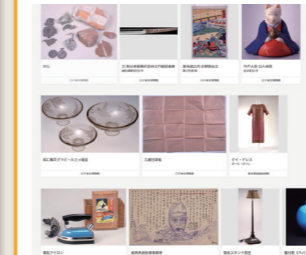
Metropolitan Cultural Facility Undertakings

Update information communications foundation for metropolitan cultural facilities



Hold a concert with a simultaneous link between the Tokyo Metropolitan Theater and London

Applications of the Tokyo Museum Collection, such as **sharing of digital data** (Collection of 370,000 art pieces)



Tokyo Museum Collection (ToMuCo)

Transmission of online content, using ICT such as 3D, VR, and AR



Edo-Tokyo Museum Hyper Edohaku

《Toward 2030》

Incorporate the latest technology

- Create a **sustainable model for creative activities** that includes use of online
- **Consistently bring in new technology developments like 6G**

Examples Complete public sharing of collections of digital data, sharing of 3D data/high quality images, 8K hybrid concerts, immersive viewing⁶ such as VR, and online virtual exhibitions linking regions all around the world.

6. "Immersive viewing": A viewing style that takes place in a virtual space, but feels as though you are having a physical experience
7. "Pitch event": A contest (short period) for products etc. from startups that target metropolitan government issues.

Joint Projects With Startups

Collect business ideas for revolutionary tech and metropolitan cultural facilities
Gather and use ideas for using new technology etc. from startups (use pitch events⁷)

Trials using metropolitan cultural facilities as testbeds



Pitch contest winners



City cultural facilities

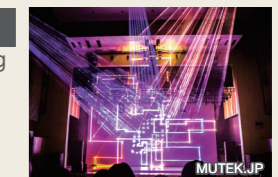
▶ Create new ways to enjoy arts and culture

Grant for Artistic City

Support private projects that many citizens can enjoy

Concept

- Announce products using **IT and technology**
- **Collaboration between latest tech and art** allows for new art experiences



*Separate support to be provided for creating prototypes using new technology

▶ Toward large-scale festivals in the future



Project 5 Life With Art Project

Project Direction

- ❁ To bring arts and culture closer to all citizens, an environment will be established that provides greater opportunities to encounter real art, such as creating opportunities for exchanges with others through theater visits or artwork and presenting ways to enjoy art through its ownership.
- ❁ Entryways to art will be established, such as the Tokyo Art Book Fair⁸ and art weeks that involve visiting museums and galleries, creating a variety of opportunities for many more people to experience arts and culture, including **chances to appreciate and converse about art, chances to learn contemporary art, and chances for even those with no art purchasing experience to casually make art purchases.**
- ❁ New undertakings will be considered, such as an “art library” that lends out paintings to citizens in the way that a library lends books, **allowing for the casual incorporation of art into everyday life.**
- ❁ Creating further opportunities for young artists to send their work into the world or perform will also lead to further **financial support for artists.**

Desired Results

- ❁ Citizens have a greater number of opportunities to encounter arts and culture, and this is having a **positive influence on their everyday lives.**
- ❁ The ways to enjoy art have expanded, **along with the art market.**
- ❁ **The art environment allows artists to be independent** and conduct their own sustainable activities.

8. Tokyo Art Book Fair: A book fair specializing in art that has been held since 2019 at the Museum of Contemporary Art Tokyo. Publishers, art galleries, and artists who create original art books gather in Tokyo once a year from across Japan and the world, providing a place for creators to directly convey the appeal of their books.

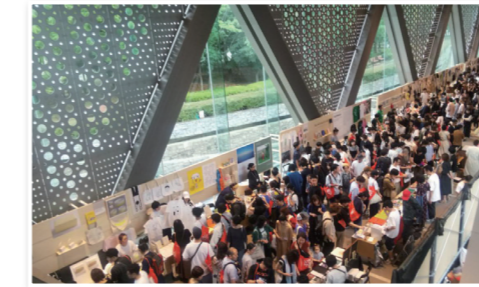


Main Undertakings

Gateways to Art

Tokyo Art Book Fair

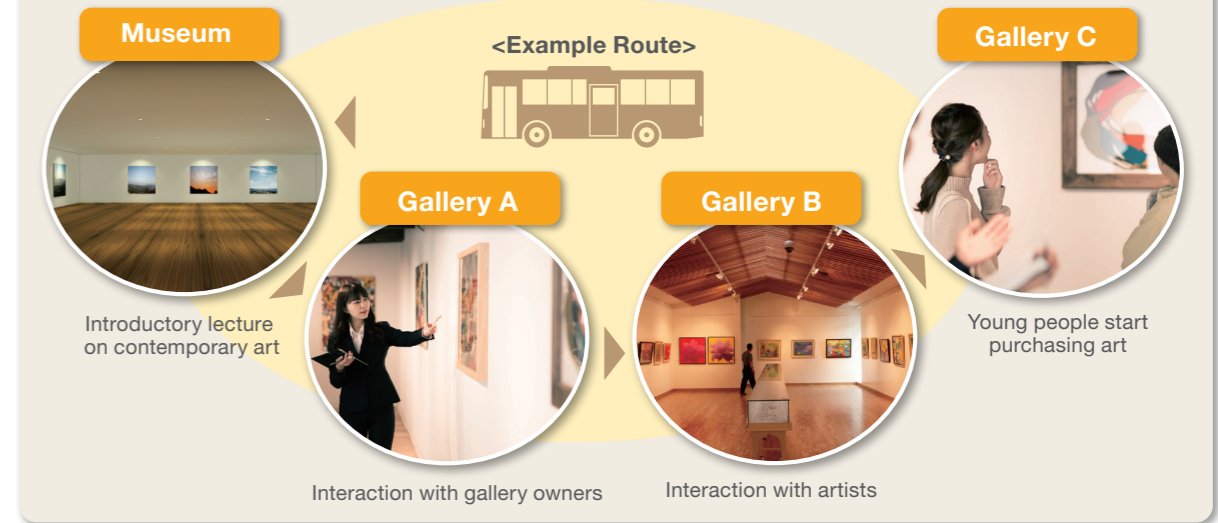
Retail the works of young artists in book format at reasonable prices.



