

Social Inclusion Activities through Art and Corporate Mécénat

FY2017 Mécénat Associate
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1. Abstract

Recently, the utilization of culture and the arts in terms of social inclusion has been included in the Basic Act for Promotion of Culture and the Arts. However, there are pioneers who have been working on such activities for more than 10 years. For children with limited opportunities to be exposed to live music due to limited opportunities to go out, the Mitsubishi Estate Shall We Concert (visiting concert) was held by dispatching a group of professional musicians, and the Kani City Cultural Creation Center also invited children and single-parent families to concerts and provided communication education at schools.

The social inclusion activities provided by the Kani City Cultural Creation Center also have been supported and developed by the government, its facility staff, participants, participants' families, sponsoring companies, and schools. After deepening their understanding of the facility through participating in or having contact with one social inclusion activity, they came to cooperate in the management of an event or became a funder of the next opportunity, becoming powerful supporters in this chain of empathy.

At the same time, the existence of artists who were able to come face-to-face with students as human beings and respond appropriately was an essential factor for the success of concerts and workshops held at schools. The current situation is such that due to the high level of performance required on-site and the need to balance such endeavors with their main business, the number of artists available is limited, which makes it difficult to expand the frequency of events and secure new venues. For this reason, it is considered necessary to nurture artists, develop a certification system, and provide financial support from the private sector.

2. Purpose and background of research

In the Basic Act for the Promotion of Culture and the Arts, which was revised in 2017, paragraph (10) was newly established and added to the basic principles of Article 2, in which the concept of social inclusion was incorporated into the role of culture.

"10. In promoting measures relating to culture and the arts, in the light of the importance of utilizing diverse values created by culture and the arts for the succession, development and creation of culture and the arts, it is necessary to ensure that such measures are implemented in organic coordination with measures taken for tourism, community development, international exchange, welfare, education, industry and other related fields, while respecting the inherent significance and values of culture and the arts." ¹

More than 10 years before this revision, the Arts Council England published a report on the role art plays in social inclusion. The report advocates the effectiveness of artistic activities based on data confirming that art is useful to society and can help improve people's quality of life.

Even in Japan, although small in number, companies, NPOs, public facilities, etc. have been working on such activities for more than 10 years. Nonetheless, it must be said that further efforts need to be made toward the implementation of effect measurement based on quantitative data and activity expansion. The recent addition of the clause to the Basic Act for the Promotion of Culture and the Arts can be seen as an expression of the idea that cooperation with other functions such as the role of social inclusion will be important parts in the arts and culture of the future as well as an expression of the will of society to aim for such cooperation.

How can cultural and artistic activities contribute to society and people in Japan in the future? The present report focuses on the role that culture plays in social inclusion within the country, as well as the potential of collaboration with business enterprises. Through research on advanced cases, factors necessary for collaboration with businesses and challenges that need to be addressed will be discussed.

Regarding research on the social inclusion of art in Japan, survey research on social inclusion activities by art organizations has been published by the Association of Japanese Theatre Company. The specific content of

¹

http://www.bunka.go.jp/seisaku/bunka_gyosei/shokan_horei/kihon/geijutsu_shinko/kihonho_kaisei.html

participatory theater workshops held at a wide range of facilities such as welfare facilities, hospitals, and schools as well as the ripple effects of such events on participants were surveyed both qualitatively and quantitatively and discussed. Since the activities of the Kani City Cultural Creation Center ala, which is the subject of the present report, are also included as examples, the quantitative results of its activities will be introduced later in this report. The present report, in particular, aims to track social inclusion-oriented programs and the role of the stakeholders involved therein, and extract success factors and challenges common to both.

3. Research method

With this in mind, for the examination of social inclusion activity cases, organizations that had been active for more than 10 years and whose activities had been praised or evaluated in one way or another by third parties were surveyed. This is because it was believed that success factors and challenges should have been clarified through continuous effort over a lengthy period of time. In addition, social inclusion activities through culture and the arts include appreciation-based activities, in which participants watch and listen, and participation-based activities, in which active interaction is actually required. In some activities, participants go somewhere, and in others, artists visit participants. This time, the following two organizations were selected to discuss both appreciation-type programs and participation-type programs and consider whether there are any common points between the two.

- [Appreciation type] Mitsubishi Estate Shall We Concert (visiting concert)
- [Appreciation type + participation type] Social inclusion activities provided by Kani City Cultural Creation Center ala

The present report was not written with the aim of considering which is more effective, the appreciation type or the participation type; rather, it was written for examining the background behind the success of both activities, the results of such activities, and future challenges. In particular, since the Kani City Cultural Creation Center ala has also been conducting quantitative evaluation of the effects of social inclusion activities, in consideration of the obtained figures, interviews were conducted with people at relevant

organizations, such as government organizations including city halls, boards of education, sponsoring companies and other organizations, in order to understand the roles of stakeholders and their relationships.

