

Historical Overview of Arts Management Education in Japan during the late 1980s to the 2000s

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Abstract

This paper aims at tracing the history, trends, and challenges of arts management education from the 1980s to the 2000s in Japan. In the early years, arts management education in Japan was influenced by mainly the UK and the US. Since around the 2000s, Japanese arts management education started incorporating knowledge from the Japanese civil society, cultural policies, academic societies, and arts industry, making it context-specific and unique. Meanwhile, the programs offered are diverse in contents and methods. There is little unification across programs by different organizations.

Keywords: arts management education, academic field, practical needs, public cultural facilities, Japanese universities, diversification

1. Introduction

The term “arts management” was introduced to Japan in the 1980s. From the beginning to the present day, several factors have influenced Japanese arts management education, such as the systems from abroad, practical needs, social, economic and legal environment, and other academic fields such as cultural policy, cultural economics, and art history. In the process of introduction and development, national and local government, researchers, practitioners, educational institutions, and corporations got involved. This paper aims to describe the history, trends, and challenges of arts management education in Japan.

We start by examining external factors that laid the foundation for its arts management education in the 1980s and the early 1990s in chapter 2. We then discuss Japanese undergraduate arts management education that started around the 1990s in chapter 3. Finally, chapter 4 discusses the diversification of arts management education between 2000 and 2010. It focuses on three areas: (1) the relationship between cultural policy and the field of city and regional planning, (2) the development of community engagement programs, and (3) the ways arts management education learns and adapts from its adjacent research fields.

There are very few studies about Japanese arts management education available in English. Most previous studies and reports quoted in this paper are originally written in Japanese. The quotes are translated by the authors into English unless otherwise stated. We attempt to outline the arts management education from the 1980s to the 2000s in

Japan regarding its historical development and characteristics. It is limited until 2010 because the context of Japanese society around the arts and culture has much changed since 2011.

2. External Factors that influenced Arts Management Education in Japan

2.1 Arts Managers at Public Cultural Facilities

The 1980s was the first stage for arts management education in Japan. The external environment was closely related to its emergence. The economic boom known as the bubble economy began in 1986 and ended in 1991. In the middle of the bubble economy in the late 1980s, the government planned the construction of many public cultural facilities, including music halls, theaters, and museums run by local governments or non-profit organizations with over 50% of local-governments-funding. As a result, the number of newly constructed public cultural facilities increased drastically from 1,790 in 1989 to 3,273 in 1999 (Japan Foundation for Regional Art-Activities, 2008).

Before the privatization of public facilities in 2003, public cultural facilities were staffed from mainly two sources. Some administrators (especially senior management) were seconded from the government and others were employed by non-profit organizations (i.e., quasi-governmental organizations funded and controlled by the governments). As observed by James Abegglen (1958), it was common for both public and private organizations to adopt a permanent employment system and frequent job rotation. As a result, many arts managers in public cultural facilities were ill-equipped with sufficient operational skills and experience. Inertia prevented active learning, while a frequent rotation made it difficult for experiences to accumulate. Cultural facilities were in place, but qualified administrators to produce or present cultural events were short. That was how arts management education first came into focus in Japan.

Moreover, local governments that owned and ran cultural facilities were often reluctant to establish long-term venue-partnership with specific private performing arts organizations such as orchestras, theaters, opera and ballet companies. Performing arts groups had to rent the venues for each performance and rehearsal separately. Resident art companies were almost non-existent. This was originally an attempt to prevent any group from monopolizing the venue. However, it has resulted in a fragmented and isolated relationship between performance venues and the performing arts groups. Unable to establish synergy with the spaces, performing arts groups were stifled to a certain extent. Arts managers at public cultural facilities were also unable to expand their skill sets.

2.2 Cultural and Educational Policy

In 1991, the Ministry of Education, Science and Culture made a major revision of The Standards for the Establishment of Universities, making the rules regarding subjects, graduation requirements, and faculty organization more flexible, in response to the increasing rate of university entrance and the changing needs of society. As a result, universities had more autonomy to diversify and customize the curriculum they offered.