Lower hurdles to purchasing artworks

A gallery tour project during Art Week Tokyo (in cooperation with Art Basel⁹)

An art bus travels between art spots in the city, allowing the steps to purchasing art to be experienced.



Life With Art Grant

Provide grants for projects that many citizens can become involved with, allowing them to feel arts and culture intimately and root it within their lifestyle.



9. Art Basel: One of the world's largest contemporary art fairs, held in Basel, northwestern Switzerland.



Project 6 Art and Entertainment Project

Project Direction

- ❁ **Arts and culture creation across diverse genres will be supported**, starting with the ongoing work on new forms of art and expression that arose from the Tokyo 2020 cultural program, and **including the concerts and entertainment** that appeal to so many people.
- ❁ **Collaborations with municipalities and private companies** will be enacted for such festivals held by the city as the Tokyo Festival, Tokyo Met SaLaD Music Festival, Roppongi Art Night, and Yebisu International Festival for Art & Alternative Visions, and for large-scale projects taking advantage of cultural facilities and resources gathered in the city, **promoting creative projects that a large number of people can enjoy** and events that bring together different fields and generations, **supporting projects that inspire people**.
- ❁ Private festivals that boast advanced transmissive power will also be collaborated with, creating festivals that connect various areas of Tokyo together and **bringing in tourists from Japan and around the world, enhancing the brand of Tokyo**.

Desired Results

- ❁ There are many opportunities not only for citizens to view and participate in arts and culture, but also to create and transmit it themselves, **allowing for their own independent enjoyment**.
- ❁ Tokyo has become a **city of cutting-edge, diverse arts and culture, and appeals to tourists both from Japan and abroad**.



Main Undertakings

Festivals linking city projects with municipalities

Festivals enjoyed by many citizens thanks to efforts in the private-sector





Strategy 3

Enhance **hub** functions of arts and culture
Foster creativity that fascinates the world, centered on
the art scene both in Japan and abroad

1 Currently

✿ Tokyo not only has a **high concentration of artists** when considered nationally, including musicians, painters, and directors, but also a high concentration of **arts and culture resources such as halls and theaters**.

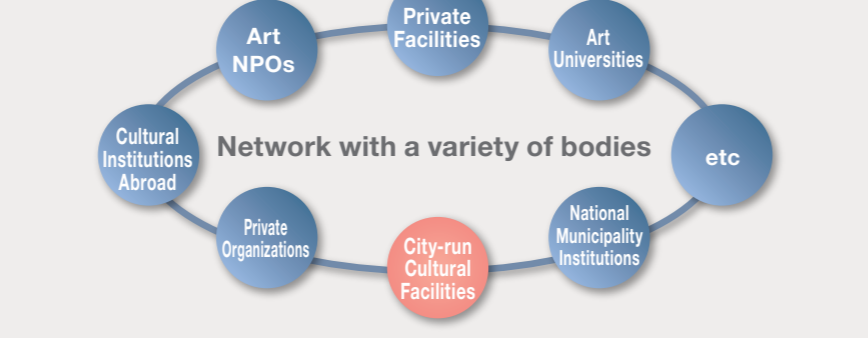
Fig. 11 Numbers of Those Involved in Arts and Culture in Japan and Tokyo

	Number (people)		
	Whole nation	Tokyo	Ratio in Tokyo (%)
Author	25,290	9,710	38
Sculptor/painter/craftsperson	37,820	9,510	25
Photographer/videographer	63,970	12,290	19
Musician	23,180	8,150	35
Dancer/actor/director/performer	53,960	22,930	42
Librarian/curator	27,860	3,690	13
Total	232,080	66,280	29

Source) Ministry of Internal Affairs and Communications Census (implemented October 2015)

✿ Furthermore, the holding the Tokyo 2020 cultural program has allowed for the form of a **network of cultural bodies and organizations both domestically and internationally, including foreign cultural organizations** such as the British Council and the Goethe-Institut.

Fig. 12



✿ However, neither Tokyo nor Japan as a whole has a single place where cultural visitors can find all the latest national information on the topic and interact with others in the same field. Examples of such a hub abroad would be the Centre Pompidou in Paris, France and the Cable Factory in Helsinki, Finland. For Tokyo to be recognized as a global creative base, its **appeal as a hub needs to be enhanced and its network strengthened, as a specific location that can support the creation of experimental art**, implement **projects with an international perspective and nurture the people to complete them, and allow for smooth interactions with people in the domestic art sector involved in art and culture** when those from other countries visit Japan.

Creative Bases in Other Countries (Examples)

Centre Pompidou



- Displays a collection of modern/contemporary art
- Hub for interactions between many visitors
- Transmits information on the latest contemporary art

Cable Factory



- Cutting-edge art showcases
- Artists work in residency
- Communication between artists

2 Strategy 3 Approach and Direction

- ✿ Activating artistic activities and spreading appeals are vital in terms of enhancing the overall strength of Tokyo. While Tokyo has an accumulation of all sorts of cultural resources, such as halls, theaters, art galleries, and museums, it cannot be said that the city is effectively making its presence felt in such fields as art, theater, dance, and music.
- ✿ Activating artistic activities and spreading appeal relies upon **the creation of a positive feedback loop**, in which talents from around the world are brought together and then promote their work to the world, the positive reception of which then brings more talents. To achieve this, **appealing infrastructure and projects are first required**.
- ✿ This requires the **creation of a new base for information gathering and exchange by those involved with arts and culture**, becoming an attractive place for networking, and then **creating and spreading the arts and culture of Tokyo out to catch the attention of the world. Appealing people from all around the world, regardless of their field, will be brought into the hub**, and their exchanges with artists there will lead to new creativity and further growth.
- ✿ Holding the Tokyo 2020 cultural program led to the creation of a network comprising a variety of bodies, including cultural organizations in other countries. This will be **expanded into an even larger network between metropolitan cultural facilities and appealing regional facilities, playing a pivotal role in joint production, exchange of human resources, and information**.
- ✿ To further link Tokyo with the rest of the world, artists, curators, directors, and others need to go abroad and interact with people there. To achieve this, **talented artists need to be discovered, fostered**, and supported to gain a reputation abroad, heightening the international reputation of artists and artworks originating in Tokyo.

