

Passing on the History and Culture of Iwami Ginzan Silver Mine to Future Generations

GUEST

Toshiro Nakamura

President, Nakamura Brace Co., Ltd. Born in Ōmori, Ōhda City, Shimane Prefecture. Returned to his birthplace after studying orthotics and prosthetics in Kyoto and the United States, and founded Nakamura Brace Co., Ltd. as a one-man operation at the age of 26. Known for his work to revitalize Ōmori, which was in danger of becoming a ghost town. Contributed to Iwami Ginzan Silver Mine and its Cultural Landscape's formal recognition as a UNESCO World Heritage Site through his collection of archival material. Renovated 41 abandoned traditional houses that have been transformed into shops and corporate housing. Awarded the Mécénat Award (Grand Prize) by the Association for Corporate Support for the Arts in 2010.



- Started-up his business in a town with a dramatic decline in population, and worked hard with young employees to make prostheses.
- Desire to contribute to the local community in gratitude for their support, and to pass on the history and culture of Iwami Ginzan Silver Mine, and Marco Polo.
- The happiness of others is what forms character, hones skills, and makes it possible to supply products and services that the world has been waiting for.

From a start-up in a town in sharp decline - to UNESCO World Heritage Site recognition for Iwami Ginzan and its Cultural Landscape.

The population of Ōmori, Ōda City, Shimane Prefecture where Nakamura Brace Co., Ltd. is located, is 412, which is about 195 households. Far away from Hiroshima, Tokyo, and Kyushu, it is probably the most inaccessible place in Japan. It used to be a bustling silver mine town thanks to the Iwami Ginzan Silver Mine, with a population of 200 thousand, and in those days it was a civilized place, with as many as 100 temples. But the closing of the mine in 1923 meant that the town, which had thrived on silver, began to wither away. When I was 12 or 13, my father, who was Deputy Mayor of Ōmori, asked me if I had ever heard of Marco Polo. We lived in the mountains, and depopulation was so serious that it seemed destined to become a ghost town, but my father spoke to me then of the dreams that he had for Ōmori, linked to the story of Marco Polo.

The Nakamura family fortunes were also beginning to decline, but my mother told me that I was fortunate. For, she would say, the people of Iwami Ginzan had always shown me great affection, and as I grew up, I was nourished by the love that the community had for me. I am not sure if I would have gone back had there not been the pull of "Iwami Ginzan and Marco Polo". I had gone all the way to the United States, and struggled to study orthotics and prosthetics, but deep in the mountains, where there wasn't even a hospital, there was no hope of being able to find any work. Everyone must have wondered why I had to start from scratch. But I wanted to return to the town that I loved, and start up a business that would restore the town's fortunes, and make my father's dreams come true.

Across from our house was a 30m² barn that became the workshop where it all began, with the first order for just a single 12,300 yen corset. As years passed by, the number of employees increased, and when our production capability expanded to the scale of 100,000s of prostheses and orthoses, we had to demonstrate our gratitude to the local community for their support, and try to return their generosity. Once renovated, even vacant

houses can become homes for employees' families. Around 60 to 70 of our people are now living there, accounting for a certain percentage of the population of Ōmori. This makes it possible to engage in *monozukuri* (making, or crafting things) while taking part in *machizukuri* (building, or developing the community).

In addition to this, the support of those with cultural energy has created fabulous, widespread momentum. When Iwami Ginzan was formally recognized as a UNESCO World Heritage Site, there were more than a million visitors from around the country. The number has now steadied to around 600,000 a year, and the townspeople feel a growing sense of pride, joy, and confidence. As more people glory in the air and lush green of the mountains, groups that study and communicate the history of Iwami Ginzan have emerged. Even professors and students researching their theses from major universities such as the University of Tokyo,





Kyoto University and Tsukuba University visit the area.

This town, however, must be more than a mere tourist attraction. I hope it becomes a town known for its history and culture, and its steady pursuit of *monozukuri*, as well as its gentleness and kindness towards others. I want to develop the place into an area which is spoken of as a town which may be small, but where people are enjoying their lives.

