

Social Inclusion through Culture and the Arts: A Handbook for Beginners

By The Agency for Cultural Affairs of Japan
& Kyushu University Joint Research Team

Building a society
of unity in diversity

Social Inclusion through Culture and the Arts: A Handbook for Beginners

The Agency for Cultural Affairs of Japan & Kyushu University Joint Research Team

culture and the Arts

Social inclusion



Social Inclusion through Culture and the Arts: A Handbook for Beginners

**By The Agency for Cultural Affairs of Japan
& Kyushu University Joint Research Team**



Coexistence with people different from ourselves has become an important, indeed unavoidable, social issue as we confront questions about the nature of sustainability in today's global society.

In the area of culture, too, arts activities for those who have experienced social exclusion and isolation, whether due to disability, old age, poverty, withdrawal from society, or foreign nationality, are becoming widespread. The Agency for Cultural Affairs of Japan has been proactively supporting arts activities relating to social inclusion since the launch of the "Third Basic Policy on the Promotion of the Arts and Culture" in 2011. Furthermore, the "Act on the Promotion of Artistic and Cultural Activities by Persons with Disabilities" was promulgated and came into force in 2018.

What, though, are the arts that facilitate social inclusion? There are surely people who are wondering "How are these different from regular arts activities?" or "Why social inclusion in the cultural sphere? Doesn't that come under welfare?" Some people may even ask "Does the government need to support culture?" or "Isn't this just a fiscal burden?"

This handbook has been created to answer such questions. It has been written for prospective readers who are involved with cultural administration, arts organisations, or those who have an interest in arts and society. It is our particular hope that this handbook may serve as a useful reference to those intending to start activities in this field, and the content has been selected for this purpose.

This is, however, a handbook and not a manual. It lays out the basic approaches, but not models for taking action. This is because the best practice will differ according to each actual situation. We believe that the mission of this handbook is to encourage dialogue in this field.

We will be glad if it can contribute to policymaking and to project planning and management.

Mia Nakamura

Lead Researcher, the Agency for Cultural Affairs of Japan & Kyushu University Joint Research Team
Associate Professor, Faculty of Design at Kyushu University

Introduction 2

Chapter summaries 4

01 How can the arts facilitate social inclusion? 13

02 What are the potential outcomes? 29

03 Nine examples 39

04 Collaboration between government and arts organisations 51

Bibliography 64

Closing Remarks 66

Research team 67

UD FONT

This handbook uses a highly readable, accessible font based on the principles of universal design.

01

How can the arts facilitate social inclusion?

In Chapter 1, we deepen our understanding of the arts, of culture, and of social inclusion, then go on to explore ways of combining these in practice.

The arts and culture

- 1 Perspectives on the arts often focus on either art as the final art product, or on art as a process of creation.
→ We focus here on the idea of art as a process.
- 2 In recent years, Japan's cultural policy has demonstrated an understanding of the arts as a process.
→ However, we do not advocate a utilitarian approach to culture.
- 3 The relationship between the arts and culture is like that between plants and soil.
→ By supporting arts initiatives that question what is important to people and to society, we cultivate the cultural "soil" needed for a diverse and sustainable society.

Social inclusion

- 4 Social inclusion aims for a society that accepts and respects people's differences.
→ It does not treat everyone the same way, but rather proactively values diversity.
- 5 Since social inclusion is a vision, it needs to be translated into concrete terms.
→ In order to build relationships in which people accept each other's differences, those in the minority must be empowered, while those in the majority must change their perceptions.

Arts activities for social inclusion

- 6 The following are important in practice:
 - ① Direct dialogue between minority and majority people
 - ② Flexibility to change in working toward a goal
 - ③ Innovative adjustments to exhibitions or performances
 → Do not build relationships in which one side is dominant.

Adapt the term "social inclusion" informed by the language used in the community and strive to improve the quality of the activities according to participant perspectives on art.

→ Foster a culture in which none are excluded, and build a society in which all live together.

02

What are the potential outcomes?

In Chapter 2, we will think about what happens during arts activities that engage people from diverse groups, and what kinds of benefits can be expected from these activities, looking at the stages of creation, performance, appreciation, exchange, and personnel development.

Creation

- **It is important to pay attention not only to the final art products, but to the developments in the creative process and the environment.**
- Diverse approaches to creativity and openness to the ideas generated through the process are key.
- This creativity changes depending on how the people involved in the activity understand what is taking place on site.

Performance

- **A cultural space can be a new home for the local community.**
- The experience of performing can energise people, motivating them to engage with the next creative activity.
- It also provides opportunities to build connections with a diverse range of people that they would not otherwise meet.

Appreciation

- **Developing venues for artistic appreciation can be another form of creative expression, and by changing the environment in which the art is appreciated, we change the way we look at the work itself.**
- Barriers can be removed by adapting both the concrete aspects, such as facilities and equipment, and the intangible aspects, such as the use of interpreting.
- It is essential to pay attention to what exactly needs special consideration in a particular local community.

Exchange

- **Exchange is an opportunity to understand the social issues that others face.**
- Art functions to trigger exchange which crosses identities and national boundaries.
- Communication through physical and sensory expression can facilitate new connections.

Personnel development

- **Art managers occupy a creative position, drawing up plans, setting directions, and innovating opportunities to disseminate project outcomes through society.**
- It is essential to foster both creators and arts managers in the field of social inclusion arts activities.
- Art managers need to have expertise about art but also be able to act as “interpreters,” working across various fields such as welfare and education.

03

Nine examples

Chapter 3 introduces nine unique examples of social inclusion arts projects from across the country. Who is involved? What approaches are they taking?

The National Museum of Modern Art, Kyoto

P.45

“Opening the Senses –

Project to Promote Innovative Art Appreciation Programmes”

Creation of new forms of art appreciation together with people with visual impairments

Toyonaka City

P.47

“Shonai World Music Festival”

A unique orchestra which does not require any musical experience

Wakasa Community Centre, Naha City

“Parlour Community Centre”

A new style of community centre
outreaching to the local community

P.49

Maru (NPO)

P.48

“Lifemap”

Encounter and accept each other across barriers

The Room Full of Voice, Words, and Hearts “Cocoroom” (NPO)

“Kamagasaki University of the Arts”

Creating a place for people to express their feelings in Kamagasaki

P.46

Kani Public Arts Centre – ala

P.44

“Smiling Workshop” – ala Cheerful Town Project

Communication workshops for children who refuse to go to school

sendai mediatheque

“Center for Remembering 3.11”

Archiving records of the Great
East Japan Earthquake

P.41

Arts Maebashi

P.42

Forest of Expression

“Gaishi Ishizaka & Zakuro Yamaga with Kiyomizu no Kai, Eimei”

Music and dance created by artists and residents of an intensive care
home for senior citizens

Owlspot Theatre

P.43

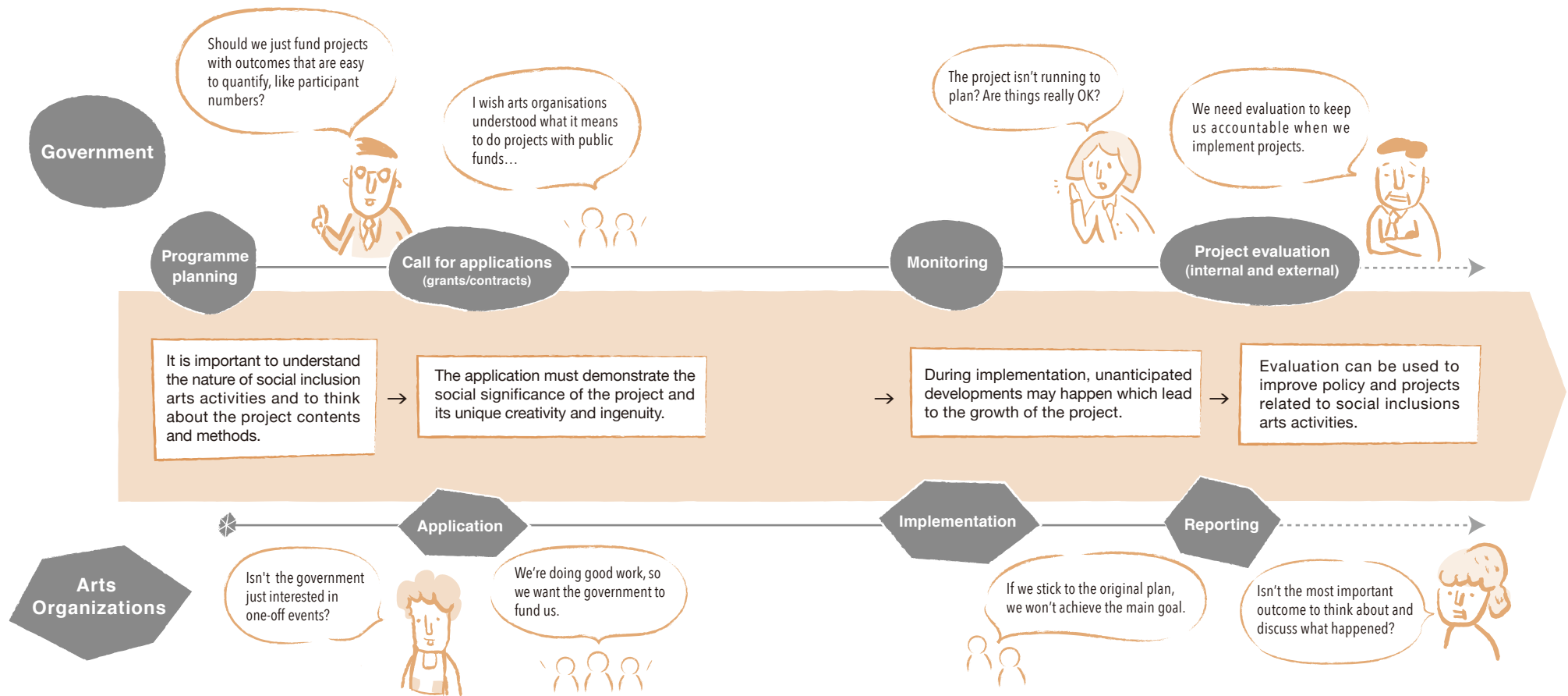
“Sound of Light: Sound of Shadow – Are They for Hearing by Ears Alone?”