On the other hand, some evidence (Watanabe, 2018) also shows that there were discussions about arts management education in the Agency for Cultural Affairs (ACA) in the 1980s. The ACA discussed the training of arts managers from the perspective of national cultural policy. A report of the ACA Commissioner's Advisory Board states as follows:

"The development of arts managers, which is expected to become more and more important in the future, is premised on advanced interdisciplinary education and research that straddles arts and management, so it is expected to play a role in universities and junior colleges." (Bunka Seisaku Suishin Kaigi, 1992, p. 23)

2.3 For-profit Companies

Around the time of the bubble economy, public and private support for the arts and culture became popular and increased remarkably. The Promotion Endowment for the Arts and Culture (Geijutsu Bunka Shinko Kikin) was established within the organization of the Japan Arts Council, in collaboration with leading corporations. The 70-billion-Yen endowment jointly provided by the government and businesses has become the largest public subsidy to the arts organizations in Japan.

In February 1990, the Association for Corporate Support of the Arts (Kigyo Mecenat Kyogikai) was founded, which was an equivalent of ABSA in the UK, BCA in the US, and ADMICAL in France. According to its bylaw, the objectives include support to the arts and culture, advocacy, research, and awards.

1% Club, a group of businesspeople trying to achieve corporate social responsibility including supporting the arts and culture, was founded under the Japan Business Federation (Keidanren). Thus, since 1990, there has been a growing momentum of support for the arts. This in turn sparked interest in arts management and popularized the term itself.

3. The Dawn of Arts Management Education in Japan

3.1 Influence of the Systems from Abroad on Arts Management Education

Information from abroad has had an immense influence on arts management education in Japan. A few Japanese university professors researched on the systems of the US and the UK. They began to give lectures about arts management at their universities. In addition, some young people studied arts management in the UK or the US and shared their experiences upon their return. The earliest examples of arts management education in Japanese higher education include the lectures that some women's junior colleges provided in the late 1980s (Nakao, 2021, p. 7). Shobi Gakuen Music College (now known as Shobi University) began teaching music business in 1986 (Shobi University Official Website), but it focused on commercial music business rather than non-profit arts organizations.

Not long after that, Keio University, one of the oldest private universities in Japan, started giving individual classes about arts management in 1991, covering topics like performing arts management and visual arts management (Keio University, 1991, p. 96, p. 228). These classes were open not only to undergraduate students but also to current practitioners. Guest speakers who had a career in arts and cultural organizations gave lectures to impart practical knowledge and provide hands-on experiences. The following year, Musashino Art University began offering undergraduate students lectures (Nakao, 2021, p. 8).

3.2 Arts Management Program in Universities

3.2.1 Undergraduate Program

In 1994, the Department of Music and Arts Management was established in the Faculty of Music, Showa University of Music. It offered the first four-year-BA arts management course in Japan. Before starting the course, Showa University of Music signed an agreement with John E. Anderson Graduate School of Management, University of California, Los Angeles (UCLA) in 1993, and referred to arts management education in the US (Tosei Gakuen, 2021, p. 94). The curriculum consisted of four pillars. "Music Education" nurtures the aesthetic sensitivity and the understanding of music forms. "Arts Management" covers a wide range of practical knowledge required for arts managers, including marketing, planning and production, cultural policy, and analysis of the cultural environment. "International Communication" provides intensive learning opportunities of English and other languages. "Internship program" allows students to learn about the works of arts organizations including cultural facilities and develop

practical skills (Takenami, 2013, p. 40). The Showa University of Music became the first Japanese university to join the Association of Arts Administration Educators (AAAE) in 2000 with this undergraduate program.

As seen in the second paragraph of 3.1 and the first paragraph of this section, the number of universities offering arts management education gradually increased in the 1990s. It should be noted that arts management education in Japanese universities started from the undergraduate level instead of the graduate level. Yoneya (1995) pointed out that arts management education in Japanese universities was different from the ones of the UK and the US because it was not practical training for arts managers at the graduate level¹. Apart from particular cases like the Showa University of Music, most programs were introduced as individual classes and came under the faculty of arts. There was little involvement of business faculty members.

A report compiled by the ACA also pointed out that closer cooperation with arts organizations and cultural facilities was needed. The report mentioned then that, since arts management education was introduced to Japanese universities, it had not necessarily been linked to the management of theaters, music halls, or arts and cultural organizations. The report further pointed out that therefore, it did not lead to the development of practical skills and abilities required in the field of cultural and artistic activities (Bunka Shingikai Bunka Seisaku Bukai, 2009, p. 21).