The happiness of others helps youths to mature, and hones skills

Kazu no Fūkei is a novel by Seichō Matsumoto which was set in Ginzan and its surroundings, originally serialized in the Asahi Shimbun newspaper. When he visited our company in 1986, he was extremely impressed by the 30 or so young workers who were making the prostheses, and saying that he wished to support us as a novelist, gave me and my wife the following words of inspiration: “Soar with your wings of imagination, over the fields and mountains of reality”. Seichō did not provide us with money, or refer any patients. But he wished to encourage the young people in Iwami Ginzan who were working so hard, and that is why he gave us this warm message.

It takes at least 20 years to train someone as a technician, even 25 years, depending on the individual. It seems to me that in their DNA, they must have inherited the skills and techniques to refine and dig for silver as well as to discern the veins of ore, which had been honed by the miners of Iwami Ginzan. The region always had a culture based on craftsmanship represented by “Iwami plasterers” and “Iwami carpenters”. The mines may no longer be there, but it is not as if “nothing is left”. The earnest young workers have a superb dedication and drive for *monozukuri*. They work incredibly hard, not because their work will yield millions of yen, but because they feel that it simply needs to be done, and because they hope to bring joy and satisfaction to their clients.

One employee lost both of his legs at the age of 10, and joined Nakamura Brace when it was still in a prefab building, saying that he had wanted to become a prostheticist ever since I constructed his artificial legs. He strives to share his own experiences, and is working dedicatedly for the sake of the disabled. There are employees are tackling new challenges connected to the task of making fingers and artificial breasts out of silicone rubber, whom I refer to as “medical artists”. There are times when we are told “I don’t want something like this”. We must bear criticism, and continue to think and agonize over our work, so when appreciation is shown for a delivered final product, the joy that we feel is indescribable. Just making things is not enough. A positive feedback is what motivates us to continue to do even better.

For the past few years, I have been wondering how our work could be utilized to benefit developing nations that do not have social security systems, or people in conflict zones in Africa and Asia. I thought that local culture and local skills could be used, and made a pair of lower prostheses from bamboo for a boy in the Philippines two years ago. Natural bamboo or wood can be used to make prostheses while respecting the superb skills and pride of the bamboo craftsmen, providing a way to make prostheses even in poorer countries. There were employees who objected, feeling that it did not make sense to produce bamboo prostheses, now that the disabled can run using plastic and metallic prostheses. But we are not catering only to the rich.

When I returned to Iwami Ginzan 40 years ago, I wished, eventually, to work with those outside of Japan, to be able to send something out from this place. Working as one of the 7 billion people who live on this planet requires that we combine the capability, wisdom, and skills of each individual, and not just my own. A boy’s dream of walking alone across the earth can only be made possible through local skills and culture, and the honor and kindness of its peoples.

Art projects that reach out to the community

GUEST

Yoshio SHIRAKAWA

Artist. Graduated from Kunstakademie Dusseldorf. 1993, founded **Basho-Gunma**, an arts activity organization that links the community and art. Has continued to work and show actively, in Japan and internationally, with projects such as **Field Caravan Plan** (The Museum of Modern Art, Gunma, 2007), and **Umayo no Mokuba Matsuri** (*The Festival of the Wooden Horse of Umayo*: Arts Maebashi pre-opening event. 2011). Operated the Nuttari community FM radio station that broadcast to the local high street during the 2012 Water and Land – Niigata Art Festival.



- Proposing art projects that draw upon people's memories, and the community's industries and history - which will work upon the real world.
- Collaboration that is not a duty, that is not work, which is entered into freely is what motivates the people who become involved.
- The nature of art activity is like a gift-offering. A possible vision of society with giving without expecting any reward as a way to win trust.

