

## Event Report

### SDGs & Mécénat vol. 6

#### Debrief Session of the 2020 Survey of Mécénat Activities

#### Now is the Time for Mécénat! Response to the Coronavirus Pandemic & Future Prospects [Report]

On June 11<sup>th</sup>, 2021, at Tokyo Midtown Hall B (Akasaka, Minato), a debriefing session was held for the 2020 Survey of Mécénat Activities, organized by the Association for Corporate Support of the Arts. In accordance with the state of emergency, the venue made every effort to prevent the spread of infection, and the session was livestreamed online. This debriefing session was the sixth seminar on “SDGs & Mécénat”, which the Association for Corporate Support of the Arts has been working on since 2018. I watched the archived stream and drafted a report.



#### ◆ Report on the Results of the 2020 Survey of Mécénat Activities

Following opening remarks made by Sumiko Sawada, Executive Director of the Association for Corporate Support of the Arts, Naoko Morizane, Chief of the Survey & Research Working group (NEC Corporation), gave a report on the 2020 Survey of Mécénat Activities. This survey has continued since 1991, and the FY2020 survey report

details the results of activities from FY2019. The number of responding companies was 465, and the number of responding foundations was 178. To summarize the 2020 survey, mécénat activity efforts tended to emphasize “region” and “creation of corporate value”. As a result of mécénat activities, it was reported that there was an increase in responses regarding local areas, companies’ own brands, as well as effects within companies.

In addition, there was a report on Covid-19 as an issue of current affairs. As of September 2020, more than 80% of companies and foundations responded that they had been affected by coronavirus. To be specific, there were a great number of cancellations and postponements of volunteer or support programs. Solutions to the closure of operating facilities also stood out, and there were many answers describing what will be difficult for both companies and foundations to realistically implement: alternative methods such as the Internet, or a trial and error process of implementation timelines. Chairman Morizane expressed her intention to continue to prepare current affairs questions regarding coronavirus in 2021, and to investigate the issues and efforts of companies and foundations during the pandemic.



## ◆ Lecture 1: What Kind of Mécénat Toyota Should Take on to Mass-Produce Happiness

Next, Mr. Naoaki Nunogaki, General Manager of Corporate Citizenship Division at Toyota Motor Corporation and Director of the Toyota Automobile Museum, gave a lecture.



The lecture began with a Toyota-style message: “Toyota is not making cars, but mass-producing happiness.” Because Toyota is a company that has continued to “move people’s hearts” around the world through its cars, it believes that it is necessary to support mécénat activities which “move people’s hearts”, and that belief is unwavering.

He described Toyota’s efforts during the coronavirus pandemic in three stages. The first: as an emergency response to the spread of infection, medical support putting factory know-how and knowledge of vehicles to practical use, as well as attempts to apply Toyota Production System know-how to efficient vaccine inoculation. At facilities of cultural contribution, such as the museum, they implemented early infection control measures. As for mécénat activities, they are working on what they can do online, such as free streaming of the Vienna Premium Concert, online lessons for junior and senior high school students by professional musicians, and the production of infection prevention-themed SNS stickers with art by artists with disabilities. It should also be noted that Net TAM, a comprehensive art management information website, has been shown to be the perfect platform during the coronavirus pandemic. As useful information to fight the virus, the site released a variety of information and articles to read, including information on grants. In addition, online talk events were planned, calling on people to consider the various difficulties surrounding coronavirus and move forward.

The second: turn disaster into good fortune. The company held cultural events with ingenuity, in a project derived from the website-based talk events mentioned earlier. The concert hall, which had been shut down due to the influence of coronavirus, was used to

provide a venue for artists to make presentations.

The third: the future which will follow the drastic changes in the environment caused by the coronavirus pandemic. The company is looking to again grasp the current situation due to the simultaneous expansion of remote environments worldwide and changes in awareness, and is searching for new ways to “move people’s hearts”. Connecting amateur orchestras nationwide online and creating opportunities to discuss SDGs, the Toyota Youth Orchestra Camp was held online. At the Toyota Automobile Museum, a change of model is in the works, to shift to a museum that combines the real and virtual worlds for a “new normal”.