In 1997, internships gained prominence in higher education in Japan (Takenami, 2015, p. 37). At that time, the Ministry of Education, Science and Culture, the Ministry of International Trade and Industry, and the Ministry of Labor announced the "Basic Ideas for Promoting Internships." As a result, more and more internships were offered. Practical training at theaters, music halls, and arts and cultural organizations was important for improving practical skills as a part of arts management education. Universities were trying to provide students with short-term practical trainings at arts organizations or cultural facilities (Oka, 1999, pp. 68-69).

At this point, arts management education was still focused on an undergraduate level and there were few needs for graduate programs because the permanent employment system and frequent job rotation were still the norms. There was little motivation or need to pursue further education for career advancement purposes.

Also, practitioners in arts organizations and public cultural facilities were short-staffed. They could not afford their staff to take time off and enroll in full-time self-advancement programs.

3.2.2 Graduate Program

The first graduate program had to wait till 1998 when the first batch of undergraduate students completed their studies in Arts Management in Showa University of Music. To provide an opportunity for further studies, the University established a Music and Arts Management Major in the Music Department's Master Degree Program.

In the 2000s, graduate programs in arts management were set up one after another. They existed not only as a continuation of undergraduate programs but also as stand-alone programs in graduate schools. For example, a graduate program named Graduate Course in Applied Musicology was established in Tokyo University of the Arts (TUA) in 2000. It includes the studies of arts management, cultural policy, and music therapy among other areas.

3.3 Training Programs for Practitioners in the Arts and Cultural Organizations

Short-term training programs for arts managers at the public cultural facilities gradually have begun since the late 1980s because there were insufficiently qualified managers to produce or present cultural events in public cultural facilities as mentioned in 2.1. In the 1990s, training opportunities for them further expanded.

The ACA and the Association of Public Theaters and Halls in Japan started a nationwide seminar in the fiscal year 1992 for staff involved in the management and operation of public cultural facilities. Since then, the program has been held every year for three days focusing on the following themes: the planning and production, organization, accounting, and marketing of arts and cultural activities (Geijyutsu Bunka Kouryu no Kai, 1997, p. 5). Since 1993, the ACA has also been providing opportunities for young arts managers to receive training at overseas arts organizations or venues.

The National Land Agency also held a seminar called "Stage Lab" for public cultural facility staff in 1994. It was a continuation of a training program under the same name run by the Japan Foundation for Regional Art-Activities, established in 1994 as an affiliated organization of the Ministry of Home Affairs (Ito, 2014, p. 11).

On the other hand, prefectures also held arts management seminars mainly for local officials. A survey conducted in 1996 stated that 20 prefectures conducted arts management seminars (Geijyutsu Bunka Kouryu no Kai, 1997, p. 6). Most of the programs were taught by experienced practitioners, and very few people who specialized in business administration were involved. The programs tended to focus on developing human resources capable of presenting and producing art events, rather than taking an organizational management approach.

Private companies also provided lectures and training programs. For example, the Toyota Group has made significant contributions to the development of human resources for arts management as their philanthropy.

3.4 Development of Arts Management as an Academic Field

In the 1990s, some researchers in cultural economics, museology, musicology, and other academic fields began to realize arts management. Not only researchers, but also practitioners in the arts organization participated in the academic conferences, and the practitioners reported case studies on arts management. The academic field that forms the basis of arts management education has developed significantly.

As one of the related academic societies, the Japan Association for Cultural Economics was first established in 1992. In 1994, the Japanese translation of *Performing arts: The economic dilemma - A study of problems common to theater, opera, music and dance* by William J. Baumol and William G. Bowen was published, and Japanese researchers became more and more interested in cultural economics.

After that, the Japan Museum Management Academy was established in 1995, the Japan Association for Arts Management in 1998, and the Japan NPO Research Association in 1999. Furthermore, in the 2000s, the Japan Association for Cultural Policy Research was established in 2007, and the Japanese Society for Musical Arts Management in 2008. Arts management emerged at the same time with several adjacent areas, such as cultural policy, cultural economics, and cultural sociology, thus arts management had many orientations and caused confusion.

In this way, arts management as an academic field has developed along with adjacent fields since the 1990s. However, in the 1990s, there were few textbooks in Japan that systematically discussed arts management. The faculty members of each university attempted to collect information on arts management education and developed their own teaching materials.

A series of books named *Geijyutsu Keieigaku Kouza (Lectures on the Arts Management)* was one of the textbooks published in the 1990s. It described each field of fine arts, music, theater, and film. After the 2000s, books were increasingly published with the aim of systemizing the arts management field by incorporating related fields and global perspectives.