Art projects that reach out to the community

Basho-Gunma is an activity that began in 1993, gathering people who were interested in specific *basho* (places), and proposing things that could be done together. As a medium, there is complete freedom about how people take part, and they can join in, or decide not to participate, with no obligations.

In Shibukawa, we organized the **Platform Plan**, using the kai-ranban clipboard system for circulating neighbourhood notices and information between households to ask if people could "please tell us about places that are precious to you – and could you tell us your stories there?" – four people kindly agreed to take part. One woman spoke about her vivid memories of always spending some time in a pet shop by the station, on her way home after visiting Shibukawa with her children. Photographs and videos were taken, and then exhibited in an art museum. Families, friends, the links that bring human beings together all consist of memories, and I think these are extremely precious.

When the Arts NPO Forum conference was held in Maebashi in 2005, we opened an Art Café in the shopping arcade. Gunma Prefecture had prospered through the production of silk, but today, even if young people wish to work in fashion design, there are simply no opportunities to do so after graduation. So we displayed the clothes that they designed in the Art Café. Maebashi's official flower is the rose, and the son of a rose nursery supplied us with blooms. He felt that simply growing the flowers as a local industry was not the answer, and wanted to do something more, and we were able to collaborate with him to create a number of artworks that had a rose theme. This nursery has now become famous all over Japan, and their roses are used by the Imperial Household Agency for the table decorations at State Banquets.

I read a newspaper article about Shimaoka Shuzō, a Japanese *Sake* brewer in Ōta city whose history stretched back to the Edo period, and the difficulties that they were experiencing after their *Sake* brewing building was destroyed in a fire, to the point of considering closing their operations. I decided that I would be a self-appointed cheer-leader as I wished to encourage them, created posters, and organized an exhibition. After this was

broadcast by NHK, Shimaoka received a flood of letters and telephone calls of support, and they were able to resume brewing after rebuilding their facility one year later.

As I got to know the younger generation of shopkeepers, I often heard them say that Maebashi had nothing to identify it easily in a single catchphrase. There are famous names such as Chūji Kunisada, but he was a famous outlaw, and that meant that government offices could not really use him as a symbol for regeneration of the city. Another famous name that springs to mind is the poet Sakutarō Hagiwara, but disliked Maebashi and left, so there was a certain lack of warmth between the place and the man. So I imagined a story that linked Kunisada's son Toraji Nagaoka, who lived at the end of the Edo period, with Sakuratō Hagiwara, who was born in the beginning of the Meiji era. This was the tale of **Umayo no Mokuba Matsuri** (*The Wooden Horse of Umayo*), that is based to the original name of the city, which was *Umayo*. The goddess Benzai-ten urges Toraji to hold a *Matsuri* festival for the Wooden Horse. In 2011, when the Arts Maebashi Preparatory Office was set up, this was actually made possible, and we had a procession along the shopping arcade with children riding the Wooden Horse. This was a reconfiguration of local history, which was re-organized by ourselves, and I think that it was enjoyed tremendously.

During the 2012 Water and Land – Niigata Art Festival, I organized the **Nuttari Radio** broadcasts in a place with a long history, that was apart from the main venues. The district still had a 1930s look around it, and we set up a 90MHz community radio station that began with no programming. The locals began to visit, and we gradually began to set out program schedules that were the result of our group discussions. When the historic and unique Nuttari dialect was mentioned, we decided to have a slot for Nuttari dialect lessons, and Mr. Sato, who was in his 70s, agreed to come and talk every weekend for 20 minutes. He would come in with a 10 page script that he wrote himself, and read it out with great care. Once this began, there were others who approached us, saying that they wanted to speak on the radio. Before August 15th, which marks Japan's surrender at the end of World War II, there was an old lady who wished to speak about the war, and she



shared her memories, and also brought in and read out essays that were written by elementary school children during the war.