3 Main KPIs

Index	Outline	State in 2021	Source
Evaluation of Tokyo as a place for domestic and international artists to conduct activities	Ratio of artists and those working in art sector who believe that Tokyo is a place where artists and those working in the art sector proactively gather and want to work. (Total for answers "I believe so" and "If I had to choose one, I believe so")	48.3%	Tokyo Government Questionnaire for Art Culture Organizations/Artists concerning New Cultural Strategies (Implemented January 2022)
Evaluation of fulfillment of networking projects and infrastructure for domestic and international artists in Tokyo	Ratio of artists and those working in art sector who believe that Tokyo has an environment in place that allows artists and those working in the art sector to network. (Total for answers "I believe so" and "If I had to choose one, I believe so")	26.6%	
Ratio of cultural organizations and artists placing a focus on enhancing name recognition and reputation in Japan and abroad	Ratio of organizations and artists who emphasize "increasing the name recognition of organizations/individuals and artworks" and "increasing reputation among specialists and others in the field in Japan and abroad" as part of their artistic activities/work.	61.5%	
Number of contemporary artists with a presence in the world art market	Number of Japanese artists ranked in the top 500 for annual auction sales in the global auction market (artists born since 1945)	29 artists ^{*2020}	Artprice: The Contemporary Art Market Report 2021

C O L U M N

Famous Global Art Hubs

Taken globally, the Centre Pompidou in Paris is famous as a base for its collection of modern/contemporary art and exhibitions, but the French government also operates a facility called the Palais de Tokyo. It is open until 12 midnight, with an attached restaurant open until two in the morning. This facility has curators specializing in planning and exhibition for contemporary art and is the venue for exhibits that take advantage of the unique space by both the latest young artists and established mainstay artists. It has become positioned as a place anyone working in the art sector has to visit when coming to Paris, and a hub location (gathering place).





Project 7 Art Hub Project

Project Direction

- ✿ **Creating a hub that brings together varied cultural resources**, including the artists, producers, directors, curators, cultural organizations, and artists in residence¹¹ gathered in the city, and connects them to the world to lead the growth of Tokyo.
- ✿ The core of this strategy will be the creation of the **Tokyo Art Hub**. For the citizens of Tokyo, this will be a place where everyone can experience and enjoy the latest arts and culture, and where they can directly interact with artists at a variety of events. For artists, it will be a place to hold showcases to promote their works abroad, and to create innovations using the latest technologies.
- ✿ The Tokyo Art Hub will **connect the people with private companies etc.** while acting as a place of exchange and interaction. Functions will include **exchange of information, a space for interaction, matching between companies and artists, and an inquiries desk for those working in the art sector and for businesses.** It will also **hold events and lectures, and function as a consultation service for artists.**