3-1. Overview of interview implementation

■ Mitsubishi Estate Shall We Concert

February 6, 2018

Kanako Nakamura, CSR Unit, Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

■ Social inclusion activities by Kani City Cultural Creation Center ala

February 22, 2018

Norio Mamoru, Director of Kani City Cultural Creation Center ala

Yuji Sakazaki, Chief of Customer Communication Office of the same facility

Friday, February 23, 2018

Kunie Shimozono, Welfare Division, Kani City

Yoshiro Kagohashi, Superintendent of Kani City Board of Education

Hideo Takayama, President of Kani Lions Club, Lions Clubs International

Hideaki Hashimoto, Kani Lions Club, Lions Clubs International

Hiroyoshi Tsuchiya, Manager of Tono Shinkin Bank Kani Branch

Kota Kamegai, Representative Director of Kamegai Denki Shokai, Ltd.

4. Survey results

4-1. Mitsubishi Estate Shall We Concert (visiting concert)

Mitsubishi Estate's Shall We Concert (hereinafter referred to simply as “Shall We Concert”) is one of the CSR activities by Mitsubishi Estate Co., Ltd. (hereinafter referred to as “Mitsubishi Estate”), in which professional musicians are dispatched to special support schools in Tokyo to provide visiting concerts. With approval from the Tokyo Special Support School Principal Society, after asking the special support schools in Tokyo whether they would like the concert to be held, Shall We Concerts were held at about five special support schools in Tokyo every year, with a total of more than

10,000 students participating in the event over a period of 14 years since 2004. In 2017, this activity received the Mecenat Award 2017 Mecenat Grand Prize. Through the concert, Mitsubishi Estate had created opportunities for children with disabilities to appreciate and experience music for many years, and provided them with emotional richness, contributing to the enhancement and development of programs tailored to schools, which were highly rated².

Organizer: Mitsubishi Estate Co., Ltd.

Location: Otemachi Park Building, 1-1, Otemachi 1-chome, Chiyoda-ku, Tokyo 100-8133, Japan

Year started: 1996 (current form since 2004)

Number of host schools: Held at 5 schools in FY2017, with more than 10,000 students from a total of 81 schools having participated

Target: Special support schools in Tokyo (59 schools in FY2017)

Purpose and overview: Dispatching a group of professional musicians to hold concerts for children with limited opportunities to be exposed to live music

Website: <http://www.mec.co.jp/j/csr/philanthropy/case/social/index.html>

4-1-1. Background and overview of project

As a predecessor initiative of the Shall We Concert, Mitsubishi Estate had been holding concerts since 1996 for the purpose of community exchange and social welfare. This entailed using special nursing homes for the elderly, welfare facilities for the disabled, and orphanages nearby as concert venues and inviting people to these facilities. However, in many cases, after a concert was planned to be held at a specific hall, it was found to be difficult for some of the invitees to get to the facility, or there were difficulties in receiving necessary care at the venue even if the invitees were able to attend. Therefore, starting from 2004 and continuing down to today, Mitsubishi Estate changed its approach and dispatched musicians to special support schools in Tokyo to hold concerts³.

Shall We Concert is held on an annual basis after seeking applications from

² <http://www.mec.co.jp/j/news/archives/mec171102mesena.pdf>

³ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

schools that would like to host the concert and coordinating the schedule with musicians and deciding which schools will host the event (the host school is decided by lots if many schools apply). In FY2017, 21 schools applied, and the concert was held at five of these schools. One month prior to the concert, musicians and a person in charge from Mitsubishi Estate visit the school together and hold a meeting with schoolteachers. At the meeting, after checking what numbers the school would like to choose, and after coordination with the musicians, the songs that will actually be played at the concert are determined according to the wishes of the school, and these can include school songs, songs learned at school, songs sung at school festivals, popular songs, Studio Ghibli songs, classical pieces, etc⁴. The school does not bear any costs for holding the concert, and Mitsubishi Estate Co., Ltd. pays fees to the musicians and music copyright royalties⁵.

The concert is usually held for one hour at a gymnasium. In some cases in which there are children who are not comfortable with loud noises or cannot stay with others, musicians can visit their classroom with their instruments and play music for about 30 minutes. In that case, the performers play also as host and explain the instruments and music performed between programs, making sure that the students enjoy listening to their performance. In recent years, in addition to playing music, they have been providing students with opportunities to experience conducting music. At school, such concerts are incorporated into class hours.⁶

Since the beginning of this activity, music has been performed at concerts by three groups: Kokemomo Brass Quintet, MUSIC PLAYERS Okawaridan, and the Japan-Austria Cultural Association. Kokemomo Brass Quintet is a five-member brass quintet, and Okawaridan is a seven-member band with string, wind and percussion instruments and a piano. Both groups were formed by classmates at Tokyo University of the Arts, and since the groups were composed of young musicians at the beginning of the project, Shall We Concert also helped to support these young musicians. The Japan-Austria Cultural Association is an organization that promotes cultural exchange