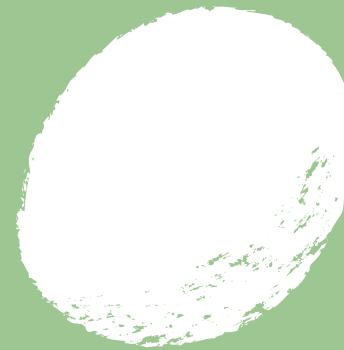
Creations with a deaf dance choreographer

04

Collaboration between the government and arts organisations

In Chapter 4, we will look at how to enhance communication between the government and arts organisations. Communication is essential to facilitate successful projects, and this can be done by building understandings of each other's positions and perceptions on cultural projects.





01

How can the arts facilitate social inclusion?

Social inclusion is the opposite of exclusion. It seeks to build a society in which everyone can participate, especially people who have been historically marginalised. However, it may be no easy thing to foster social inclusion through the arts. Chapter 1 explores practical methods of bringing together the arts and social inclusion by deepening our understanding of each concept.



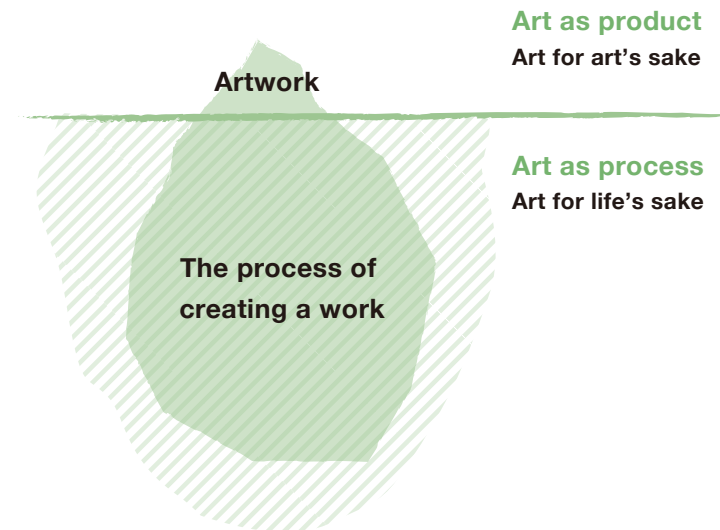
1 Two ways of looking at art

In current times, there are two main ways of looking at art. The first is the perspective that professional artists, who have acquired special skills, look inside themselves in order to create. This view, closely tied to professionalisation and art colleges, focuses on the crystallisation of the artist's skills or ideas. It emphasises the idea of art as product.

But art does not belong solely to professional artists. Everyone has the potential to apply skills and ingenuity to create something that changes how we perceive the world around us. Why limit scope of "art" to works by professional artists? Numerous interactions and processes of trial and error are involved in the creation of a piece. Once completed, the piece also influences people through exhibition or performance. This understanding of art is embodied by social inclusion art projects, highlighting the process of creation as a whole and its ripple effects, as well as the piece itself. It emphasises the idea of art as a work in process.

Over the course of art history, it is only in the modern age that these two views of art have clearly emerged. Before this, art in both Japan and Europe existed as a work in process through religion, festivals, and everyday life. The Romantic Movement of nineteenth century Europe, though, focused on sensitivity and subjectivity as well as art as product, and the idea of "art for art's sake" was born. This thinking became popular in Japan during the Meiji Period (1868-1912) and persists. However, from the late twentieth century onwards, interest in art as process began to grow again.

As we have seen, then, there are two ways of looking at art which emphasise its aspect as product and as process. **This handbook focuses on art as process, and on the practice of the arts as a way to develop wisdom and unity.**



2 The history of cultural policy in Japan

This section gives an overview of the history of arts and culture policy in Japan since the late nineteenth century. Post-war Japan treated art as a product as a reaction to how it had been used during the war, but **cultural policy underwent a major shift around 2011**, and in recent years there have been moves to focus on art as a process.

At the start of the Meiji Period (1868-1912), as Japan scrambled to build a modern state with policies such as “Leave Asia, join Europe” and “Enrich the country, strengthen the army,” culture followed the path of Westernisation. The formation of military bands and introduction of balls at the Rokumeikan Pavilion for entertaining foreign guests were examples of this trend. As Japan entered World War II, military scenes were painted, military songs were composed, and movies praising war were made to boost patriotism and enhance national prestige: the mobilisation of all forms of culture for the war effort.

After World War 2, the concept that art should exist separately from society grew as a reaction against wartime cultural policy. Culture was promoted in the education system as a way to realise peace and richness of spirit. As Japan entered rapid economic growth, the arts were presented as a way to restore humanity to a society which gave too much importance to financial wealth.

During this time, many cultural facilities were built across the country. Once the economic bubble (1986-1991) burst, however, the question of how to make use of these resources became a major issue.

Japan’s cultural policy was first laid out in the “Basic Act on the Promotion of Culture and the Arts” enacted in 2001. In this law, there was no explicit change from the postwar idea of culture as a way to seek a lofty richness of spirit, divorced from government priorities or social trends.

A major change came in 2011 with the “Third Basic Policy on the Promotion of Culture and the Arts,” a month before the Great East Japan Earthquake. The policy stated:



From now on, public support for the arts and culture, which was oriented towards an understanding of these as a social cost, will instead be understood as a strategic investment based on societal need. In addition, while activating their potential as a new growth area in a mature society, the arts and culture in public policy will be understood from the perspective of increasing social capital.

Culture, which until then was seen as distinct from society and as such simply an expense, was now considered a priority in order to build social infrastructure.

The Basic Plan also stated:

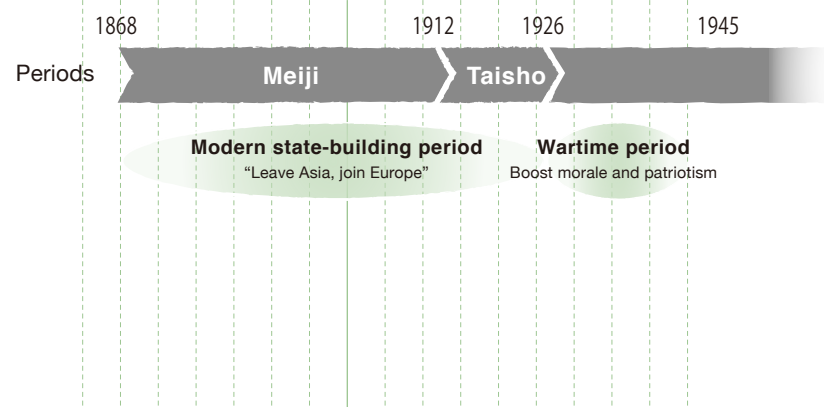


The arts and culture have the potential to act as social infrastructure, opening up opportunities for social participation to children and young people, senior citizens, people with disabilities, the unemployed, foreign residents, and others. This social inclusion function has recently begun to attract attention.

In these ways, the postwar idea of culture as a tool for individual spiritual enrichment began to transform, and the arts were, more and more, understood as a part of society and a vehicle for social inclusion.