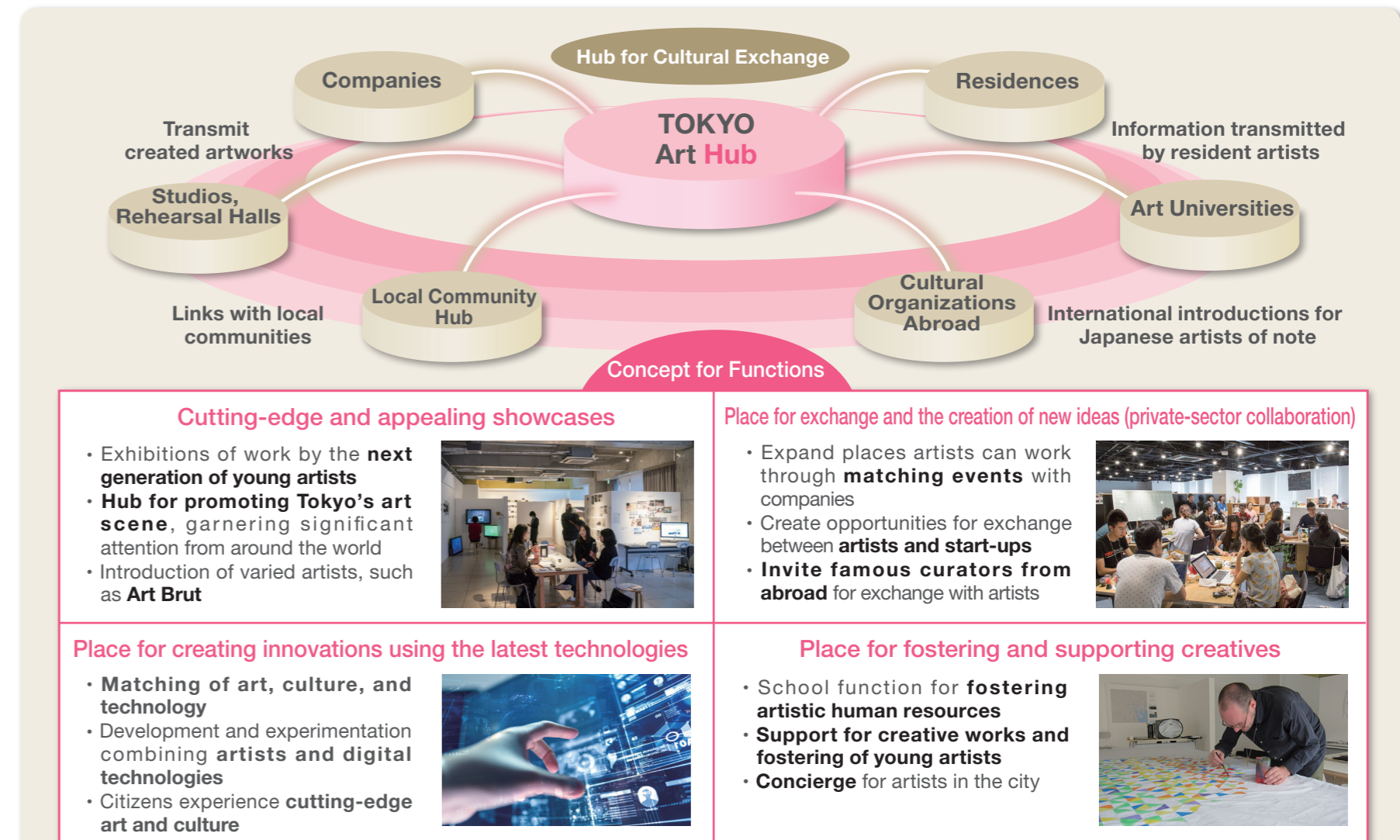
Desired Results

- ✿ **A hub for exchange and transmission of information** has been created, centered on the Tokyo Art Hub.

11. "Artists in residence": In reference to programs that provide an environment where Japanese and foreign artists can stay in a specific place for a certain period of time and concentrate on their creative activities there.



Main Undertakings





Project 8 International Cultural Exchange Project

Project Direction

- Rich resources, abilities of planning and networks which metropolitan cultural facilities have developed through the Tokyo 2020 cultural program will be used to **implement projects to spread the appeal of Tokyo and encourage expansion into the international arena** through exhibitions and performances abroad, and transmission of information via awards and media,.
- While creating **opportunities for the young artists of Tokyo** to be active worldwide, allowing them to further grow and mature, **staggered educational support and invitation and exchange with art curators will be implemented to foster artists who can act on the global stage.**
- Taking the post-pandemic period into account, **festivals and projects will be developed with an awareness of inbound tourism.**
- While working to create an environment which is recognized as a must-visit destination for networking and creation by those related to arts and culture, a variety of programs abroad will also be implemented, **conveying to the world the appeal of Tokyo as a city of arts and culture.**

Desired Results

- Artists from Tokyo will become active abroad to convey the fascination of Tokyo to the world, **bringing in those in the art sector and tourist from around the globe, making the city an attractive destination.**
- Metropolitan cultural facilities will create a network with appealing facilities from across Japan and around the world,** playing a central role in joint projects, exchanging human resources, and sharing information.



Main Undertakings

Legacy of the Cultural Program

- The Summer Festival Opera brought together artists from around the world
- Formed a powerful network with cultural organizations in Japan and abroad

Summer Festival Opera 2019-20 Japan ↔ Tokyo ↔ World



Connect Worldwide

Enhance networks with contemporary art museums and museums abroad, implement **planned exhibitions abroad** ▶ Expand to all metropolitan cultural facilities (theaters, music, traditional arts etc.)

Invite curators from overseas to the TOKAS residency and have them interact with artists

Provide opportunities for young artists in Tokyo to **be active abroad**, allowing for their further growth

Taking the post pandemic period into account, prepare projects and **festivals with an awareness of inbound tourists**

Venice Biennale (2019) International Art Exhibition Japanese Pavilion





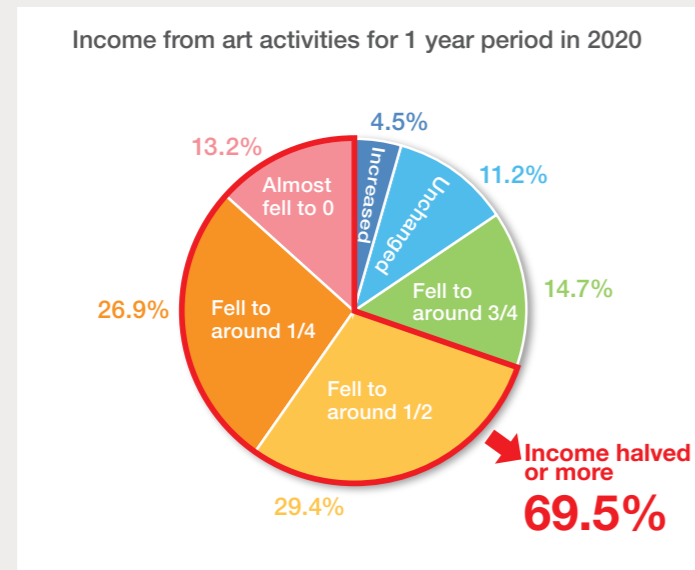
Strategy 4

Build a sustainable **ecosystem** for the art sector Create varied ways for artists and cultural organizations to continue their activities

1 Currently

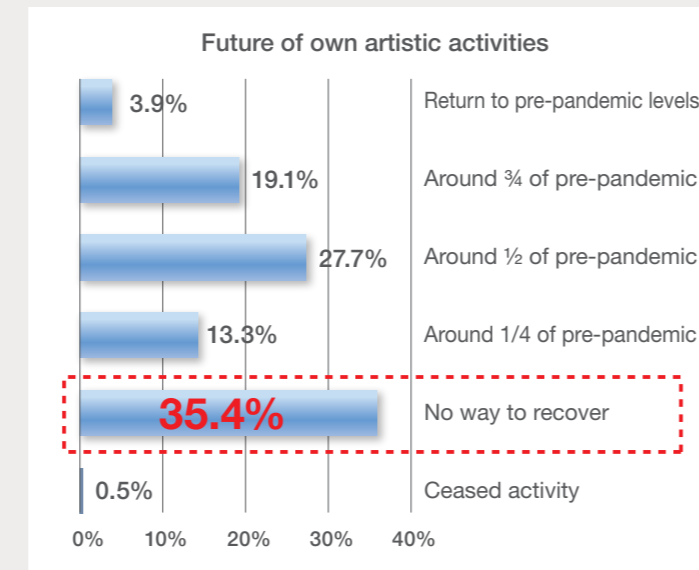
- The pandemic has caused many already confirmed jobs to be reduced or cancelled completely, **which has in turn caused many artists to have to forego continuing their activities.** This can be considered **especially pronounced among freelance artists** who are not permanently employed.