⁴ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

⁵ Mitsubishi Estate Shall We Concert fiscal 2016 business report

⁶ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

between Austria and Japan, and as Mitsubishi Estate has been its supporting corporate member since its establishment in 1985, the association has played music at these concerts, sending an ensemble with a small number of string players⁷. Even though these musicians, depending on the season, have to perform in places where cooling and heating equipment does not work effectively, affecting their instruments, they do their best according to the responses from the children, and Mitsubishi Estate places full trust in them as an organizer⁸.

4-1-2 Achievements and challenges

Shall We Concert had been held for 14 years since 2004, and at this point, the first circuit of special needs schools in Tokyo had been completed, and the second circuit has already started. It seems the reason for one private company to make such efforts was not fully understood at the outset; however, the news of its initiatives gradually spread by word of mouth, and Shall We Concert came to be held at all the target schools, with excellent feedback received from students and schools.

“I felt comfortable. I enjoyed a precious moment. The performance was very beautiful.” (Feedback from a student)

“They said: 'It's okay to clap or ... cough with the beat. Let's enjoy music,' so the students could really relax as they listened to the music.” (Feedback from a teacher)⁹

It was likely the knowledge accumulated by the performers and their years' of efforts that made it possible to create an atmosphere in which the students could relax and enjoy the performance. Another primary factor behind this seems to be the fact that the event did not place additional burden on schools and teachers, since they did not need to bear the expenses for putting on the event and the teachers were required only to provide the location and take care of their students on the day of the event.

⁷ Mitsubishi Estate Shall We Concert fiscal 2016 business report

⁸ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

⁹ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

However, now that the first circuit of the schools is over, the challenge to be addressed is how to change the event content in the future, accommodating the differences between children in the first circuit and the second circuit. In addition, the members who were young musicians at the commencement of the project are now starting to find it difficult to secure time as they have built up their careers and have more work to do. However, since their role in the project is not something that can be performed simply by anyone who can play music, Mitsubishi Estate requests the same musicians to continue participating in the project¹⁰.

Another challenge is related to the participation of employees of Mitsubishi Estate in the event. In terms of event management, there is no need for regular employees to participate as staff, and although they can get valuable experience from simply seeing the event, it seems they would like to do something more than that. In the past, there was an idea of having employees good at music perform together, and such employees were individually invited, but ultimately this idea was shelved because the employees felt awkward about actually playing with professional musicians in public. It is desirable that consultation with the schools will lead to creating an opportunity in which they can participate in an appropriate manner¹¹.

4-2. Kani City Cultural Creation Center ala

The Kani City Cultural Creation Center ala (herein referred to as “ala”) in Gifu Prefecture is a municipal public facility located about an hour by train from Nagoya. In Kani City, which has a population of 101,500 (as of March 2018), the facility enjoyed annual admissions of as many as ¹²314,000 visitors (FY2016)¹³. Since 2007, Norio Mamoru, serving as the director of the facility and the general director of the theater, has promoted social inclusion activities under the philosophy of operating the facility “not as a sanctuary of art but as a home for people.” This has come to characterize ala.

¹⁰ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

¹¹ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

¹² <http://www.city.kani.lg.jp/5828.htm>

¹³ <http://www.kpac.or.jp/data/report/14raikan2016.pdf>

Location: 3433-139, Shimoedo, Kani City, Gifu Prefecture 509-0203, Japan
Facilities: main theater (1019 seats), small theater (311 seats), video theater (100 seats), art loft, theater loft, music loft, drama practice room, music practice room, video editing room, gallery, restaurant, etc.
Management: Kani City Art Cultural Promoting Foundation (designated manager by negotiated contract)
Opened: 2002
Annual admissions: 314,000 visitors in FY2016
Major social inclusion activities: My Daddy-Long-Legs Project
Barrier-free dance project "Everyone's Disco"
Communication workshop at elementary schools in the city
Communication workshop at Gifu Prefectural Tono High School
Facility website: <http://www.kpac.or.jp/>

Since the 1990s, Norio Mamoru, director of the facility, has been keenly aware of the issue of the extreme imbalance between burdens and benefits from public cultural facilities. According to him, even though culture and the arts are appreciated by only 2% of the population and the remaining 98% are indifferent to them, public



cultural facilities are funded by taxpayers; therefore, it is no wonder that citizens feel that there is some inequality here. Therefore, since taking up his role, Norio Mamoru has been promoting social inclusive-focused theater management in an attempt to reach out not only to the 2% of people who appreciate culture and the arts, but also the remaining 98% of people who have no close contact with the theater¹⁴. His idea of social inclusion is not about bringing about relief from social isolation or temporary relief from a

¹⁴ Keynote address at International Theater Conference International Forum 2018 by Norio Mamoru from International Theater Conference International Forum 2018 p. 1

sense of isolation, but about creating opportunities to unlock human potential and satisfy people's need for esteem¹⁵.