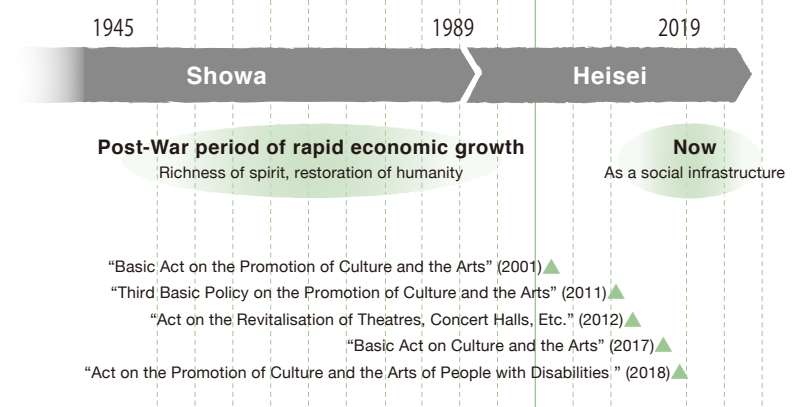
This new understanding was carried over into the “Act on the Revitalisation of Theatres, Concert Halls, Etc.” (2012), the “Fourth Basic Policy on the Promotion of Culture and the Arts” (2015), and the “Basic Act on Culture and the Arts” (2017, a revision of the 2011 act), and the “Basic Plan on the Promotion of Culture and the Arts” (2018, based on the 2017 act).

Key changes in cultural policy



Some criticise this use of the arts as “utilitarian.” This criticism is based however on the view that culture should not be a means to another end: that the aim should only be the art piece in itself. Critics argue that culture has its own inherent value. And of course, cultural policy should not aim to control individual thought or interfere with art as a way to express criticism of society.

But the arts cannot be separated from politics. How, then, can we apply the arts as a way of strengthening social fabric while avoiding a “utilitarian approach” to culture? In the next section, we consider the role of cultural policy and deepen our understanding of the relationship between the arts and culture.



3 The role of cultural policy

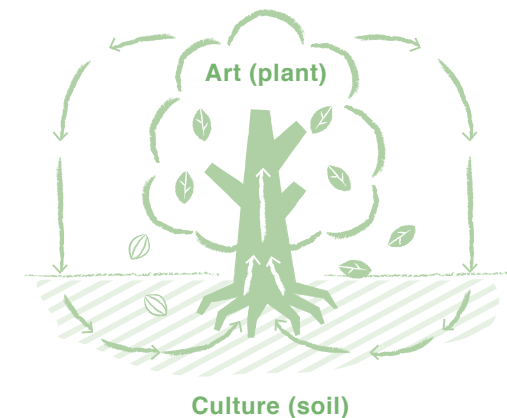
There are different ways of understanding “culture” and “the arts.” Some people may think that culture is “something that belongs to amateurs, related to everyday life,” while the arts are “high-quality items produced by professionals.” But in order to understand the role of cultural policy, we need to look at these terms according to their social roles and functions. In this section, we deepen our understanding of “culture” and “the arts” to reconsider the role of cultural policy.

Culture is generally defined as shared ways of acting or living. If we go on to think about what these shared ways are, we see that culture is a series of unspoken understandings about what is valuable: why is this considered more important than that? In other words, culture is an order or system that assigns value. When people’s cultures differ, it becomes difficult to understand the other person’s actions or thoughts. This is because things which are considered important in one culture are not so in another.

How about art? It is hard to define what art is, but it is possible to explain the social role that it plays. In today’s society, money defines value. But there are many other ways to understand value. Building on the idea that culture assigns value, art uses culture to reveal new ways to think about what we value, and how we value it. It can present objects or issues which are not considered important, making an appeal to people: “There is something important and valuable here: look at it!” Art can play the role of revealing value that is often overlooked and of sharing what matters to you with other people.

In other words, culture and art are like soil and plants. Culture is the soil which gives birth to and nurtures art. Art grows rooted in the foundation of culture, producing and propagating seeds, and eventually withering and becoming fertiliser to enrich the soil. They are in a cyclical relationship. So we could say that **the role of cultural policy is to nurture the cultural soil needed for a diverse and sustainable society by supporting arts activities that question what is important to people.**

Culture and art are two aspects of a cycle



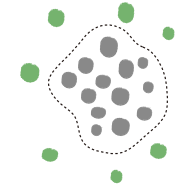
4 Culture and social inclusion

In recent years, cultural policy has begun to pay attention to the term “social inclusion.” Social inclusion is the idea that people who have been pushed to the margins of society should not be excluded; rather, we should aim to build a society which includes all people. It was born in Europe in the 1990s as the antonym to “social exclusion.”

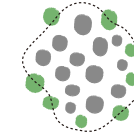
In Europe, the term “normalisation” spread in the 1970s for the idea that people with disabilities, historically excluded from society, should be able to fully participate in social life. Although it might seem fair to treat people with disabilities in the same way as everyone else, in practical terms it results in exclusion.

This is where social inclusion came onto the scene. It is the idea that people with disabilities should not be forced to conform to some “general” standard based on social norms, but rather that **we should build a society which accepts and includes people who are different, respecting and making room for these differences.** The targets of social inclusion include not only people with disabilities but also other marginalised groups, such as those affected by poverty, migrants and refugees, senior citizens, LGBT people, people who are ill, and disaster victims.

In Japan, the concept was taken up by the Ministry of Health, Labour and Welfare in 2000 and was first addressed by the Agency for Cultural Affairs in the “Third Basic Policy on the Promotion of Culture and the Arts” in 2011.



A society in which minorities are excluded



A society which includes minorities in the majority society



A society which encompasses the diversity of each individual

This is because the agency was impressed by the successes of social inclusion arts projects in Japan in building self-esteem, self-efficacy, and mutually respectful relationships among diverse groups.

In Japan today, there are many social inclusion projects that simply increase the participation of marginalised groups in dominant arts activities. People are sometimes satisfied with merely giving members of minority groups an opportunity for involvement in the arts or having them participate in activities usually reserved for the majority. In these cases, the empowerment of the minority group and the deepening of mutually respectful relationships between diverse groups is unlikely.

5 Defining social inclusion

In general, social inclusion means building a society whose members support one another, rather than excluding or isolating people who are marginalised in society. Now, how do we translate this vision of an ideal society into concrete goals?

In terms of relationships, social inclusion involves diverse people building relationships which accept and celebrate difference. Social inclusion initiatives work towards the empowerment of marginalised groups, which on an individual level translates into greater self-esteem and self-efficacy. But social change will not occur without members of dominant groups learning about and empathising with marginalised groups, and working to understand why people are divided into dominant and marginalised groups in the first place.

In other words, to carry out arts for social inclusion, set goals which **empower members of marginalised groups to voice their truths and change the perceptions of the majority in order to build authentic relationships and respect for differences.**

Social inclusion

Vision

Members of society support one another, rather than excluding or isolating people based on markers of status.



In terms of relationships...

Diverse people build relationships which acknowledge and accept difference.



In terms of individual change...

Members of minority groups are empowered; those of the majority change their perceptions.



6 Arts activities for social inclusion

How, then, can we achieve such goals? First, **it is essential to avoid setting up relationships which place one group in a superior position.** Increasing minority participation in mainstream activities is valuable, but as long as the dominant group is seen as the norm, members of marginalised groups will continue to be excluded. If diverse people are working together for a common goal, we must carefully consider the best ways for true inclusion.

An important aspect of arts for social inclusion is ① **to create opportunities for direct dialogue between parties.** It is said that the biggest reason why minority groups are excluded is that majority group members have no direct knowledge of minorities. Given opportunities for dialogue, changes occur on both sides. The best results will come if members of minority and majority groups can carry out the project through authentic communication. If dialogue is difficult, simply creating or performing something together may be good enough. In and of itself, sharing a novel experience can change the relationship.

Another crucial point is ② **to be flexible to change in working towards a goal.** The goal is “to empower members of marginalised groups and deepen the understanding of members of dominant groups, facilitating mutually respectful relationships between diverse groups.” To achieve this, flexibility is essential to adapt to changing circumstances when carrying out creative activities.

Once the activity is underway, there is a tendency to prioritise the completion of a work which “looks good.” This alone is meaningless. Questions like the following are the ones that demand the greatest creativity: What are best ways to make diverse participants really come alive? What kind of creative adjustments do we need to motivate and inspire all members of the project?

Finally, innovation is needed ③ **to make ingenious adjustments to exhibition or performance methods.** We see things through our own particular filters. If we want viewers to see through different filters than usual, we must create some kind of device to allow them to see or experience in a new way. This is critical to creating the opportunity to appreciate the work. **Creating the opportunity for exhibition or performance is, in itself, a kind of expression.** Giving birth to a new exhibition or performance method that is not bound by tradition or custom can open the door to social inclusion.

Summary

“Don’t we have to pay some attention to the quality of the art?” This question is raised whenever we talk about social inclusion arts activities, but it contains a misconception.