Gift-offering art activities, and the relations they create

These are examples of how I make various proposals based on "places", and how people who are interested in participating come together and do things. I cannot do these things on my own, and as the participants come up with their own ideas, there are always those who begin to do something entirely different. But there is nobody is ever told that something is off-track, or that there are things that should not be done. What is important is to give form to what the participants have in mind, and to work towards that goal while exploring understanding and thinking about each case. With these conditions, most people come up with intriguing ideas, and can fulfill roles that only they could do. It may seem that the whole group is doing a single thing, but transformations are occurring within the individual.

Art, according to cultural anthropology, is connected to religion and sorcery. Most of these activities are the result of humans flailing about in desperate attempts to make sense of how to connect with the world around us, using every ounce of brainpower as they spent their everyday lives. We are not solitary beings, so these activities affect each of us.

The family is the starting point for human relations, and it is natural that parents raise their children, while they do not expect anything in return. Children are fed, kept warm, and given a place to sleep. As these continue to be provided with no demand for reward,

the child feels secure and satisfied about what occurs in their surroundings. This deep-rooted security is expressed as trust in the world around them, and in other people. Relations that are based on what is born from actions that stem from actions that make no demands, or press for obligations to be discharged. I think that there are these nuclei that are like the trust that families have for each other, scattered throughout society. This is what makes it possible, at last, to shift a society through collaboration. As the world and we humans engage, there are things that cannot be resolved, and as we continue to persevere, this flailing around is where art activities exist.

In this sense, art activities are in the nature of gift-offerings, and cannot be calculated in monetary terms, for this is a shape of society born from our feelings and trust. Even business is ultimately a matter of trust, for trust that others place in you is what makes big business deals possible. A person who only thinks of money, and who is not trusted by others will probably fail at everything.

What I truly appreciate about these activities that I have done, is the fact that nobody has ever abandoned any of these projects, and that everybody stayed to see these through to the end. I never say that certain people are absolutely necessary for us, and the relationships remain flexible, so any who would prefer to leave can, of course, do so, with no pressure. Participating in these activities, which are not obligatory, makes it possible to discover pleasures that are different from their daytime jobs, and I hope that these memories will remain, so that they will be able to look at the world, and think back about the relations that they were able to build then.

Primary Sector Industries x Design = Japanese Landscape

GUEST

Makoto UMEBARA

Born in Kōchi City. In 1988, collaborated with *Ippon-zuri* (pole-and-line) bonito fishermen in developing *Ippon-zuri* straw-seared bonito products, which grew over 8 years to become a 2 billion yen industry. Producer for the Ogata Chō Seaside Gallery, which declared a 4km stretch of local beach to be a natural museum, as well as projects such as *Shimanto Black Tea* and *Shimanto Chestnuts*. Currently involved in taking the *Shimanto Newspaper Bags* concept global.



- Culture has absolute value. Think of ways to tap the distinctiveness of each region.
- Take what already is there in the hills and mountains of the rural Shimanto region, combine that with design, and create new industries. 'Design' means thinking through to systems for selling and marketing.
- Intriguing insights and ingenuity can link to the world. Design concepts lead to affirmation of Japanese culture.

Eying the region's absolute values

There is a market that has been held near Kōchi Castle for 370 years, and every Sunday, tents are set up, stretching for 1.5 kilometres. Go, and you will see offers such as "80 yen per 100g – just a bit sour, pickled for 2 years", "really good sweet bean paste" scrawled on cardboard boxes with felt-tip pens. It is not "sweet sugarcane" – it's "sweet, sweet, sugarcane", "sweet potato from Asakura – crumbles in your mouth" which is sold here, by middle aged women who make you think "well, you must have studied calligraphy at some point" – all combining to create a setting that was made possible through fabulous design power. This was part of my childhood, and was my teacher, the culture that I drew from when I became a designer.