More specifically, the event entitled "ala Machi Genki Project" had been held 267 times annually since 2008, and in 2016, the annual number of these events was increased to 433. The ala Machi Genki Project is a series of events that utilize the power of culture and the arts to prevent people leading a life of hardships or having difficulty in adapting to life from being isolated mentally and socially; there are 29 types of events (actual figure for FY2016)¹⁶. In addition, in FY2008, ala entered into a regional-hub agreement with the theater company Bungakuza and the New Japan Philharmonic, since which time these two groups have performed at ala and visited schools and welfare facilities to hold workshops¹⁷. In recognition of such achievements in social inclusion activities, Norio Mamoru received the 67th Award from the Ministry of Education in the Art Encouragement (art promotion category) in 2017¹⁸.

4-2-1 My Daddy-Long-Legs Project

My Daddy-Long-Legs Project, conducted as part of the ala Machi Genki Project (hereinafter referred to as "Daddy-Long-Legs"), is a representative initiative among the social inclusion activities conducted by ala. It started in 2011 with the activity of inviting junior and senior high school students in the city to performances hosted by the theater. Flyers calling for applications to attend a performance are set up at schools, and children wishing to attend can apply by themselves, and those who have applied can attend the performance for free because it is co-sponsored by corporations. According to

¹⁵ http://www.kpac.or.jp/kantyou/essay_183.html

¹⁶ ala Machi Genki Project Report 2016

¹⁷ Kani City Cultural Creation Center Brochure 2017-2018, p. 3

¹⁸

http://www.bunka.go.jp/koho_hodo_oshirase/hodohappyo/_icsFiles/afieldfile/2017/08/18/2017030801_besshi.pdf

essays and thank-you letters written by the children are delivered to the sponsoring companies, organizations, and individuals. According to the companies that have made donations, seeing the faces of the people they have invited at the presentation ceremony, and feeling the children's joy and changes in their hearts through reading the handwritten thank-you letters and essays is clear evidence that they have done something helpful and gives them a reason to continue supporting the projects²². Consequently, there have been no sponsoring companies pulling out of the projects since they began²³.

Visitor feedback

I went to see a vaudeville show with my family for the first time. We all laughed together for the first time in a long time, so we went home with a very good feeling. (1st grade junior high school student who enjoyed Crab Vaudeville Evening in For Family)²⁴

4-2-2. ala Machi Genki Project

The ala Machi Genki Project is a series of events independently run by ala, whose aim is for people with various attributes, such as foreign nationals, people with disabilities, infants, elementary, junior and senior high school students, adults, and the elderly to encounter and become aware of something new and to enjoy an emotional revival. Such events can be held either inside facilities or outside, by dispatching performers. In FY2016, ala held 433 events, with 7,969 people participating in them²⁴.

[Main projects] (examples from 29 types in total)

- Communication Workshop for Children and Students
- Parent-Child Making Friends Workshop
- Health Plaza for Heart and Body (for seniors)
- Smiling Workshop (for truant children)
- Multicultural Coexistence Project: Ohanashi Craft Story
(drama created through collaboration between Japanese and non-Japanese)
- Open Theater Concert by Members of New Japan Philharmonic (a concert

²² Interview with sponsor companies

²³ Interview with Assistant Manager Sakazaki at Kani City Cultural Creation Center

²⁴ The ala Machi Genki Project Report 2016

open to everyone that can be enjoyed by parents and children, people with disabilities, etc. in a relaxed manner, in which there is no necessity to try to be quiet)

- Picture-Story Chow for Children, Created with Bungakuza (visiting facilities in the city)
- ala Kinema Club Special Edition × Children's Cafeteria

My Daddy-Long-Legs Project (mentioned above)

A wide range of projects have been worked out by the staff; some of them were based on themes presented by Director Mamoru, and others were created independently. For example, Ohanashi Craft Story is devoted to the theme of multicultural coexistence. Kani City has an increasing number of residents from the Philippines and Brazil. The ala theater sent a message that they can perform on stage out of the desire of connecting Japanese and non-Japanese, which led to the launch of this project²⁵. The Parent-Child Making Friends Workshop has been designed for parents who tend to become isolated because of being too busy to make friends, in which the participants eat lunch together after the workshop²⁶. In this way, behind a project worked out by ala, there lies an issue that first needs to be addressed: after setting a goal, they consider the contents of art and methods that are effective in solving the issue, and then further develop such contents and methods. The staff say that as they work earnestly on projects, they naturally come to carefully listen to what the participants say. The staff also say there are hints in what they really feel and in their words that lead to the detection of actual local issues²⁷.