Fig. 13 The pandemic has halved the income of around 70% of cultural organizations



Source) Japan Arts Council, Culture and Arts Promotion Forum Survey (2021)

Fig. 14 More than a third of artists see no way to continue their activities



Source) Japan Arts Council, Culture and Arts Promotion Forum Survey (2021)

Strategy 4



- Promoting the arts and culture of Tokyo requires the city to provide **ongoing support for the artists who will create them**, while creating a network of cultural organizations within the city, seeking to provide information and gather opinions, then connecting all of this to new activities. Support not only for artists but also **others involved in the sector, such as technical staff, and intermediary support organizations is just as vital.**

- Due to the comparatively high land prices and material prices in Tokyo, it is difficult for artists to hold **a base to produce their works, such as a rehearsal hall or studio. Support for the reduction of these burdens is therefore required.**

- In the future, issues of **insufficient storage space for the collections** held by art galleries and museums—which are the shared cultural inheritance not only of citizens of Tokyo but all of humanity—and a response to the aging and degradation of facilities will be required.

- Furthermore, leading museums and galleries abroad are already active in **approaches to the environmental crisis facing the planet, including climate change.** Tokyo needs to also take the **lead in action toward these social issues.**

Fig. 15 Support desired from Tokyo and the Tokyo Metropolitan Foundation for History and Culture (Sample size =4,151) (%)



Source) Questionnaire on the Implementation of the Support Program for Arts and Culture, Tokyo Project (Individual) (Implemented November 2020)

2 Strategy 4 Approach and Direction

- ❁ The pandemic has placed artists and other creatives in a difficult position, while also exposing the vulnerabilities of the underlying economic system. **These economic foundations need to be enhanced from a mid-to-long term perspective** to ensure artists can continue their activities in a sustainable fashion.
- ❁ It is also important to create a positive feedback loop, in which artists produce excellent art, increasing the number of active artists, and so **get more people involved in the art sector**.
- ❁ To achieve this, the income of artists and other creatives needs to be assured and diversified, and their operational costs and other overheads reduced. This will be **achieved through undertakings to increase their managerial abilities and provide support from a management perspective. Support will also be provided to reduce the burdens of basic infrastructure, such as the cost of a place to create art**.
- ❁ Effective support will therefore be provided not only from the economic side but also the practical side. The level of activities and growth of each artist, from new artists to established artists, brings them differing problems and requirements for differing kinds of support. Tokyo will seek to **further their growth via grants and other programs**, fostering **artists active in Japan and across the world**.
- ❁ Furthermore, **a platform will be established for the city and artists to be able to exchange opinions**, allowing for good understanding of the state of an artist's work and their current needs. A system will also be put in place to ensure swift and suitable support when a crisis strikes, fostering a greater sense of reassurance for artists.
- ❁ Finally, artists will be **prompted toward undertakings that contribute to society**, such as tackling environmental issues, which in turn will foster a mindset of support for the arts among citizens and private companies.

3 Main KPIs

Index	Outline	State in 2021	Source
Intent held by cultural organizations and artists to continue activities	Ratio of organizations and artists who wish to continue their artistic activities into the future (From seven choices ranging from "Absolutely don't want to continue" through to "Want to continue as much as possible," the ratio of those who selected "Want to continue as much as possible")	86.6%	Tokyo Government Questionnaire for Art Culture Organizations/Artists concerning New Cultural Strategies (Implemented January 2022)
Evaluation by artists etc. of the production environment in Tokyo	Ratio of artists and those involved with art who believe that Tokyo has a replete environment (sufficient places to create/rehearse, places to exhibit etc.) for the creation and performance (Total of those who answered, "Believe it is replete" and "If I had to choose one, believe it is replete")	36.4%	
Ratio of people who have donated to the arts/wish to donate in the future	Ratio of residents who have either "made a donation" or "never donated but would like to do so in the future" to any cultural facility, cultural organization, artist, cultural business/event, and anything else related to arts and culture.	20.0%	Source) Tokyo Metropolitan Government Questionnaire on New Cultural Strategy (implemented September 2021)
Ratio of people who have volunteered related to the arts/wish to volunteer in the future	Ratio of residents who have either "volunteered" or "never volunteered but would like to do so in the future" with the same as the above.	20.5%	
Number of times Tokyo Contemporary Art Award ¹² winners have taken part in exhibitions abroad (total)	Number of award winners who have submitted their works to exhibitions abroad after their win	—	Tokyo Government Annual Policy Evaluation (2021)

C O L U M N

Japanese Artists Active Abroad

When the Japanese prize winners at the twelve main musical competitions in the world are considered, in the 2000s they average 4.9 people per competition, and 4.5 people since the 2010s. Furthermore, when the ten main international art exhibitions are considered (large-scale events called "Biennale" or "Triennale"), the number of Japanese artists invited was on average 2.0 people per event in the 2000s, and 1.5 per event since the 2010s. As can be seen, therefore, these numbers are remaining flat.

However, in 2021 two Japanese artists won prizes at the Queen Elisabeth Competition (Belgium), and another two at the International Chopin Piano Competition (Poland)—these being two of the three major art competitions in the world—for a total of four Japanese prize winners. For the latter competition, this marked the first time in 50 years that a Japanese participant won second place and was quite an achievement.

The activities abroad of Japanese artists can be hoped to continue to ramp up in the future.

12. "Tokyo Contemporary Art Award": An award for contemporary art for established artists who are also eager to work abroad, held by the Tokyo Metropolitan Government, Tokyo Metropolitan Foundation for History and Culture, the Museum of Contemporary Art Tokyo, and Tokyo Arts and Space since 2018. Winners receive support for several years, including the holding of exhibitions at the Museum of Contemporary Art Tokyo and support for transmission of their work abroad.