In the 2010 prefecture ranking for total shipments of manufactured goods, Kōchi was at the very bottom of the list. The lowest ranking prefecture was Kōchi, then there were Okinawa, Tottori, Shimane, Akita, Miyazaki, and Aomori, Aichi was at the top, then came Shizuoka, Kanagawa, Ōsaka, Hyōgo, Chiba, and Saitama. These results are relative values, that compare economic figures, and do not reflect culture. Kōchi, Aomori, Ōsaka all have absolute value, which in the case of Kōchi is in its humid air, salt that is made the traditional way by being sun-dried, the bonito that is seared using straw, and we rejoice in this individuality. The characters for *Kan-kō* (tourism), are "see-light", for we want to go somewhere, to see new light. Trying to understand things through relative values, the prefectural GNP is, perhaps, what ruined Japan.

Myōjin Suisan's straw-seared bonito began from a cry for help, as the fishing boats feared that they would have to go out of business. Bonito are caught one by one, using pole-and-line fishing rods, and the boats leave in February, go up to fish off the coast of Kesenuma, and follow the bonito on their migratory route, ending the season off Chiba. All told, they spend 10 months at sea, and as they catch each fish separately, they can't make any profit. But once the negative factor of the fishing method was combined with straw, another negative factor, just like math, the two negatives yielded a positive. Putting in the single sentence

"caught by fishermen, seared by fishermen" made it possible for the company to build a factory, 4 years after the launch.

Ogata Chō Seaside Gallery is in a place that a company from Tokyo proposed should be developed with high-rises, a golf course and cycling routes. The Gallery concept was to transform a place that only had a beach through T shirt exhibitions, and the flickering landscape. There is a slow-paced barefoot marathon which is 4km each way, and a way to enjoy fishing for *Kisu* (sillago), by seeing how many can be caught in two hours. There is also an exhibition of the things that drift to the shore.

Kōchi is the 47th of the 47 prefectures in Japan. We don't have money, we are the lowest ranking, so we come up with interesting things. When we were trying to see if rubbish could be transformed into posters, a letter in a bottle washed up. It was from Brian, who lived in New Mexico, and was a 5th grader at then, but when we contacted him, we found out that he was now in university. The connection that grew from this is in Junior High School English textbooks, as the story of *The letter from Brian*.

We didn't ask the Ministry of Education to put it into the textbooks. It is more fun that we were simply collecting rubbish, and that our story ended up there.



Giving polish to what exists in hilly rural areas

20 years ago, a company called Shimanto Drama was set up as a public/private joint venture. They would try to sell chestnuts and tea, the specialty products of the area's towns and villages, but found that few were willing to buy. People don't make purchases from people they know nothing about. So we decided to publish a book about Shimanto Drama that would show who they were. The Shimanto River is often referred to as "The last truly pure river in Japan", so we chose water as the theme, and wrote to 45 famous people. We promised to pay for their contributions in the form of 1kg of Ayu fish, that we would send to them for three years, and managed to get 18 acceptances.

There is also product development. The terraced tea fields by the Shimanto river are harvested by hand. Nobody in Kōchi knows that tea is grown in Shimanto. It's sent to Shizuoka, and out of these characteristics of tea - fragrance, sweetness, bitterness, and astringence - it's used to provide the astringence. But zooming in on the tea terraces, you discover this old couple in this magnificent landscape in the morning mist. It's astonishing, but until 40 years ago, black tea (western style tea) was produced here. The Meiji government thought that there was world-wide demand, so it was produced all over the country. Put it on sale, with this description: "new launch, tasting what tea was like 40 years ago" and people are going to want to try it out. Find phrases that hit 'em straight in their hearts, combine that with what's there in the mountains of this rural place, and creating new industries is what matters.

10 years ago, these chestnuts were priced at 200 yen per kg, not viable as an industry so people depended on their pensions although they were still working. But try changing the name. *Shimanto-guri* (Shimanto Chestnuts) doesn't grab your attention, but call it *Shimanto Zi-guri* (Shimanto Local Chestnuts). Added the visual message that this was really local stuff, with the three lines showing the river, and the chestnut, and sales suddenly took off. This roll cake has 7 chestnuts and sells for 3,000 yen, does well through high-end mail orders. But nobody was buying this at the roadside Michi-no-Eki way-stations. Then we decided to use the chestnuts that were broken up during processing, and called these items *Shimanto Zi-guri/Wa-re* (Shimanto Local Chestnuts Fragmented). Same chestnuts, but the cakes with fragments were priced at 1,800 yen. Display these next to the 3,000 yen cakes, and they always sell out. People think, "1,800 yen, that's a bit expensive" but they'll buy it, so we design that mental process.