4-2-3. Visiting communication workshop held at schools

Among the workshops utilizing the art provided by ala, there is particularly high demand from schools for workshops conducted by visiting artists. Visiting workshops held at schools include the Communication Workshop for Children and Students, which is one of the aforementioned ala Machi Projects, as well as a workshop at Prefectural Tono High School in Mitake Town, which is adjacent to Kani City.

²⁵ Interview with Assistant Manager Sakazaki at Kani City Cultural Creation Center

²⁶ Interview with Director Mamoru

²⁷ Interview with Assistant Manager Sakazaki at Kani City Cultural Creation Center

■ Communication Workshop for Children and Students

Communication Workshop for Children and Students is a workshop with dance performances and dramas aimed at developing communication skills for elementary school students in Kani City. This workshop can be held during class hours for subjects such as physical education, Japanese language, music or comprehensive studies, with each school determining in which subject the workshop should be held. In FY2016, this event was held 40 times at five schools. There are 11 elementary schools in Kani City, and about 20% of the total number of children were able to experience the workshop. The annual budget is about 2 million yen²⁸.

At first glance, students joining the workshop seem to be simply playing around, but reportedly, the atmosphere of the class gradually changes, and the children calm down, which shows that it has a stabilizing effect on the children's minds²⁹. Satisfying children's needs for esteem through such workshops, the power relationships between them that can cause bullying disappear³⁰. These events have helped children with various difficulties such as those who have trouble communicating with others in their daily life, and those who do not talk with others in their class; thus, it can be said the workshops have helped children with the development of human relationships. If the atmosphere in the class becomes stable as a result, it will also become easier for teachers to conduct classes. For this reason, if it were possible, we would like to hold workshops 10 times as often as they are held presently; however, there are not enough instructors available to achieve that aim³¹.

■ Workshops at Tono High School

Gifu Prefectural Tono High School is a school with a long history; however, in 2011, it was called a “problem school” due to the number of enrolled students falling below the quota. In addition to differences in academic ability due to the shortage of applicants, there were many children of foreign nationality living in the area, and in classes having students of foreign nationality,

²⁸ Interview with Yoshiro Kagohashi, Superintendent of Kani City Board of Education

²⁹ Interview with Yoshiro Kagohashi, Superintendent of Kani City Board of Education

³⁰ Interview with Director Mamoru

³¹ Interview with Yoshiro Kagohashi, Superintendent of Kani City Board of Education

differences in Japanese proficiency made it difficult for some students to have verbal communication with others. That resulted in an increase in the number of instances of problematic behavior and school dropouts, with less than 60% of the 120 new students finishing school every year. Norio Mamoru, the Director of ala, who had been asked for advice by the school, thought that students' attitudes of sleeping during classes or making no greetings should be seen as a sign of a lack of communication, motivation and self-esteem rather than as problematic behavior. In response to this situation, in 2012, he proposed organizing a workshop on communication featuring dramas conducted by Nobuhiro Nishikawa of the theater company Bungakuza³².

The workshop was conducted for all new students three times for about one month, with each session lasting 110 minutes. As a method to train students, instructors had students who were uncommunicative and introverted play theater games, which were originally designed for training actors. In these games, participants can learn various things, such as concentration, emotional discharge, imagination, rhythmic sense, ensemble, reaction, and physical function; thus, they can develop various abilities³³.

Popular theater games

■ Wink murder

One player is assigned the role of “detective,” and another one the role of “murderer.” The murderer tries to make sure other participants will not notice he/she is a murderer. All the players except for the detective form a circle around the detective, and the murderer winks at someone without being noticed by the detective. The one who was winked at falls. The detective tries to find out who the murderer is.

■ Ping Pong Pang

Players form a circle. The first player says “Ping,” the second player to the left of the first one (the game goes in clockwise manner) says “Pong” and the third player says “Pang,” and immediately points to a random person, who is supposed to begin the cycle again by saying “Ping.” The loser is a player who makes a mistake in the order of “Ping-Pong-Pang,” forgets to point, or does not notice being pointed at.

³² Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, p. 45

³³ Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, p. 47

■ Imaginary long rope jumping

Instead of using an actual rope, participants jump an imaginary long rope that the instructor pretends to be turning.

■ Counting up to 20

Participants count aloud from 1 to 20. Anyone can start the count. Then a different person says the next number, but if two or more people happen to speak at the same time, they will lose.³⁴

No matter what the students did, the instructors never scolded them, and neither did they allow the teachers to interfere. By praising each student, they built up their self-esteem and interacted with each student. The instructors had them consider the importance of communication, the necessity of having relationships with other people for daily living, and the need to think about other people's situations in order to convey their own thoughts, as well as the difficulty of completely making themselves understood. In addition, the instructors taught them that there is nothing wrong with not being able to make themselves clearly understood³⁵.