Various genres of art have existed throughout modern history, and arguments about their relative merit have lasted just as long. Although the standards of each genre are important to the artists within that genre, they are generally meaningless to others. What we should be talking about instead is, “What do the people involved see as valuable?” If specialists and non-specialists in a particular genre are to engage in a particular activity together, **what is most important is how to enhance the quality of art according to the group's values and standards.**

Understanding art as a process rather than a product broadens its potential. This is because art uses ingenuity to change how we see the world; art can bring people to question or celebrate the emergence of new values and ways of thinking.

To implement social inclusion arts programming, we must address how social inclusion works in concrete terms, and determine processes for understanding what participants value about their art in order to enhance its quality on their terms. No matter the outcome, this process of communication, trial and error fosters a culture of inclusion, working towards a society of unity in diversity.

What are the potential outcomes?

Now that we have looked at the fundamental ideas on social inclusion and the arts, what kinds of projects can be implemented, and what are the potential outcomes? In this chapter, we explore the benefits of bringing together diverse groups through arts activities, looking at the stages of creation, performance, appreciation, exchange, and personnel development.

Creation

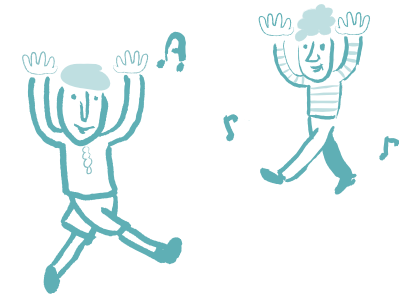
The process of creation, whether alone or in a group, holds the potential for participants to discover new sides of themselves, deepen mutual relationships, and become empowered. The creative process can also centralise participants' social backgrounds and life histories, histories that are rarely considered.

When diverse groups are involved, it is essential to use a range of creative methods and ideas. Some will emerge spontaneously through the collective process if we avoid rigidly sticking to a particular genre's methods. This approach often results in fascinating forms of expression which would not emerge through conventional ways of creating art.



Recently, diverse arts activities including art, crafts, music, theatre, and dance are taking place at social welfare facilities for people with disabilities. These projects are developing in diverse ways: some works are receiving praise from overseas, while many handicrafts are retailed, raising awareness and improving project sustainability. People with disabilities are also beginning to direct the production of artistic works.

In areas with large migrant populations, public cultural facilities are running participatory programmes for both Japanese and migrant participants. Through some projects, participants have created theatre pieces, sharing about their lives prior to Japan and their everyday challenges. Through others, they introduce their home cultures to each other.



Key points

Creative processes offer opportunities to not only share more conventional artistic methods with diverse groups, but to potentially develop new methods. Staff members and other supporters must understand the creation in terms of both the finished art product as well as the creative process that is unique to the project's time and place.

Exhibition and Performance

With exhibition and performance, people can find inspiration in novel experiences, leading to the desire to participate in creative activities. There are many opportunities for community members to express themselves through exhibition and performance. One of the most meaningful aspects of these activities is the development of new connections between people of diverse groups who would not otherwise meet.

Venues for community arts exhibition and performance are now numerous. In recent years, people with disabilities, senior citizens, migrants, homeless people, and many others have united with artists to build relationships and develop works based on their everyday lives, joys and challenges.

For example, various drama projects for senior citizens take place in theatre companies or public cultural facilities. Professional directors are invited to facilitate skills training, and senior citizens do not simply act out existing plays, but create powerful works expressing their collective joys and sorrows.



Other cutting-edge examples include music or drama workshops for young people facing challenges, led by local orchestras or theatre companies. Participants collaborate on new works regardless of expertise. Such collaboration and performance processes pose exciting new challenges for arts professionals as well.



Key points

Performing alone or exhibiting in an art class can boost individual self-esteem or sense of purpose. If we can go further by creating exhibition or performance opportunities that bring together diverse groups, cultural venues can provide new spaces for conversation and connection among community members.

Appreciation

Interactive art appreciation activities and post-performance discussions are examples of recent attempts to diversify how we appreciate art. These offer opportunities to learn about perspectives on the works which are different from our own, and about how such diverse perspectives can deepen our understanding of a single work.

To truly broaden our perspectives, we must learn about the barriers to participation to increase access for diverse audiences. Sometimes, these barriers are physical and can be removed by adapting facilities or equipment. Sometimes they are linguistic or less concrete, and can be removed with sign language interpretation, for example. Exploring the needs of a particular area in terms of cultural resources, migrant communities, and so on is essential. Many local initiatives have enriched their artistic environments through various means according to their particular contexts.

So the ways we broaden art appreciation opportunities must be specific to the community to be effective. For people with hearing impairments to experience theatre, for example, accessibility

measures such as projecting subtitles, using electromagnetic induction loops, or lending out scripts in advance are available. One appreciation activity paired a person with a visual impairment to a person without to experience art together creates fresh exchange that went beyond dichotomies of “sighted” and “non-sighted.”



Across the country, film festivals focusing on topics such as migrant or LGBT rights provide opportunities to tell people about the lived experiences and struggles of marginalised people. These venues can also serve as a safe space for members of these communities to connect with each other. Often, a film screening is followed by a panel on a related theme or a forum for a particular community.



Key points

Using ingenuity and adaptability to broaden opportunities for artistic appreciation will enhance the engagement of marginalised people. Government funders tend to support artistic appreciation or accessibility measures for specific groups, such as people with disabilities. However, it may be important to find creative ways in which everyone can appreciate art. Designing an environment for art appreciation for everyone is a creative work in itself.

Exchange

The arts can catalyse exchange across disciplines or national boundaries. They can also inspire new connections through forms of physical expression, which can be so different from spoken communication. Artist visits to elementary or special needs schools and overseas exhibits of art by people with disabilities open up new channels for genuine exchange.



Arts workshops in elementary and special needs schools offer many opportunities for unique and novel communication between artists and children. Teachers are often surprised to see “quiet” students participate enthusiastically in these workshops, prompting them to reconsider their everyday interactions with them. Such workshops also stimulate artists to deepen their own creativity.

Key points Local government programmes have already led to many cultural exchanges involving people with disabilities, senior citizens, children, and migrants. Genuine communication and exchange between people of diverse groups is certainly a positive outcome of social inclusion art. It is also key for participants to be able to support each other and act on the variety of social issues that affect them.

Personnel development

In arts organisations, supporting the development not only of creators but of arts managers is key. Arts managers are responsible for connecting organisational activities with broader society. Many practical training programmes have been held for personnel working on site, such as curators or stage directors. Arts managers who work with diverse groups must understand the arts as well as fields such as social welfare and education, acting as a bridge between various fields of knowledge.

Many universities and welfare facilities are today implementing personnel development projects. There are programmes in which participants learn on site through hands-on internships, or undertake practical training in nursing care institutions in order to understand professional performance through work experience.



Key points Arts management supports the creation and performance of art from behind the scenes. It is extremely creative work, setting the direction for project plans, connecting people in diverse positions, and coordinating their contributions throughout the process, as well as creating opportunities to inventively circulate the project's positive outcomes throughout society.

Summary

We have considered the potential benefits of diverse social inclusion arts activities from different perspectives.

Of course, there are infinite positive outcomes possible, making it difficult to sum up the question succinctly. But there are some recurring key themes.

One theme is how social inclusion arts practices ask us to explore the nature of arts and culture, and to broaden arts concepts and practices further.

Another theme is how running projects for a specific group actually benefits larger communities through greater exchange and awareness.

Art for social inclusion asks us to question traditional, fixed ideas, offering opportunities to create in new ways.



Nine examples

So far, we have looked at the definitions and potential benefits of social inclusion arts activities. Now, what is actually happening on the ground? Here are nine examples from across the country.

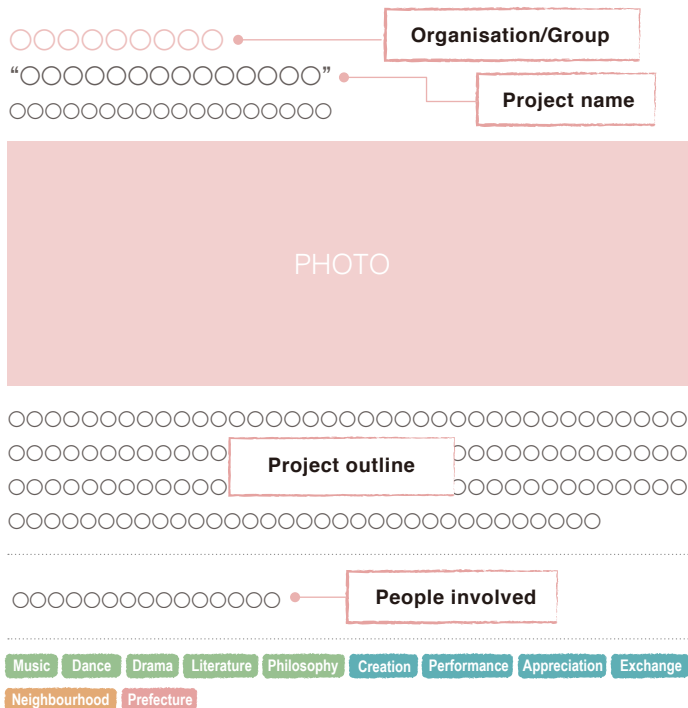
Let's take a look at who is involved and how they are sharing and developing unique forms of expression.