Project 9

Artist Step-up Project

Project Direction

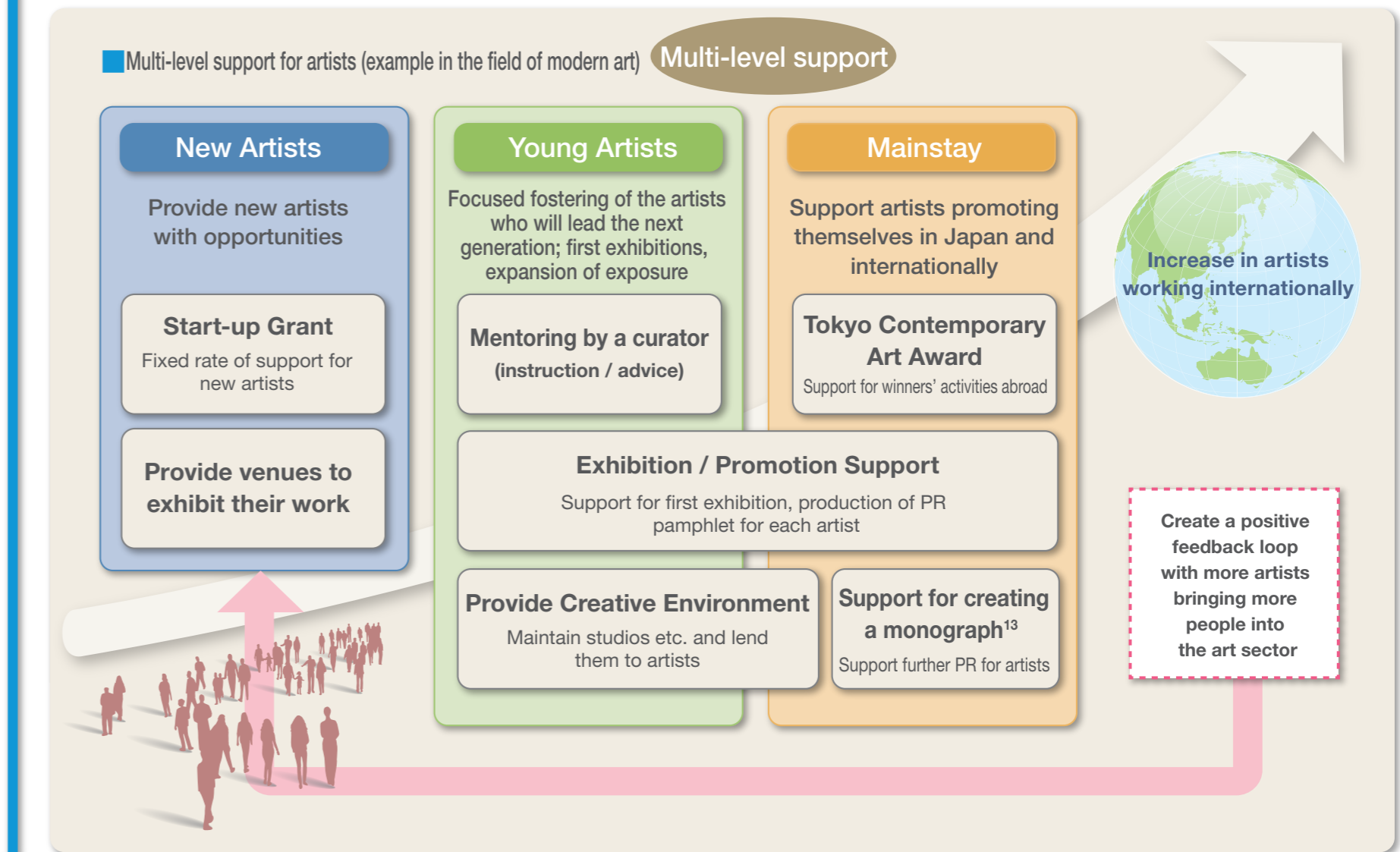
- ✿ Tokyo will support the activities of artists and cultural organizations through a variety of grant systems, while using projects like the Tokyo Music Competition and Tokyo Theater Dojo to advance the fostering of human resources. These kinds of support and undertakings will continue to be furthered.
- ✿ **In the field of visual arts, for example, undertakings to increase the number of established artists will be implemented, supporting the growth of artists capable of acting on the global stage.** To achieve this, **planned, focused, and progressive growth will be offered depending on the stage in the artists career**, with new artists receiving grants to support them, expanded opportunities to exhibit their works, and enhancements to networking, **allowing them to become more established.**
- ✿ Such an approach has already achieved success in other fields, such as music and theater, and such undertakings will be further expanded.

Desired Results

- ✿ Support for the growth of new, young, and established artists, dependent on the nature of their activities and their stage of development, **has created a stream of artists from Tokyo capable of activities on the international stage.**
- ✿ The increased reputation of Tokyo artists has **raised the level of all artists in Tokyo.**



Main Undertakings





Project 10

Fostering & Supporting Human Resources and Enhanced Creative Environment Project

Fostering & Supporting Human Resources

Project Direction

- Those who are required for each strategy will be fundamentally defined, and policies strategically developed. **A systematic human resources program will be implemented, transecting organizations. Collaboration with public facilities** will also be employed, such as OJT.
- The fostering of creators of art and culture will be intended to realize the cultural strategy. A particular focus will be placed on the **education of coordinators** who can link together artists with citizens and corporate activities.
- The **art universities and other organizations gathered in Tokyo will also be worked with, developing programs to aid with** the education of the required human resources. **A network will also be formed with cultural organizations and other bodies**, sharing required information, collecting opinions, and then reflecting these in policy.
- Support for artistic activities will be generated by promoting undertakings to **increase pro-bono** volunteer work using experience and skills earned in corporate work, while **giving an extra push to support from citizens and private companies.**

Desired Results

- An increase in those supporting artists will **support arts and culture across Tokyo as a whole, allowing for increased development and success.**

Main Undertakings

Fostering & Supporting Human Resources

Support for Artistic Activities

Foster

- Systematic education of human resources**, including artists and the technical staff to support them.
- Focus on **creating coordinators** to link artists with citizens and corporate activities.