There were positive comments showing immediate changes caused by the workshop, such as “My mental impression of others has been wiped out and it has become easier to communicate with others,” “I was encouraged to talk with people whom I don't usually talk with,” and “I found myself developing a feeling of fellowship,” which show that they learned to express themselves, accept others, build new relationships, and share a sense of accomplishment. There were also other positive comments, such as “I was encouraged to express my opinions without worrying about mistakes,” “It became possible for students to give warnings to each other,” and “The class came to have a relaxing atmosphere, which has made it easier to approach my teacher,” which show that they learned to accept themselves and develop self-esteem, and that they found their places in the school. The results of effect measurement show that the number of instances of problematic behavior per student decreased from 0.55 for the three-year period before the workshop to 0.16 for the three-year period immediately after the workshop, while the dropout rate decreased from 28.7% for FY2011 to 20% for the two years from

³⁴ Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, p. 47

³⁵ Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, p. 48

FY2012 to FY2013³⁶.

After this initiative, a measurement of social return on investment was also conducted. The cost of the workshop was 1,930,000 yen including lecture fees and miscellaneous expenses, and the outcome or the result brought about by decrease in dropouts and decrease in problematic behavior was determined by subtracting the lifetime earning of a junior high school graduate from that of a high school graduate, which makes 19,027,394 yen. The SROI (social return on investment) was 9.87³⁷.

4-3. Challenge of social inclusion activities through art

Qualities of artists and trust relationships

As shown in the aforementioned two cases, common and key factors contributing to the success of the activities were the qualities and capacities of the artists who taught at school. In the Mitsubishi Estate Shall We Concert, even though a preparatory meeting is held, the program, how to lead the event and how to interact with children are basically determined by the performers depending on how the concert goes on the day. The person in charge trusts the performers who have been working on projects together, and since it is not possible to predict how other musicians would respond, it is not easy to determine whether or not to invite new musicians³⁸.

The same is true in the case of the communication education at schools provided by ala. With regard to theater workshops, ala has ensured the quality of the workshops by leaving the selections of participating artists entirely up to Nobuhiro Nishikawa of Bungakuza. Participating artists are required to have important qualities enabling them to make a sympathetic response and offer silent support to others, which means that they will continue to be asked what they can do; therefore, this is not something that anyone can do³⁹. Schoolteachers and the artists discuss the workshop in detail in advance, but the experienced artists can realize if children have some

³⁶ Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, pp. 49-51

³⁷ Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, pp. 51-53

³⁸ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

³⁹ Interview with Director Mamoru

problems when actually seeing them and can respond accordingly⁴⁰. Nishikawa selects people keeping these points in mind, and Bungakuza has accumulated knowledge through holding workshops in other places 500 to 600 times a year, which has led to earning the trust of ala and the schools⁴¹.

Restrictions on time and mobility of artists

Securing such reliable artists is essential for the continuation of activities. Mitsubishi Estate Shall We Concert is held only at schools in Tokyo. Still, the musicians who were young at the beginning of the project now have their hands full as professional musicians; therefore, even though Shall We Concert is held on a limited scale, it is reportedly getting more and more difficult to secure the time of these artists⁴².

The reason why ala can ask Bungakuza to provide workshops is that it is a theater company of a certain scale. In the case of a small theater company, if it gives a performance twice a year with a limited number of members of the company, since their rehearsals begin several months before the performance, it will become difficult for them to balance workshops (communication lessons, etc.) with their main business. It is because Bungakuza is an organization with a large number of members that it can handle these workshops. Still, it takes about an hour on the regular railway lines to get from Nagoya to the ala theater, which is located in Kani City in Gifu Prefecture. The fact that it is not easily accessible for artists living in Tokyo is another reason that makes it difficult to secure the desired number of artists⁴³. The Kani City Board of Education hopes to assign workshop instructors to each school, just like the school counselors and social workers assigned to each school in the city; however, the necessity of certain qualities, the limited availability of artists and the limited accessibility to the city are forming obstacles. In addition, even though inquiries from other prefectures and cities have increased after the educational effect of the communication workshops was quantitatively clarified, it seems to be physically difficult to respond to their requests⁴⁴.