Then there's Shimanto *Hinoki* cypress, pinkish wood that is used for the *Toko-no-ma* pillars. People aren't building, so it doesn't sell. So we branded 10cm square blocks with a branding iron to show this message: "Natural Shimanto *Hinoki* Bath, nice & hot". Soak the blocks in the oils that we can get from the trees, put them in bags that can be placed in bathrooms, and you can enjoy the scent of a traditional *Hinoki* bathtub for at least 3 days. Shikoku Bank chose this as a gift for clients who arranged for their pension contributions to be paid from newly opened accounts. Next, Shikoku Electric Power, then it was the Asahi Shimbun Newspaper, so we ended up selling 100 million in 2 years. Not accepting that houses aren't being built, so wood won't sell, we focussed on the fragrance of the wood and made it possible to shift emphasis to the aroma business.

84% of Kōchi prefecture is covered in forest, and we're top in Japan. When forests have been looked after, with proper thinning of trees, there's sunlight, and bio-diversity, but places that couldn't get subsidies have been left with no management of the forest, so there

aren't any birds or insects. In order to discover light there, the "84 Project" was set up, and a symbol has been created. What if, say, one ton of wood is thinned, and we made a *Hinoki* wood bath. Combine that as a gift with a six-pack of beer, you can think of yourself enjoying a soak in a real *Hinoki* bath, and having a beer at the same time. The strategy is to develop the "84" symbol, through these crazy visions.

Ideas from the sides of the Shimanto River, link to the world

It was a cleaning day all along the Shimanto River, and when we were picking up rubbish, plastic shopping bags were fluttering from some branches. I didn't like having to take them down with brooms and collecting them, which is why I created bags made from newspaper, saying that anything sold along the Shimanto river should be wrapped up in newsprint. We used to wrap everything up in newspapers. The bag that I made tore quite quickly, but this type, which was made by Ito-san from Shimanto Drama was an astounding piece of design. These are also made available through the website, together with a video that shows how to make them, and we sell about 1.5 million a year.

A Belgian TV director found this interesting, and arranged with the newspaper publisher De Morgen (circulation: 350,000) to provide double-page spreads for these bags. 4 famous designers from Antwerp took turns to provide layouts for the Monday morning newspaper. The special newspaper bag designs meant that everybody in Belgium did this.

Then we thought this would be just right for people who are living in temporary housing after the earthquake in 2011, and created this special edition called "Shimanto Newspaper Bag Tōhoku Project". One bag earns 250 yen, and we worked with Kōchi Bank and gave these as gifts to people who deposited more than 100,000 yen. Making these bags makes jobs available for the people of the Tōhoku region, and design includes designing the system to make that happen, and we started this from March 11th this year.

Since elementary school, we had lessons in Japanese, social studies, math, science..... with art & craftwork down at the bottom of the list. This concept of art & craftwork is an obstacle for cultural matters. Everything that I've talked about is about design, not art & craftwork. So I do lessons in "art & craftwork·De", and get the children to think about opening a cake shop, and ask them what they would call it? What types of cakes would they sell? What sort of packaging? Japan has outstanding designs like our historic family crests, but the De-word doesn't get mentioned. For quite a long time, I've thought that getting "art & craftwork·De" in there would make people aware of Japanese culture, and re-affirm it.