Putting our ideas into practice

In this chapter, we introduce noteworthy examples from across the country. We have tried to select a range of case studies, taking into account factors such as target groups, approaches, and genres. Please use these factors to find examples for guidance about what is needed on site.

Reading guide



Keywords and tags related to the projects have been grouped into the following four categories:

Genre	arts, music, dance, literature, etc.
Type of activity	creation, performance, appreciation, exchange, and personnel development (see Chapter 2)
Venue	type of facility: community centre, cultural facility, etc.
Location	location of the facility, or location in which the main activities take place

http://***

*URLs are accurate as of February 2019

sendai mediatheque

“Center for Remembering 3.11”

Archiving the Great East Japan Earthquake



The "Archivevehicle", a booth for the permanent display of records.

The “Center for Remembering 3.11 (recorder311)” launched in May 2011 as a platform for the recording and dissemination of the recovery and reconstruction process. The Center uses a variety of media, including film, photography, and text, through collaboration between local residents, experts, and artists.

Footage of reconstruction works shot by construction company personnel; photographs capturing people's daily lives after the disaster; notes on direct experiences of the disaster by people of diverse sexualities... In addition to these records, a space for dialogue has been established, prompting visitors to think about, listen to, and talk to each other about the disaster, based on themes such as "Who are the concerned parties of the disaster."

Here, local residents can get involved with the entire process, from recording to dissemination, in various ways, in an exemplary model that aims to pass on the memories and records of the disaster for the awareness and reflection of future generations.

People involved: city residents, experts, artists, NPOs, etc.

Film Photography Text **Creation** Performance Appreciation Public facility Sendai City, Miyagi Prefecture

sendai mediatheque
Center for Remembering 3.11

<https://www.smt.jp/>
<https://recorder311.smt.jp/>

Arts Maebashi

Forest of Expression

“Gaishi Ishizaka & Zakuro Yamaga with Kiyomizu no Kai, Eimei”

Music and dance created by artists and residents of an intensive care home for senior citizens



A session in which elderly residents of Eimei were invited to the Arts Maebashi gallery ©Kigure Shinya

Arts Maebashi has been working with artists, facilities, and groups in Maebashi city on “Forest of Expression” since 2016. One of Arts Maebashi’s projects is “Gaishi Ishizaka & Zakuro Yamaga with Kiyomizu no Kai, Eimei.” In this project, a festival drummer and a dancer visit an intensive care home for senior citizens, holding improvisation workshops in musical and physical expression and giving the residents a chance to interact with musical instruments. Intensive care homes are residential facilities for people who require a high degree of care due to physical and cognitive deterioration. Participating in these workshops, residents are able to beat out the rhythm and to exhibit different kinds of expression than usual. A study of the types of change which art can bring about in welfare settings is currently underway.

Venue: Kiyomizu no Kai Social Welfare Corporation, Eimei
(intensive care home for senior citizens)

People involved: festival drummer, dancer, documentary filmmaker, coordinator

Music Dance Creation Performance Nursing care facility for senior citizens Art gallery
Maebashi City, Gunma Prefecture

<https://www.artsmaebashi.jp/FoE/projects/project01/>

Owlspot Theatre

“Sound of Light: Sound of Shadow

– Are They for Hearing by Ears Alone?”

Creations with a deaf dance choreographer



A stage performance ©Ikegami Naoya

Owlspot Theatre, which holds various performing arts performances and participatory workshops, put on “Sound of Light: Sound of Shadow” in 2018, which expressed what “sound” is to people who cannot hear.

What does “sound” mean to people who cannot hear? Three hearing dancers performed a dance directed and choreographed from a non-hearing perspective by Chisato Minamimura, taking apart sounds and words and then reconstructing them as physical expression. During the creative process, which included sign language interpretation throughout, the performers and staff deepened understanding about what it felt like to be unable to hear, while often feeling at a loss. They did not tell people who could not hear what “sound” was, but rather expressed the world of “sound” as experienced by Minamimura. The performances included sign language expression, subtitles, support for the hard of hearing, and audio guides for the visually impaired. Sign language support was also available at the reception desk, and people with visual impairments were guided from the station.

Organiser: Owlspot Theatre, Toshima City,
Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

Dance Creation Performance Appreciation Exchange Public theatre Toshima City, Tokyo

<https://www.owlspot.jp/>

Kani Public Arts Centre – ala “Smiling Workshop” – ala Cheerful Town Project

Communication workshops for children who refuse to go to school



Workshop with artists and children

Kani Public Arts Centre – ala runs a theatre with the mottoes “A home for people, not a palace for art” and “More for the city! More for the local residents!”

The “ala Cheerful Town Project” is an example of preventing social isolation of people who feel that life is hard, using the arts and culture. Thirty types of outreach activities and workshops are carried out for more than 400 groups of participants each year. Proactive work is also being undertaken to quantify the results using “social return on investment” measures, or SROI. In the “Smiling Workshop,” dance artists or theatre professionals visit the “Smiling Room,” a classroom for children who refuse to go to school, and participants tell each other their feelings through physical expression or expressive activities incorporating elements of theatre, rather than words.

Organiser: Kani City / Planning and implementation: Kani City Foundation for the Promotion of the Arts and Culture (Public Interest Incorporated Foundation)

Collaborator: Kani City Board of Education

Artists: gymnastic performers, dance artists, drama workshop teachers

Dance Drama Creation Performance Exchange Public theatre Kani City, Gifu Prefecture

<https://www.kpac.or.jp/machigenki/>

The National Museum of Modern Art, Kyoto “Opening the Senses – Project to Promote Innovative Art Appreciation Programmes”

Creation of new forms of art appreciation together with people with visual impairments



Dialogue between artists and audiences
Participants appreciate “Aerial Being,” made of vinyl (Yasuhiro Suzuki, 2016), through touch

The National Museum of Modern Art, Kyoto, has programmed art appreciation activities for non-sighted and sighted people for many years. The project was launched in 2017 in partnership with a local school for the blind, universities, and people with disabilities, creating programmes through which anyone can visit the museum to appreciate and experience the artworks, whether or not they have a disability.

At these events, people of different backgrounds gather at the museum to appreciate the art while touching the pieces and chatting. Pamphlets in braille and large print and the “Tactile Collection” of touchable diagrams and text introducing the museum’s collection have also been issued. This exploration of inclusive art appreciation is leading to new discoveries about the appeal of the art works and to opportunities for mutual understanding among diverse people.

Venue: The National Museum of Modern Art, Kyoto

Collaborators (as of 2018): Aichi University of Education, Kyoto University of Education, Kyoto Culture and Art Promotion Organization for People with Disabilities, Kyoto City University of Arts, Kyoto Prefectural School for the Visually Impaired, Gunma University, National Museum of Ethnology, Mie Prefectural Museum

Art Appreciation Exchange Art gallery Kyoto City, Kyoto Prefecture

<https://www.momak.go.jp/senses/>

The Room Full of Voice, Words, and Hearts “Cocoroom” (NPO) “Kamagasaki University of the Arts”

Creating a place for people to express their feelings in Kamagasaki



A scene from “Kamagasaki O!pera” created and performed by the students of “KAMAGEI”

Cocoroom runs a guest house, café, and neighbourhood health room and creates a space for community encounters and expression in an area of Osaka City’s Nishinari Ward commonly known as Kamagasaki.

The “Kamagasaki University of the Arts” (KAMAGEI), which likens the neighbourhood to a university, started in 2012 with the catchphrase, “Anywhere that people want to learn becomes a university.” Annually, around 100 classes in music, dance, drama, literature, philosophy, astronomy, and more are held in a variety of local facilities. Anyone can take part in KAMAGEI, and it has created opportunities for diverse people including the homeless, people with disabilities, NEETs, artists, and migrants to make connections and express their feelings. People living in poverty are invited to participate at no cost.

People involved: philosophers, poets, conductors, choreographers, researchers, architects, etc.