4. Diversifying Arts Management Education

4.1 Scope of Arts Management Education in the 2000s

4.1.1 Increasing Number of Programs

In the 2000s, an increasing number of universities launched arts management education. The number of undergraduate and graduate programs with majors and dedicated courses in arts management increased from 6 undergraduate programs and 2 graduate programs in 2001 to 25 and 8 respectively in 2008 (Table 1) (Takenami, 2001, pp. 83-84 & Tokyo University of the Arts, 2009, pp. 92-93). Additionally, the number of universities with arts management electives available within courses increased to more than 82 undergraduate programs and 23 graduate programs in 2008 (Tokyo University of the Arts, 2009, pp. 92-96).

Table 1: Number of undergraduate and graduate programs with arts management majors and courses

	Undergraduate program	Graduate program
Survey in 2001 by Showa University of Music	6	2
Survey in 2008 by Tokyo University of the Arts	25	8

Note. Takenami, K. (2001). *Wagakuni no Koutoukyouikukikan ni okeru Arts Management Kyouiku no Jittai ni kansuru Cyousa no Cyuukanhoukoku to Kousatsu* (An Interim Report and Observations on Research on Arts Management Education at Higher Educational Institutions in Japan). In Music and Arts Management Research Center of Showa University of Music. *Annual report of Music and Arts Management Research Center*, No.1, pp. 83-84 (in Japanese).

Tokyo University of the Arts (2009). *Arts Management Jinzai no Ikusei ni kansuru Cyousakennkyuu* (FY 2008 Agency for Cultural Affairs Commissioned Research Report on the Development of Human Resources for Arts Management), pp. 92-93 (in Japanese).

In the 2000s, the type of faculties offering arts management majors expanded from performing/ visual arts and cultural policy to other areas of studies (Table 2). However, except for one university, no university offered arts management courses within the faculty of Business Administration² (Table 2).

Table 2: Number of Arts Management majors and courses by faculty

	2001		2008	
	Undergraduate program	Graduate program	Undergraduate program	Graduate program
Faculty of Performing Arts/Visual Arts	3	2	13	4
Faculty of Business Administration	0	0	1	0
Faculty of Cultural Policy Studies	2	0	2	1
Others	1	0	9	3

Note. Takenami, K. (2001). *Wagakuni no Koutoukyouikukikan ni okeru Arts Management Kyouiku no Jittai ni kansuru Cyousa no Cyuukanhoukoku to Kousatsu* (An Interim Report and Observations on Research on Arts Management Education at Higher Educational Institutions in Japan). In Music and Arts Management Research Center of Showa University of Music. *Annual report of Music and Arts Management Research Center*, No.1, pp. 83-84 (in Japanese).

Tokyo University of the Arts (2009). *Arts Management Jinzai no Ikusei ni kannsuru Cyousakennkyuu* (FY 2008 Agency for Cultural Affairs Commissioned Research Report on the Development of Human Resources for Arts Management), pp. 92-93 (in Japanese).

4.1.2 Characteristics of Diversification

In the 2000s, educational contents and methods related to arts management were further diversified, with almost no consensus of standard curriculum contents among universities. In the following sections, characteristics of such education will be discussed by focusing on three areas: (1) the relationship between cultural policy and the field of city and regional planning, (2) the development of community engagement programs, and (3) the approach to arts management education from its adjacent traditional academic fields. As described below, the increasing relevance of cultural policy to the adjacent field of city and regional planning, and the practice of community engagement programs began in the 1980s. However, it was not until the 2000s that these perspectives were frequently incorporated into arts management education.

One of the many factors that led to such a change was the reform of university education in the 2000s. In 2004, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) introduced a project to select and support universities that followed “Good Practice.” Among the key educational themes were “advancing collaboration between universities and the local community and society” and “contribution to regional revitalization” (MEXT Official Website). The Fundamental Law of Education, revised in 2006, clearly added “contributing to society” as a new

mission for universities to “educate” and “research” (MEXT, 2006, p. 5). Therefore, many universities that provided arts management education began to present public lectures and projects accessible by the community, as well as projects through industry-academia-government partnerships.