All of our minds are equal. Being in New York doesn't have anything to do with doing great work, good conditions don't matter either. In fact, being there for the Shimanto river cleaning day is what led to the idea of the newspaper bag, and the insights and ingenuity that we come up with by the river links us to the world. What ideas are going to be interesting, and what can we do to make them so? Under the Sunday market tents in Kōchi, there have been 370 years of watching passers-by, thinking of what to write on these pieces of cardboard with their red and black felt-tip pens, so that they can sell more tomatoes. Design can be done in Paris, New York, Shimanto, wherever you happen to be. There is nothing that is impossible, just because you're in Kōchi.

Measuring the economic impact of culture and the arts — Looking at the UK experience

GUEST

Richard Russell (Director, Policy & Research, Arts Council England)

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Director, Policy & Research, Arts Council England (ACE), responsibilities include strategic research programmes. Set up a new funding system, "Digital R&D Fund for the Arts", in partnership with Nesta and the Arts and Humanities Research Council. Formulated guidelines relating to the economic benefits of arts and cultural organizations, and started up an online platform to aggregate city-by-city cultural data. Also involved in policy formulation for the arts, and the creative sector. *Aaa*



Interviewer: Yoshiyuki OHSHTA (Chief Director/Principal Consultant, Centre for Arts Policy & Management, Mitsubishi UFJ Research and Consulting)

Coordinator: Manami YUASA (Head of Arts, British Council Japan)

- **Emphasis on economic value of arts and culture, against backdrop of fiscal austerity and cultural budget cuts**
- **Arts and culture sector is a growth area, important contributions to creative industries, tourism, and education. Concrete evidence for justification regarding investment of public funds.**
- **Value of arts and culture not wholly measurable by today's market economics. Essence lies in innovation of traditional industrial structures.**

Arts Council England and strategies under austerity

In 2010, the UK government changed from Labour to a Conservative/LibDem coalition. The following year, drastic budget cuts were introduced, and there was announcement of a policy to reduce the culture budget by 30% over a five year period. Arts Council England itself is facing a grim situation, and will see its budget reduced by 29.5% over a 4 year period beginning in 2011.

In 2010, Arts Council England established its vision called *Achieving great art for everyone*, which set out five key goals:

- 1. Talent and artistic excellence are thriving and celebrated**
- 2. More people experience and are inspired by the arts**
- 3. The arts are sustainable, resilient and innovative.**
- 4. The arts leadership and workforce are diverse and highly skilled**
- 5. Every child and young person has an opportunity to experience the richness of the arts.**

ACE is reviewing what is needed to achieve these goals, and is preparing to act strategically towards this end. They have redesigned their traditional grants system into National Portfolio Funding, and funding areas have been defined for a three year period from 2012. It is actively engaged in new ways of

strengthening the fundamentals of arts and culture organizations and institutions.

One example is promoting the use of digital media. In collaboration with the BBC, The Space provides an online platform where audiences can experience various categories of the arts. ACE supports arts organizations in becoming aware of the latent potential and future possibilities for communicating their activities, and establishing various connections.

ACE has also begun to work with the elderly. The older people are, they have fewer opportunities to experience the arts. An attempt to increase such opportunities and to provide creative experiences has been set up in collaboration with The Baring Foundation.

In these times of austerity, justifying the budget for culture depends on how we can prove the case for public funding for culture and the arts. How the arts and culture influence the way people live; if there is any social influence or effect; what can we see from the economic perspective? There is a need for a concrete message that is based on the evidence that exists, that communicates to society at large, to politicians, and to government ministries, that there is value and meaning in investing public funds.

Research Report: *The contribution of the arts and culture in the national economy*

In April 2013, Maria Miller, Secretary of State for the Department of Culture, Media and Sport gave a speech on the economic impact of the arts & culture, and in May 2013, *The contribution of the arts and culture in the national economy* report was published by the Arts Council. The report refers to the direct contributions of the arts and culture to the economy, and the spillover effect that they have on tourism, and regeneration of regions.