Special collaborators: British Council, Goethe-Institut

Collaborators: Osaka University, Osaka City University, NPO Kamagasaki Support Foundation, Santokuryo

Music Dance Drama Literature Philosophy Creation Performance Appreciation Exchange
Neighbourhood Osaka City, Osaka Prefecture

<http://cocoroom.org/>

Toyonaka City “Shonai World Music Festival”

A unique orchestra which does not require any musical experience



Workshop participants practice for a performance

Shonai World Music Festival is a project involving music workshops and performances that began in 2014. All local residents can participate in six workshops regardless of age or musical experience and join the festival orchestra with composer Makoto Nomura, members of the Japan Century Symphony Orchestra, professors from Osaka College of Music, and others. Nearly 300 residents participate in the music festival, including elementary school students, local drama groups, and performers of traditional instruments from around the world, resulting in music and performances in which diverse cultures intermingle. An orchestra is not a form of musical organisation but something which develops through the ideas and suggestions from diverse people, creating music in which they coexist (polyphony) and harmonise (symphony).

Organiser: Toyonaka City

Co-organisers: Japan Century Symphony Orchestra, designated administrator of Toyonaka Performing Arts Centre

Collaborators: Osaka College of Music, Shonai REK

Music Dance Drama Creation Performance Appreciation Public theatre Toyonaka City, Osaka Prefecture

https://www.city.toyonaka.osaka.jp/jinken_gakushu/bunka/event/ev_music/ongakusai2017.html

Maru (NPO)**“Lifemap”**

Encounter and accept each other across barriers



The NPO Maru is an organisation active in two main areas: running “Maru Workshop,” a welfare facility at which people with disabilities participate in expressive activities and create handicrafts, and implementing a creative communications project to go beyond the categories of disability and welfare to build connections with people from different fields.

Since 2007, Maru has been implementing the “Lifemap” project together with Fukuoka City Foundation for Arts and Cultural Promotion. The project aims to reinterpret established social values and categories through artistic activities by people with disabilities. Over the past ten years, the project has worked on exhibitions, art appreciation workshops, stage performances, and more. The city-centre venues, including art galleries and commercial facilities, have provided rare spaces for local residents to interact with artists and actors with disabilities and encounter their works.

Organisers: Maru (NPO), Fukuoka City Foundation for Arts and Cultural Promotion, Fukuoka City

Art Drama Creation Performance Appreciation Exchange Welfare facility for people with disabilities
Neighbourhood Fukuoka City, Fukuoka Prefecture

Maru (NPO) <http://maruworks.org>
maru lab. (Lifemap) <http://marulab.org/>

Wakasa Community Centre, Naha City**“Parlour Community Centre”**

A new style of community centre outreaching to the local community



Gathering, learning, connecting. These are said to be the most basic and important functions of a community centre. Nevertheless, there are many areas in which residents do not have a community centre in the sphere of their everyday lives, and so cannot easily get together and connect with people and organisations while learning from each other about the things that interest them.

The Akebono district of Naha City is such an area; it takes an hour to walk to the nearest community centre. In this context, Wakasa Community Centre’s Parlour Community Centre is a “mobile outdoor community centre” in which parasols and trestle tables are brought to a park, turning an outdoor space into a venue for art workshops, events, and conversation. A unique forum for residents and artists to meet and connect with new values is being created without relying on physical infrastructure.

Host: Neighbourhood Support Wakasa
(NPO in Wakasa Community Centre, Naha City)

Design and supervision: Toru Koyamada

Production: High Times, Uenoida

Collaborators: Akebono Elementary School Community-Building Council

Funders: Okinawa Prefecture, Okinawa Prefecture Cultural Promotion Council

Music Film Photography Creation Performance Appreciation Exchange
Community centre Neighbourhood Naha City, Okinawa Prefecture

<http://cs-wakasa.com/kouminkan/index.html>

Summary

These are just a few of the examples of social inclusion arts practice taking place across the country. We hope, though, that we have been able to convey some of the many compelling opportunities for creation, exchange, and appreciation have already been generated through the will and ingenuity of the people involved.

Some of you may say, "There's no way we could do projects like these!" Perhaps you do not have links with artists through your organisation or area, or there are budget limitations. But not all of these examples went smoothly from the start. They developed into open and dynamic spaces as a result of encounters between diverse people and processes of trial and error.

Please seek out the details of activities in your area and the ones that have captured your interest, and go to see them in action. You are sure to encounter much guidance by doing so.

Collaboration between the government and arts organisations

We have looked so far at the fundamentals of social inclusion arts projects, the potential benefits of these activities, and some examples from across the country. Now, we'll explore some of the practicalities of project implementation. The success of these projects depends on effective collaboration between the government and arts organisations. Both must work to understand the other's position and perspective to facilitate effective communications, which will lead to even more impactful programming.

Introduction

“You don’t understand what’s happening on site.” Government staff sometimes hear this from arts organisations. Arts organisations running projects with public funding can often feel that they are talking at cross-purposes with government employees. These perception gaps are often apparent when they must collaborate to implement a project. How do these gaps arise? Working to understand each other’s positions and perspectives is an ongoing process that can create smoother communications throughout the project.

In this chapter, we address some of the gaps that come up in four stages of the project management flow (as shown in the diagram on the right): programme planning, call for applications, project preparation & implementation, and programme evaluation. In discussing these stages, we will highlight some of the key issues and perspectives of government and of arts organisations in communicating with each other.

We focus on the relationship between government and arts organisations, but a range of stakeholders are involved in running a project, including intermediary support organisations (e.g., cultural and arts promotion foundations, arts councils), experts (e.g., in arts management or evaluation), staff, participants, and local residents.

The following content is based on 23 interviews with government and arts organisation personnel as well as the staff members of intermediary support organisations, artists, and researchers.

Communications during project management

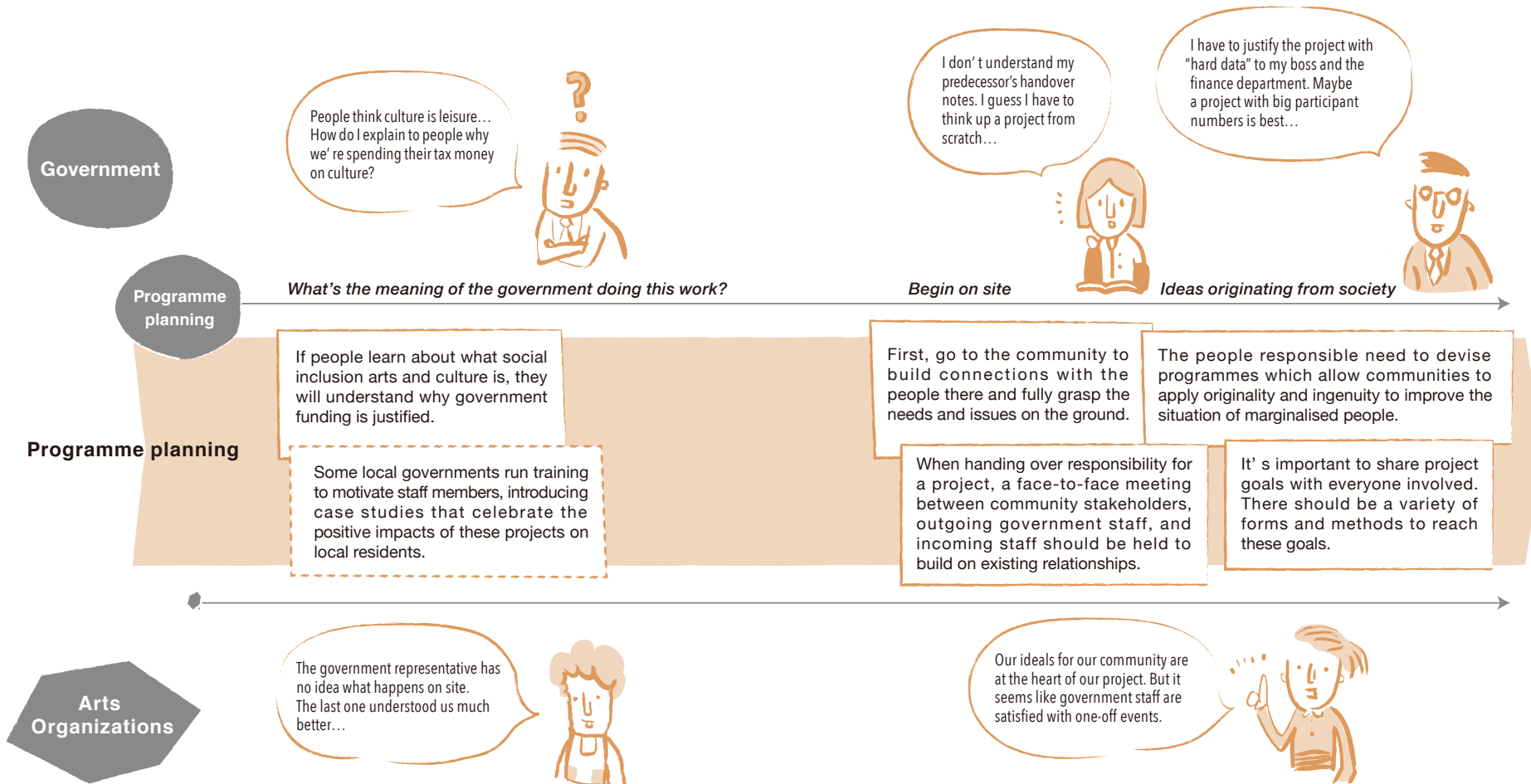
The focus of this chapter is government funded or contracted projects implemented by arts organisations, rather than cultural projects led by government bodies. We will explore some of the perception gaps between the government and arts organisations throughout the four stages of the project management flow. A programme refers to a broad scheme developed by government for a particular aim. A project refers to a smaller-scale, finite set of activities usually planned and initiated by an arts organisation. Arts organisations might apply for funding for a project from a particular programme of the government’s cultural section.