4.2 Cultural Policy and City and Regional Planning

In the 1980s, Japan’s cultural policy developed in close association with the adjacent field of city and regional planning. This had no small impact on arts management education. This period saw a shift in public attitudes from material wealth to quality of life and well-being, and a growing demand for the creation of cultural environments (Cabinet Office Official Website). At about the same time, the decentralization of authority and securing local cultural initiative and autonomy in regions were advocated (Neki, 2001, p. 38). Subsequently, municipal cultural administrations were developed further under such banners. Furthermore, in fear of losing regional identities and being identical to each other, local governments across the country began to focus on creating unique towns and images based on local cultural characteristics. In the 1990s, local residents began to take a more active role in city and regional planning. Cultural policy was also expected to integrate a variety of adjacent fields in order to form a more comprehensive policy (Neki, 2001, p. 42).

In the second half of the 1990s, the concept of the “Creative City” as an ideal of the 21st century was advocated in Europe and the US. Subsequently, it attracted the attention of many Japanese cities. In the 2000s, more and more cities, such as Yokohama, advocated “Creative City,” in which the government, artists, arts and cultural organizations, companies, universities, and citizens worked together. Since 2007, the ACA has also started supporting local governments that utilized the creativity of arts and culture for regional development, tourism and industry promotion, and solutions to regional issues, by naming them as “Creative Cities for Arts and Culture” and establishing an award system.

As mentioned above, cultural policy was seen more relevance in other fields such as city and regional planning, and in the 2000s, some undergraduate and graduate programs positioned arts management within the domains of public policy and regional development. The Shizuoka University of Art and Culture, which opened in 2000, was the first university in Japan to establish a Faculty of Cultural Policy and Management, which includes a Department of International Studies, a Department of Regional Cultural Policy and Management, and a Department of Art Management that focuses on arts management. Students majoring in the Department of Art Management *focus on the*

two pillars of “Culture and Art,” and “Policy and Management,” from the perspectives of the humanities and social sciences (Shizuoka University of Arts and Culture Official Website). The department also uses collaborative projects with local governments as a place to practice arts management. In addition, the Culture & Art Research Center within the University, for example, implemented the “Multicultural Society and the Arts” project from 2001 to 2004 in collaboration with faculty members, students, and local residents to promote exchange with a large number of Brazilian residents in Hamamatsu City (SUAC Culture & Art Research Center, 2004). It can be said that the perspective of regional management was introduced and enhanced in the practice of arts management education in the 2000s.

4.3 Community Engagement and Arts Management

It was mainly in the 1990s that artists and arts organizers saw potential for new forms of activities interacting with society. In Japan, these experiments in contemporary art are known as “Art Projects” and they became more prominent in the 1990s to the 2000s. Taniguchi indicates that this was an attempt to bring together various objectives sought by contemporary art since the 1960s, namely “installation,” “engagement with the natural environment,” “engagement with public space,” “engagement with communities,” and “engagement with social reform” (Taniguchi, 2019, p. 13). Subsequently, artists and organizers began to seek new sites and possibilities for artistic expression outside the existing field of museums and theaters. Japanese “Art Projects” emerged, showing artists’ strong interests in unraveling the history, social context, and contemporaneity of spaces, rather than traditional interests in spatial uniqueness in unconventional sites (Kumakura & Nagatsu, 2015, pp. 6-8, available in English). In other words, *artists began to shift from site-specific to community-specific works* (Kumakura & Nagatsu, 2015, p. 6). Kumakura mentions that the Great Hanshin-Awaji Earthquake also brought artists and those involved in the arts the question of what arts can do for society, raised awareness of the relationship between arts and communities, and highlighted the importance of social inclusion in Japanese artistic activities (Kumakura & Nagatsu, 2015, p. 8). The Japanese “Art Projects” emerged in tandem with “Socially Engaged Art” “Community-based Art” “Participatory Art” in the global context and all these various practices are still being researched and evolving constantly.

Arts management education in Japan has not been immune to this trend. Since the 2000s, some university courses and curricula have begun to include collaboration and practice with NPOs³ and civil societies under the theme of community engagement and

social inclusion. For example, Tokyo University of the Arts (TUA), the only national university in the Performing, Media and Fine Arts, launched the Toride Art Project in 1999 as a collaborative project with arts NPOs and citizens (Toride Art Project 99 document). The project aspires to create a new sense of value through supporting talented artists and creating a system for citizens to experience artistic expression by being part of various arts and creative programs in the city of Toride, which aims to become a cultural city (Toride Art Project Official Website).