⁴⁰ Interview with Yoshiro Kagohashi, Superintendent of Kani City Board of Education

⁴¹ Interview with Director Mamoru

⁴² Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

⁴³ Interview with Director Mamoru

⁴⁴ Interview with Yoshiro Kagohashi, Superintendent of Kani City Board of Education

5. Consideration—Success factors and challenges seen from the survey results

5-1. Chain of empathy and improvement of added value seen at Kani City Cultural Creation Center

One of the reasons why the social inclusion activities by ala have functioned smoothly and taken root in the local area seems to be attributable to ala's effort to increase the added value of facility experience and the chain of citizens' cooperation and empathy. The Kani City Welfare Division interviewed here takes the trouble of enclosing flyers advertising the My Daddy-Long-Legs Project for Family in the letters sent to the families that receive child-rearing allowance. In fact, officials from the Welfare Division seem to have been participating in activities by ala with their own children before being asked about enclosing flyers in letters⁴⁵. One of the sponsoring companies for the My Daddy-Long-Legs Project was the company cooperating with ala when conducting a nightly illumination lighting ceremony. That might have been an encounter that could happen only in an area with a population of over 100,000, but it can be easily imagined that an accumulation of interactions with people in the past has served as a foundation for gaining understanding of social inclusion activities by ala, contributing to smooth cooperation.

It is the ala Machi Genki Project that plays an important role in cultivating an environment for such cooperation. Public cultural facilities such as ala usually emphasize artistic performances held at halls and tend to cut back their expenses for other events by limiting such activities. However, the focus of ala is not cost-saving but the improvement of added value. The ala theater continues to organize performance-oriented activities such as Daddy-Long-Legs and the ala Machi Genki Project, a series of year-round events that are not directly related to performances. These activities are intended for people across a wide age range, from infants to the elderly, and are designed for them to find a place to fit in somewhere. Such year-round constant efforts contribute to creating empathy for the activities by the facility and fostering camaraderie among participants, moving people to support the facility. It can be said that they are grassroots operating activities, which contribute to the

⁴⁵ Interview with Kunie Shimozono, Welfare Division, Kani City

smooth operation of the facility's social inclusion activities. This makes it possible for the facility in a city with a population of 100,000 to attract 310,000 visitors annually.

A simple ceremony is held at an event held in the hall to improve added value. A rose and a birthday card are placed on the seats of the visitors visiting on their birthday, to whom the director conveys his congratulations. The facility staff find joy and satisfaction in seeing the surprise and delight of the visitors⁴⁶. The ala theater, which naturally links employee satisfaction and customer satisfaction, seems to be an organization that positions itself as a service industry responsible for social inclusion, and makes tireless efforts to provide service exceeding the expectations from customers (citizens). It would have been impossible to continue such activities for 10 years without the strong leadership of Director Mamoru, the sharing of the philosophy of the facility being a home of people in-house, and the staff's empathy for this philosophy. This is a unique and rare facility even in Japan. However, constantly providing a high level of service exceeding the expectations from customers with a limited number of staff can cause staff to become exhausted. This survey did not delve into the aspects of staff satisfaction and their requests, but after social inclusion activities started to work stably, now might be the crucial moment to create a system for sustainability and human resource development for the future.

5-2. Nurturing artists for social inclusion activities

In continuing social inclusion activities in school education, the ala theater and Shall We Concert face a common challenge of nurturing artists necessary for providing education. It is impossible for the artists currently conducting workshops to continue with workshops forever, and if the number of artists is limited, workshops can be provided only at limited places. Also, if they are always held by the same organization, such knowledge will be shared only within that organization, making it difficult to increase the number of people who are capable of orchestrating workshops and expanding the geographical reach of the workshops.

As measures for training personnel, it would be possible for the musicians

⁴⁶ http://www.kpac.or.jp/kantyou/essay_125.html

currently taking charge of workshops and business promotion facilities such as Bungakuza and ala to take the initiative in setting up a training curriculum and ability certification system. There are organizations in other areas, including the Nagano City Arts Center, that have training courses to train facilitators for theater workshops, but these were not covered in this survey⁴⁷. However, it is still difficult to detect what level of training is going to be provided to solve what kind of problems at which school. In order to reach an SROI level of 9.87, which was achieved at Tono High School, it is necessary to work closely with teachers and school officials, think together with them about the problems to be solved and effective methods for doing so, and make careful choices. Furthermore, it will be necessary to encourage teachers and school officials to become involved, nurturing personnel through collaboration with artists and business promotion organizations; therefore, it is also necessary to establish some kind of certification system.

When increasing the number of artists, it would be desirable to select the activities they will take part in with consideration for their careers. The artists joining the Shall We Concert started to join this event when they were young and at the early stages of their careers, when they were not as busy as they are now⁴⁸. Being involved in social inclusion activities in the early stage of one's career is easier for young musicians, who are relatively available, and this also gives them an opportunity to earn income and to know that their performance will benefit the communities in various ways.