【Project management flow】



Programme planning

Here, programmes are developed according to the Basic Plan, relevant legislation, and local government regulations. Budgets are set.



Key points

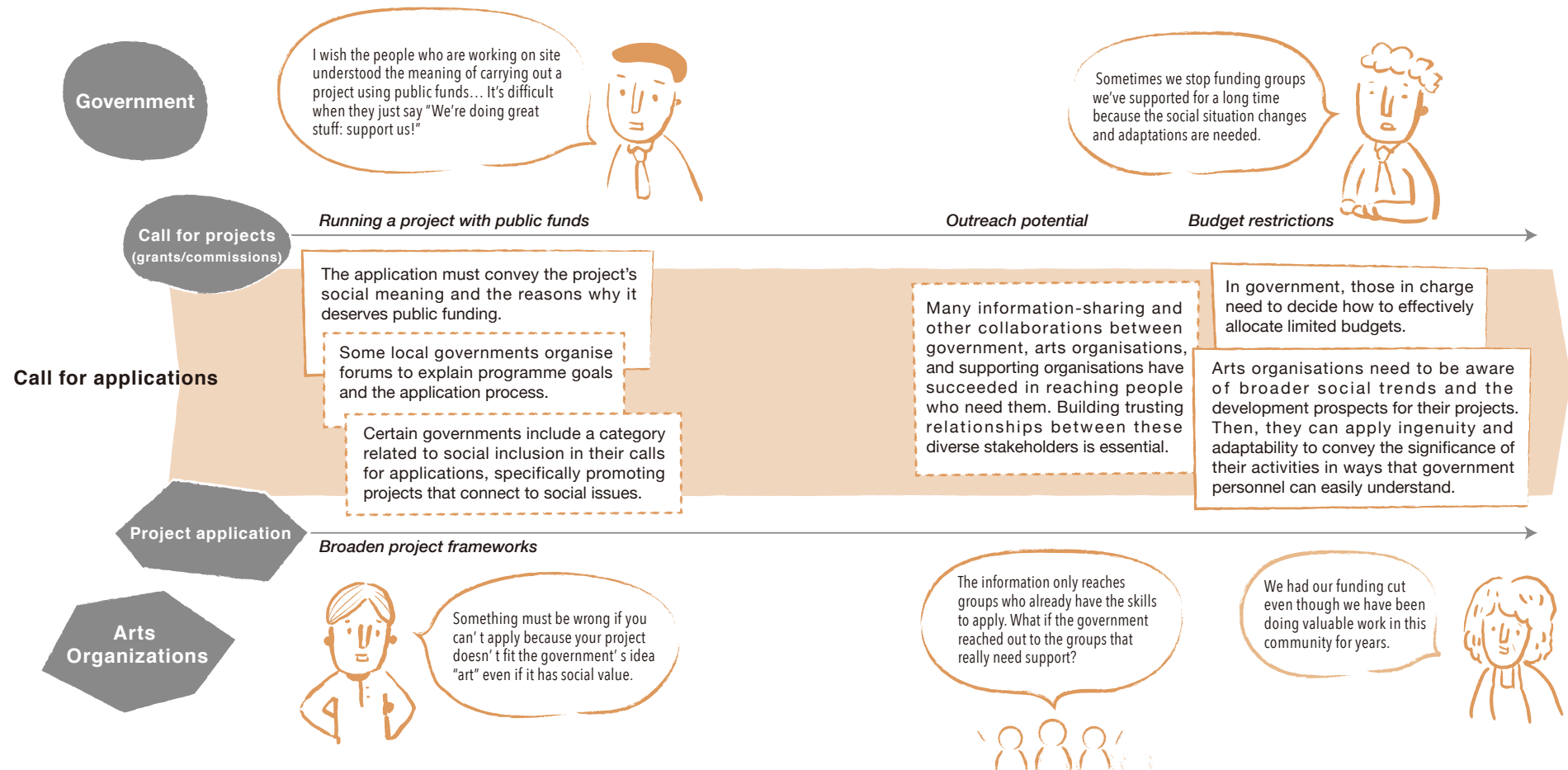
All stakeholders (government, arts organisations, and others) need to come together and share their ideas about the community and social issues that the project addresses, the project approach, the project goals, and so on. All will benefit from adopting a flexible attitude.

Call for applications

At this stage, the government calls for applicants based on the programme plan, groups submit applications for grants or tenders, and successful groups are selected through a competitive process.

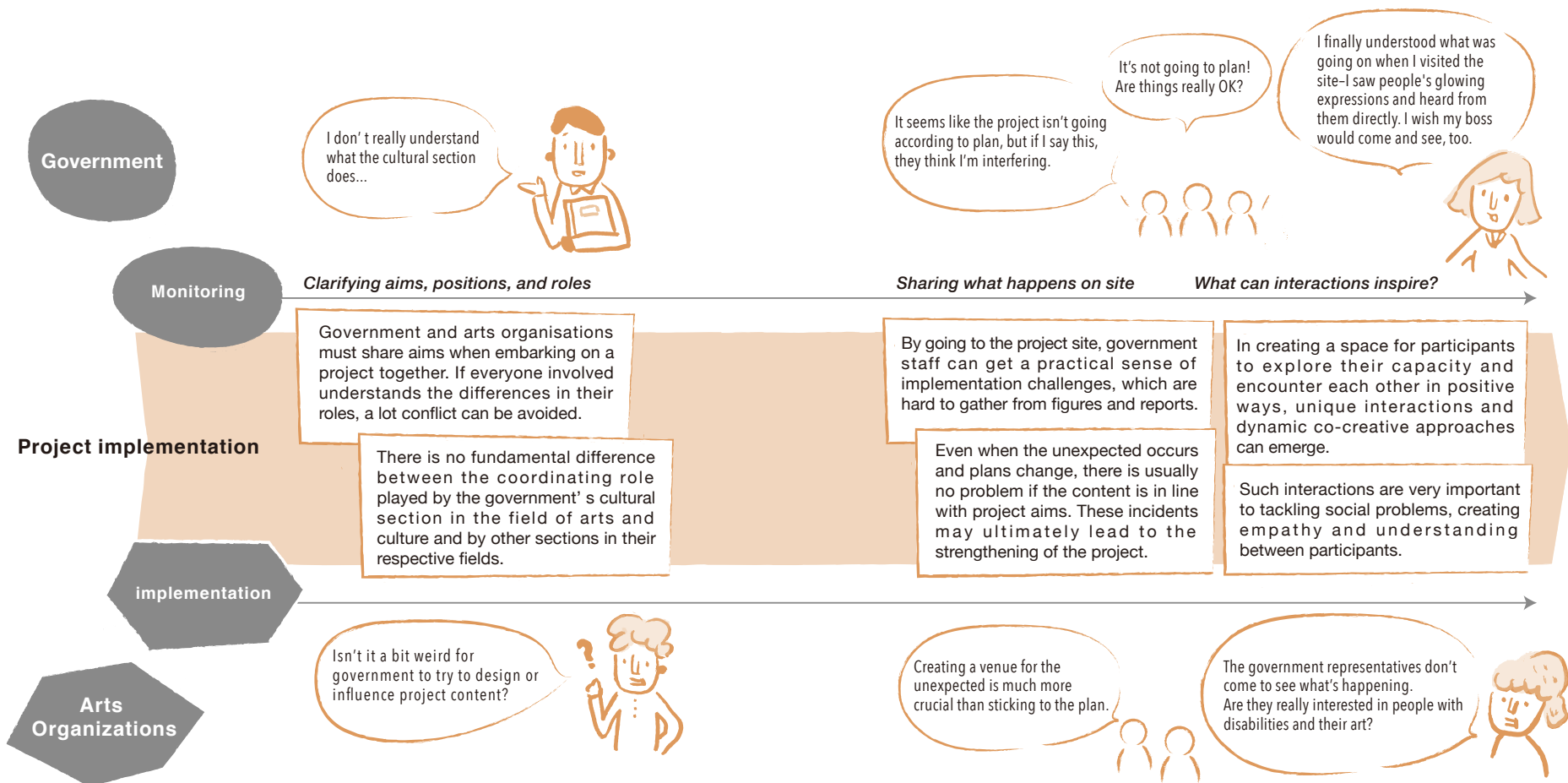
Key points

Government and arts organisations each have particular aims in social inclusion arts programming. Each side needs to understand the other's aims and be able to articulate the project's significance into simple and accessible language.