Direct contributions

- Culture is only 0.1% of the national budget, but accounts for 0.4% of GDP, and has a very high return on investment.
- The arts and culture are a growth sector, and the gross profit for FY2011 was very high - 12.4 billion pounds.
- Employment in the arts and culture sector is 0.45% for the UK, 0.48% for England.

Indirect Contributions

- Spending by foreign tourists who visit the UK primarily to enjoy arts and culture as their main objective, and those who have such experiences during their visit is worth at least 856 million pounds.
- Approximately 80 percent of the creative industries workforce experienced internships at arts and cultural organizations, which function as incubators for young people who wish to work in the creative sector.
- When Liverpool became the European Capital of Culture in 2008, the number of creative businesses increased by 8%, contributing to the regeneration of the regional economy.

This report has, for the first time, numerically demonstrated the links between the arts and culture sector and the economy, and the important roles it plays in tourism, education, and industries of the future. We would like to use this data to call upon the government to utilize the influence of the arts and culture in future policies. The arts and culture sector may be small, but it has an economic presence, and we demonstrate that it makes a bigger contribution than other industries.

Evaluating the economic value of culture

Ohshita: After the Culture Secretary, Maria Miller's speech, the Scottish Culture Secretary, Fiona Hyslop responded with the following criticism: "culture and heritage have a value in and of themselves.....(I do not agree with discussing) culture in the context of economic growth.....culture's economic benefit is not its primary purpose but a secondary benefit.....as Culture Secretary for Scotland, I cannot and will not submit the cultural sector to this kind of reductive thinking". Is this difference due to the historical background between England and Scotland, or is there a difference of views upon the economy and arts and culture?

Russell: Regarding the UK government as a whole, reducing the deficit is the overall goal, and additional growth strategies are being put in place. There is also the background of the Scottish referendum in 2014, when they will vote either to stay in the Union, or become an independent Scotland. It goes without saying that arts and culture have always been important for the Scottish

people.

Basically, cultural value is absolute – there is no yielding on this fundamental principle. However, there is the additional fact that the sector has an economic presence, and we are making the point that arts and culture are such a force. It is not what we set out to do, but the fact is that the sector does generate steady economic influence and results.

Evaluating this sector is difficult, but we are working with cultural organizations based in Manchester on a project looking at how to measure quality. How did their activities reach out to the public, and to 'peers' or 'experts'? We are looking at how we can grasp the impact of the activities of funded organizations, and how we can evaluate this.

Ohshita: Recently, there is world-wide increased appreciation for non-economic values. Richar Florida, the American urban studies theorist and economist, stated in *The Flight of the Creative Class*; *The New Global Competition for Talent* that the scale of the creative economy is already the equivalent of Canada's GDP. Taking this into consideration, would it not be more desirable to have new means of evaluation for arts and culture, that include non-economic as well as conventional market-economy based values?

Russell: Whatever the circumstances may be, isn't it impossible to remain truly dissociated from economic value? Even actions which may appear to be done for free always have a cost element, and I think that there are ways to evaluate this. What I mean is - for example, free admission to museums is taken for granted, but how much would you pay, if you were to place a value on it? Also, there are costs associated with museums which are paid by Governments through taxation and so on.

Ohshita: Japan is also using the Input-Output Table approach which was employed in preparing this report, as we attempt to assess the spillover effect. If a dam is built, an investment of 10 billion yen will spread to other industries, as raw materials such as concrete is procured, paying employee wages, and leading to consumption in various sectors. What this means is that an input of 10 billion yen circulates in the real economy, and can generate final outputs that double, or triple, the value of the initial investment.

If our societies retain the same industrial structures that we have become familiar with, investing 10 billion yen in traditional industries would, according to calculations, yield a higher return than the arts and culture sector. However, it may well be that the true value of this sector lies not in reinforcing conventional industries, but rather in the possibility that it will act as a catalyst for transformation. In other words, the arts and culture simply cannot be measured by means that come from traditional industries, or socio-economics. The circumstances seem to indicate that it is time to begin our search for new models, and that Japan should join in this quest.