The strength of Toyota’s mécénat activities lies in that they are able to respond to the drastic changes in environment caused by the coronavirus pandemic, on the solid foundation they have cultivated over many years. Contrary to an ad hoc response, this is the true value of Toyota’s mécénat activities for increasing happiness.



## ◆ Lecture 2: About ROHM’s Culture-Fostering Mécénat Activities: For an Affluent Life & Society

Next, a lecture was given by Mr. Yoshiyuki Takeuchi, General Manager of ROHM Co., Ltd. Mécénat Promotion Office, and Secretary General of the Rohm Music Foundation.





ROHM and the Rohm Music Foundation are leading companies which support music culture in Japan. Since the Foundation was established in 1991, it has continued to support the dreams of young musicians. Scholarship students who have been supported by the Foundation, called “Rohm Music Friends”, number over 4,600, and have made remarkable achievements both domestically and in the international music scene.

The lecture began with an introduction of the company, including an explanation of ROHM Co., Ltd.’s corporate objectives, vision for management, brand slogan, social responsibility, and product contributions. Based on a corporate philosophy of creating value for both “society” and “business”, it was plain to see that they have made efforts to solve social issues on a global scale, and are actively contributing to the achievement of SDGs and the sustainable development of society. In addition, he described ROHM’s “cultural and regional exchange”, represented by the support of the ROHM Theatre Kyoto, as well as the background of the establishment of the Rohm Music Foundation; one could clearly see the cornerstone of a stable foundation for ROHM’s mécénat activities.

ROHM’s support activities for music culture are characterized by music culture development (cultivating musicians) and the spread of music culture (expanding audiences). However, during the coronavirus pandemic, many projects were cancelled, and scholarship students being supported were forced to face difficult circumstances.

During the pandemic, four initiatives were made in pursuit of “what we can do now”. The first was online screening. The second was to hold a debriefing session for

certification ceremonies. The third was sponsorship of performances during the pandemic, and the fourth was holding the Rohm Music Festival. For online screening, because of the current situation, the Foundation desired to support scholarship projects and music activities without interruption, and so to ensure the maintenance of examination levels and fairness, application details were thoroughly stipulated. By holding a debriefing session for the certification ceremony online, they were able to create an opportunity for students to interact with one another even during the coronavirus pandemic, and successfully heightened motivation for students. Sponsorship of performances were postponed rather than cancelled. Following the decision to issue a state of emergency just before the performance, the ROHM Music Festival 2021 was hastily changed to a no-audience format. Since it had been planned to be streamed from the very beginning, they were able to broadcast a full-scale livestream without cancelling.

As for future efforts, the Foundation plans to implement safe and secure concerts, and to further expand their streaming projects. They aim to continue performances throughout the year, without cancellation. Japanese music culture, and young musicians in particular, were able to push forward with musical activities without stopping, even amongst the coronavirus pandemic. This achievement is immeasurable when it comes to the development of music culture in future.



#### ◆ Q&A / Discussion

Following the lectures, there was time made for questions and answers. At the venue, there were enthusiastic questions from musicians living in Germany regarding music and science, and about the activities of small- and medium-sized enterprises. Regarding

music's influence on the psyche, especially the power of live music to move one's heart, they were answered politely with actual experiences, such as supporting disaster-stricken areas. Finally, the speakers gave their impressions of the day and closing remarks one by one, and a common view emerged: that the world would change both during and following the coronavirus pandemic. They mentioned the potential to change how mécénat activities are carried out, as well as the possibility of changing the structures that support art and culture. The meeting was closed with a powerful message: that with mécénat, which changes and evolves with the times, we can take the next step.



#### About the Author

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Born in Kobe in 1977. Graduated from Hyogo Prefectural Kobe High School, and Doshisha University's Department of Letters, majoring in Aesthetics and Art Theory. After working at Isetan, he made a career change to work with the Japan Philharmonic Orchestra, heading public relations, sales, planning and production. Returned home in 2012. At the Kyoto City Music Art and Cultural Promoting Foundation, headed redevelopment of Kyoto Kaikan and independent work at the Kyoto Concert Hall. Has worked for the Minoh City Foundation of Culture since 2015, and has worked as its Art Creation Section Manager since April 2020.