Financing the necessary costs is another important issue that needs to be addressed. In the case of Shall We Concert, all expenses for a concert are paid by sponsoring companies, and a host school needs to make adjustments only within the school, which causes very little burden on ala, and even such cases are very rare. Usually, if a cultural facility dispatches artists to provide classes just like ala does, such facility has to pay lecture fees, transportation expenses, and accommodation expenses (if they travel a long distance). Even if social inclusion activities are carried out as part of the public awareness activities in the Activity-Categorized New Projects for Theater and Concert Hall Revitalization promoted by the Agency for Cultural Affairs, subsidies are

⁴⁷ <https://www.nagano-arts.or.jp/attend/p3863/>

⁴⁸ Interview with Kanako Nakamura at Environment/CSR Promotion Department, Mitsubishi Estate Co., Ltd.

provided only for up to 50% of the project costs⁴⁹. As Norio Mamoru points out: “The remaining 50% to go out of pocket constitutes a barrier.”⁵⁰ Such financial burden impedes the realization of projects. If the people involved work on a project as volunteers, it will not be possible to continue the project properly.

Therefore, with regard to funding, it is considered to be effective to introduce a support system that allows participants to make a donation to an education program starting at tens of thousands of yen, just as the My Daddy-Long-Legs Project collected donations of 30,000 yen from 22 corporations, organizations and individuals. Director Mamoru made an impressive statement, saying: “Would it be desirable for a high school to be evaluated by the number of students sent to good universities? Probably, such young people will not return to their hometown. Saving young ones who remain in the local community and helping them lead a productive life will lead to local community development.” That could be one reason why it is necessary to have local companies understand the importance of financially supporting projects like those conducted at Tono High School. In addition, it would be a good idea to collect donations from individuals by using a crowdfunding system or have individuals make donations or encourage them to have their hometown tax donation used for such projects.

As discussed above, this survey focused on the projects implemented at schools by dispatching performers, from the perspective of social inclusion activities and corporate support. However, there are various types of social inclusion activities, such as those conducted at welfare facilities for stay-at-homes, and those conducted at hospitals for elderly people with dementia. How companies can be involved in such activities remains a subject of future research. In addition, classes at schools provided by artists include those which are provided by the NPO Children Meet Artists, which since 2000 has been providing a wide range of classes such as classes on art, music and dramas conducted by artists⁵¹. However, in this report, detailed research on the differences in methods, how related parties cooperate, and the effectiveness of their lessons have not been conducted; these are recognized

⁴⁹ http://www.gekijo.bunka.go.jp/global/doc/h29youryo_03.pdf

⁵⁰ Association of Japanese Theatre Company, Survey research on social inclusion activities by art organizations, p. 91

⁵¹ <http://www.children-art.net/>

as subjects to be addressed in the future.

6. Conclusion

This report shows that the role of social inclusion in the arts was clearly stated in the Basic Act on Culture and the Arts with the revision of said Act in 2017 and discusses social inclusion as one of the directions for future cultural and artistic activities. Two organizations that have been engaged in social inclusion activities for more than 10 years were selected as research subjects and analyzed. One is Mitsubishi Estate's Shall We Concert (visiting concert), in which a group of professional musicians are dispatched to hold concerts for children with limited opportunities to be exposed to live music due to being limited in opportunities to go out. The second is Kani City Cultural Creation Center ala, a public facility that has been working on various activities. The ala facility's activities include providing opportunities for children and single-parent families to enjoy performances for free through corporate sponsorships, and using theater workshops to promote communication at schools.

In both cases, very positive feedback was provided from participants, families, and teachers. In the example of Tono High School in Kani City, quantitative results, such as a decrease in problematic behavior, a decrease in the number of dropouts, and social return on investment of 9.87, have been obtained.

One of the things that was made clear through the interviews in Kani City was that the stakeholders involved in the projects, such as the government, facility staff, participants, participants' families, and sponsoring companies, gradually connected through social inclusion activities, fostered empathy, and came to constitute the main part of activities at the next opportunity. At first, participants may personally have felt empathy, but based on their experience, they often came to volunteer to support the operation of activities or even become founders the next time they joined such activities. In Kani City, the term "management of empathy" was used, and the circle of empathy obtained from the interviews seemed to form a cycle in this manner.

Furthermore, the most important factors leading to the success of visiting

concerts and workshops at schools are the capacities and attitude of artists confronting children in-person. When interacting with children after discussion with teachers at school, good artists can sense where the problem is and respond appropriately. Through gaining experience, they can further improve their capacities. Therefore, the number of organizations and people who can respond are limited, and after establishing a relationship with one specific organization, it is practically impossible to request another organization for cooperation. As a result, the frequency and locations of events come to be dependent on the schedule of artists' main business; therefore, even if their workshops are found to be effective, it is difficult to expand their scale and to realize their geographical expansion.

Nurturing artists will be the key to the promotion of social inclusion activities at schools in the future. To that end, it is vital to receive support from existing organizations, start nurturing artists as soon as possible, and create a certification system to ensure quality. Fostering zest for life in children who are likely to remain in their local community through communication education at school is valuable to the local community. If a system encouraging the inflow of corporate sponsorship into this field is established nationwide, it will prove that the arts and culture are useful to society.