Connect

- Collaborative meetings with art universities etc.
- Network meeting with cultural organizations.

Support

- Undertakings to increase pro-bono work supporting cultural activities.
- System to give additional push to support from citizens and private companies.



Enhanced Creative Environment

Project Direction

- A reduction in **costs related to the rehearsal halls and studios etc.** that artists require for their activities will support their ongoing expressive activities.
- Idle facilities and similar locations will be provided cheaply to artists as spaces for their creativity.** Areas will be selected where many artists can interact and stimulate each other, placing a focus on working in collaboration with art hubs and venues for display of the produced art.

Desired Results

- Tokyo will become a place where it is easy for artists to work. Many artists and those related to art will gather in the city, and the **exchanges between them will lead to ceaseless creation.**



Main Undertakings

Enhanced Creative Environment

Rehearsal Halls

Studios

- Make use of idle facilities to provide rehearsal halls or studios and provide them to artists cheaply
- Creative venues should be selected in areas where many artists can interact and simulate each other





6

Realizing Tokyo Cultural Strategy 2030 (Promotion System)

6. Realizing the Tokyo Cultural Strategy 2030 (Promotion System)

Tokyo Metropolitan Government

- Achieve **strategic and effective collaborative policies** with the Tokyo Metropolitan Foundation for History and Culture and the Tokyo Metropolitan Symphony Orchestra
- Facility management based in a long-term perspective**, taking advantage of the characteristics and scale of each city-run cultural facilities
*Set a new policy for metropolitan cultural facilities
- Enhance cooperation** with each office within the government

<Roles Desired for TMG Policy Collaboration Organizations>

- Support as an equal partner in realizing the cultural strategy
- Application of knowledge and network acquired from the cultural program
- Support and education for artists, cultural organizations etc., and activities to contribute to society

Tokyo Metropolitan Foundation for History and Culture

Use special skills and networking to lead arts and culture while advancing comprehensive projects and support that go beyond individual cultural facilities or fields

- Integrate the executive office and Arts Council Tokyo to create a "foundation HQ,"** serving to **enhance planning and strategy functions**
- Foster specialists further into **human resources who can function on the global stage**
- Enhance **coordination functions** to promote collaboration with companies etc.
- Increase specialization to further applications of **digital technology**
- Take the lead in action for **sustainable recovery**, such as measures for mitigating climate change

Tokyo Metropolitan Symphony Orchestra

As the legacy orchestra from the Tokyo Olympics in 1964, now create a new legacy

- Enhanced performance power** to become a top-level orchestra on the global stage
- Acquire new **fans of classical music**
- Further the spread** of musical creation
- A further enhancement to the **practice environment**, suited to a top-level orchestra

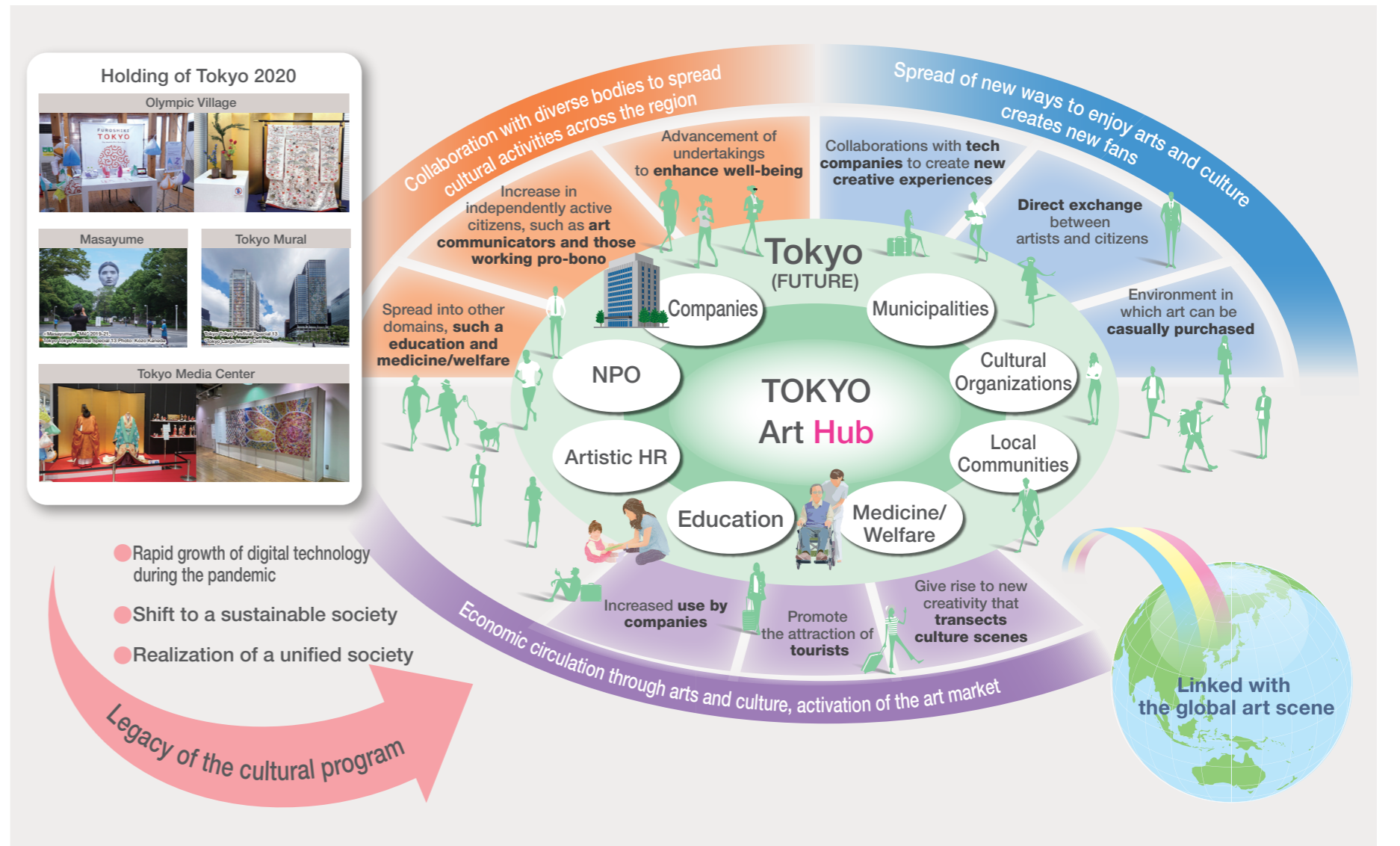
The Tokyo Metropolitan Government, the Tokyo Metropolitan Foundation for History and Culture and the Tokyo Metropolitan Symphony Orchestra will **conduct internal reforms and enhancements while working together to tirelessly execute** the ten projects that combine to form the four strategies, with the aim of **leading Tokyo's arts and culture in Tokyo.**