Since the beginning of the project, the Department of Inter-Media Art in the Faculty of Fine Arts of TUA, which provides a broad and comprehensive education in fine arts and related fields to train future artists, has been involved. From 2002, the Department of Musical Creativity and Environment in the Faculty of Music which offers arts management, cultural sociology, and cultural studies, joined the project. The faculty members and undergraduate and postgraduate students play key roles in exploring aesthetic and social values. They also helped design relationships of arts, society, and local government.

As shown in the TUA's case of providing training programs for artists and art managers, a more proactive and practical collaborative approach was adopted since the 2000s. Training providers also embedded more opportunities to work with society in their programs.

4.4 Approaching Arts management Education from Adjacent Traditional Academic Fields

At Japan's leading universities, which have traditionally led academicism, arts management education came as an extension of existing traditional academic disciplines.

For example, of the seven leading national universities that have had a major influence on university research and education in Japan, Kyushu University approached to arts management education from an Engineering perspective and launched a hall management engineer unit in 2007 for professional engineers and postgraduate students. The course aimed to equip hall engineers with arts management knowledge and skills which are needed for senior management positions of cultural facilities (Kyushu University Design Initiative for Diversity and & Inclusion Official Website).

The University of Tokyo established the Cultural Resource Studies Course and the Cultural Management Course as part of its Graduate School of Humanities and Sociology in 2000, offering only master's and doctoral programs. The University *re-examined the cultures at their roots by analyzing various types*

of languages, forms, sounds and faculty from Sociology, Art History, Aesthetics, and Religious Studies have joined their staff. (The University of Tokyo Official Website available in English)

The University explains its perspective on what “cultural management” means as follows.

“This (Cultural Management) includes a process of contemplation of the past, present and future of museums, art galleries, archives, libraries, theaters, music halls, cultural policies, heritage and copyright protection, as such utilizing them as cultural resources. Such cultural facilities are established and operate only after recognizing the value of certain types of languages, forms and sounds, and never the other way around. Managing these cultural facilities, therefore, requires far more than generic managerial skills; it demands a thorough understanding of culture as interweaved by languages, forms and sounds, and the social, economic and political issues surrounding it.”(The University of Tokyo Official Website, available in English)

Those leading universities have nurtured many of the scholars, researchers, and educators, as well as practitioners in the current arts management in Japan.

The ACA advised that the common curriculum model for arts management should be established (Bunka Shingikai Bunka Seisaku Bukai, 2009) and such a curriculum was attempted to set (Tokyo University of the Arts, 2009) but as this section shows, each university had different interests and developments to arts management education and such model was not widely adopted.

5. Conclusion

This paper discussed the history, trends, and challenges of Japanese arts management education from the 1980s to the 2000s. There were four external factors that had an influence on its introduction and development: the explosive growth of public cultural facilities, cultural and educational policy by the national government, increasing corporate interest in supporting the arts, and systems from abroad. At the onset, the dramatic increase of public cultural facilities had a major influence on the orientation of Japanese arts management education, which started in the late 1980s. The lectures were often given by guest speakers with practical experience because there were no specialized professors in the early years. The first four-year undergraduate arts

management course commenced in 1994. Unlike the UK and the US, the development of undergraduate programs preceded the graduate programs in Japanese arts management education. The lectures in universities were tailored for young university students instead of current and prospective practitioners at arts and cultural organizations. Educational methods and contents of arts management were left to each university's discretion without the common curriculum model.

On the other hand, training programs for practitioners at the arts and cultural organizations were provided by the local governments and other organizations. These programs focused on developing skills of presenting and producing art events, rather than taking organizational management. Since the 2000s, arts management education has become more diverse. Some universities have tried to integrate city and regional planning, community engagement, and socially engaged art (art projects) into arts management education.

Arts management education in Japan embraces many interpretations. There was little unification on the concept of arts management among universities. The context of arts management education has continually developed beyond the 2010s. Since this paper covers the period up to the 2000s, it is by no means exhaustive and comprehensive of our contemporary landscape around arts management education. We will continue to report on 2010 and beyond when an opportunity arises.

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Notes

¹ In Japan, the professional graduate school system was introduced in 2003, which was much later than in Europe and the US. Professional graduate schools mean law school, business school, education school and public policy school, etc.

² Atomi University had only faculty of literature until 2002 when faculty of management was established, which includes a cultural management course as arts management education.

³ Act on Promotion of Specified Non-profit Activities was enacted in 1998. In addition to traditional arts organizations and cultural facilities, so-called arts NPOs (NPOs whose main activity is arts and culture) carried more weights in the art scene.

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