A committee will be formed from among the various related bureaus within the Tokyo Metropolitan Government. **Collaboration with varied bodies will also be enhanced**, including not only corporations, private organizations, and municipalities, but also the education, welfare, and tourism sectors, activating and enhancing arts and culture across all of Tokyo.





Tokyo Cultural Strategy 2030 aims for **Dynamism through arts and culture**





1 Tokyo and National Movements in Cultural Policy

(Establishment of Tokyo art and culture promotion ordinance)

○ In 1983, Tokyo became the first prefecture in Japan to set an ordinance relating to the promotion of culture in the form of the Tokyo Culture Promotion Ordinance, which was modified in 2006 with the establishment of the Tokyo Council for the Arts. This ordinance seeks to contribute to the creation by Tokyo citizens of a rich culture suited to an international city and as fostered by the nature and history of Tokyo, and therefore enhance the lives of the people living in the city. It lays out such information as the basic principles, the duties of the city, relationships with municipalities, relationships with public bodies, the promotion of art and culture, and the promotion of international cultural exchange.

○ The city has also established the following policies with the intent of promoting art and culture.

Policy Name	Period Established	Length of Time
Culture City Vision	Jan 1999	15 years
Tokyo Metropolitan Cultural Promotion Guidelines	May 2006	10 years
Tokyo Vision for Arts and Culture	March 2015	10 years

(National arts and culture related laws and regulations)

○ The Basic Act for the Promotion of Culture and the Arts, which was established in 2001 and reformed in 2017, moves beyond simply promoting art and culture to detail collaboration with related fields in tourism, town planning, international exchange, welfare, education, industry, and other fields, as well as the passing down, development, and creation of the varied values created by art and culture. The development of a comprehensive cultural policy, going beyond conventional promotion of culture to become a fundamental national strategy, was a historic turning point in cultural policy.

○ The Law for the Promotion of Cultural Arts Activities by Persons with Disabilities and the Law for the Promotion of Implementation of International Cultural Exchange Festivals were established in 2018, and the Law for the Promotion of Regional Cultural Tourism Centered on Cultural Tourism Base Facilities was established in 2020.

(Establishment of Future Tokyo: Tokyo's Long-Term Strategy)

○ In March 2021 Tokyo released a vision of Tokyo in the 2040s, and strategies for the 2030 to help achieve this, in the form of Future Tokyo. From among these, Strategy 15 "Culture and Entertainment City Strategy" describes the creation of a system that will return art, culture, and entertainment to everyday life. Taking the post-pandemic period into account, taking advantage of the cultural legacy of Tokyo 2020, and making full use of the soft power that Tokyo possesses, the strategy proposes four projects to realize a Tokyo in which people will gather and have fun once more. These are the Project for the Creation and Dissemination of Art and Culture through Real and Virtual Hybridization, Project for Increased Well-being through Arts and Culture, Project to Support Those Working in the Art Sector, and Project for Everyday Life Overflowing with Art and Entertainment.

2 Progress to Establish Tokyo Cultural Strategy 2030

(Debates in the Tokyo Council for the Arts)

○ The Tokyo Council for the Arts (hereinafter "the Council") exists in accordance with Article 17 of the Tokyo Culture Promotion Ordinance as a body affiliated with the governor of the city. Its purpose is to promote comprehensive and effective advancement of policy to promote culture via investigation and deliberation from a professional perspective. The Council has debated the Culture Strategy in the following manner.

Period		Progress
July 2019	7th Period	At the 28th Council Meeting, a Cultural Policy Subcommittee was established to debate the mid-to-long term perspective for Tokyo cultural policy, including taking into account the holding of Tokyo 2020 (then presumed to be in 2020) and beyond. (Cultural Policy Subcommittee implemented in October and December 2020 and March 2021)
January 2020	7th Period	At the 29th Council Meeting, the current art and culture situation in Tokyo and desired future direction were discussed. <Desired Future Direction> <ul style="list-style-type: none"> • Enhanced city strength • Use of technology • Enhanced network • Contribution to solving social issues • Greater participation/experience opportunities • Cooperation with various bodies

Period		Progress
May 2021	7th Period	Reported the state Cultural Policy Subcommittee considerations at the 30th Council Meeting. Furthermore, the new cultural strategy was designated an issue for consideration at the 8th Period Council Meeting.
July 2021	8th Period	A Cultural Policy Subcommittee was established to investigate and deliberate on issues regarding the new cultural strategy. (Cultural Policy Subcommittee implemented in September and December 2021 and January 2022)
December 2021	8th Period	The Tokyo Cultural Strategy 2030 (draft) was debated at the 32nd Council Meeting.
January 2022	8th Period	The Tokyo Cultural Strategy 2030 (proposal) was collated at the 33rd Council Meeting.



Tokyo Cultural Strategy 2030

Dynamism through arts and culture

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