Project implementation

At this stage, arts organisations prepare and implement the project, including the processes of creation, exhibition/performance, and data collection. Government staff perform checks to ensure that the activities are in line with project goals.

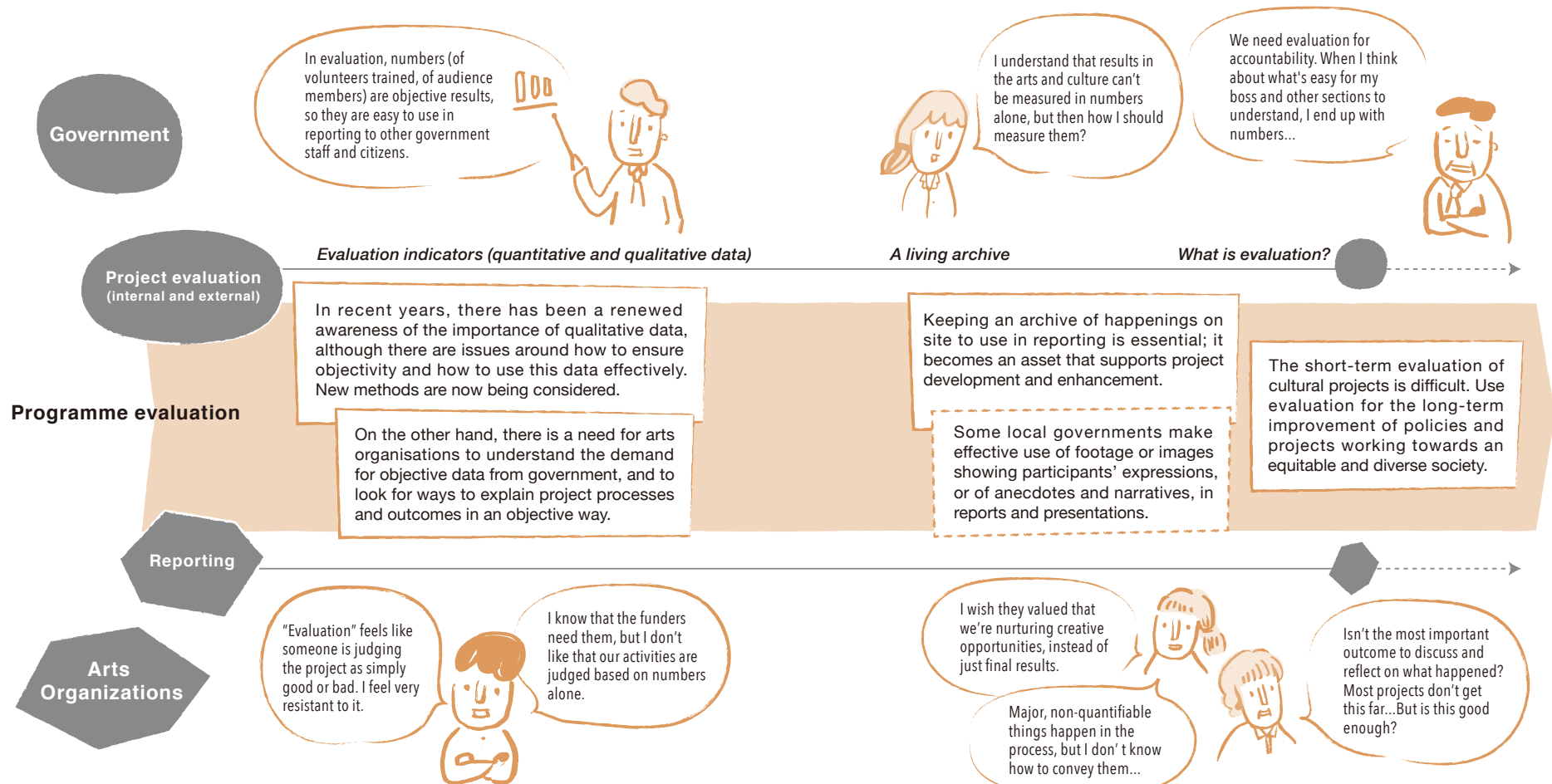


Key points

Unanticipated developments during project implementation can be more meaningful than the final deliverables (e.g., the final works of art). Sharing these stories can lead to greater empathy between government and arts organisations.

Programme evaluation

At this stage, the arts organisation carries out self-evaluation, gathering data and compiling findings and reflections for reporting. Then, the government applies internal and external (third-party) evaluation processes.



Key points

Project evaluation is necessary, but having common understandings about why it is necessary is even more important. In the evaluation process, the idea of creating something with social value—something to change society for the better—should be at the forefront.

Summary

Social inclusion arts activities can act as a catalyst for social progress towards diversity, creativity, and abundance. There is no template for these activities; depending on the values and contexts of the people involved, they may not seem like art at first glance. As a start, government and arts organisations must share their visions of the society they are working towards through these activities. That way, even if plans change or problems arise, everyone is anchored by the fundamental objectives and can respond to the situation flexibly.

In this chapter, we looked at some of the perception gaps between government and arts organisations at each stage of project management. The perspectives of each side are inherently different, and call on everyone involved to understand each other's positions and exercise adaptability in communications. We hope that this chapter has provided some concrete ideas on how to do so.

Communicating and collaborating across current divides is sure to lead to exciting new ideas and discoveries about social relations and the nature of the arts.

Interviewees

The interviews were carried out between July and October 2018 with the cooperation of the following people. Please note that affiliations and job titles were those at time of the interview.

Mikio Sugiura	Programme Director, Arts Council Niigata, Niigata City Art & Culture Promotion Foundation
Kaoru Ouchi	Programme Officer, Arts Council Niigata, Niigata City Art & Culture Promotion Foundation
Chika Ochiai	Chief Operating Officer, K-three Inc.
Junko Kurashina	Actor, theatrical producer
Risei Sato	Programme Officer, Arts Council Tokyo, Tokyo Metropolitan Foundation for History and Culture
Sadanori Yoshihara	Unit Chief, Office for Cultural Activities Promotion, Arts and Culture Division, Cultural Affairs Department, Agency for Cultural Affairs of Japan.
Kazuhiro Oniki	Director for Facilities Culture Promotion Division (chief researcher), Culture and Tourism Bureau, City of Yokohama
Kisei Ei	Director and Theatre General Manager, Kani Public Arts Centre "ala"
Yuji Sakazaki	Section Head, Customer Communications Office, Kani Public Arts Centre "ala"
Yoshirou Kagohashi	Superintendent of Education, Kani City Board of Education
Satsuki Yoshino	Professor, Media Arts Major, Contemporary Culture Course, Faculty of Letters, Aichi University
Motohiko Kimura	Deputy Director, The Museum of Modern Art, Shiga
Jinkuro Mino	Planning Unit, The Beauty of Shiga, Cultural Promotion Division, Department of Citizens' Affairs, Shiga Prefecture
Miho Yoshimura	Planning Unit, The Beauty of Shiga, Cultural Promotion Division, Department of Citizens' Affairs, Shiga Prefecture
Masato Yamashita	Atelier Yamanami, Yamanami Group Social Welfare Corporation
Makoto Nomura	Composer
Nobumasa Kushino	Superintendent of Kushino Terrace, outsider curator
Hiroo Agata	Planning Director, Cultural Promotion Section, Human Resources Development and Citizens Affairs Division, Fukuoka Prefecture
Tsukuru Kurata	Cultural Promotion Unit Chief, Cultural Promotion Section, Cultural Promotion Department, Economy, Tourism & Culture Bureau, Fukuoka City Government
Kana Shimokawa	Cultural Promotion Unit, Cultural Promotion Section, Cultural Promotion Department, Economy, Tourism & Culture Bureau, Fukuoka City Government

In addition, one member of staff of the Agency for Cultural Affairs of Japan and two members of staff of the Fukuoka City Foundation for Arts and Cultural Promotion were also interviewed.



Bibliography

Please note that URLs are accurate as of February 2019.

■ Chapter 1

① **Mia Nakamura, “Opening up Music: a Trilogy of Art, Care, and Culture”, Suiseisha, 2013** [Japanese]

An elucidation of how music as activity empowers people and brings about changes to relationships, focusing on two examples of initiatives involving LGBT communities. It approaches these through case studies and theories of cognition and care.

② **Kyushu University Social Art Lab, ed., “Social Art Lab: Opening up Local Communities and Society”, Suiyosha Publishing, 2018** [Japanese]

Discussions and essays by 18 highly engaged researchers and artists on topics including the terminology used to describe art and society (Mia Nakamura), the relationship between art and cultural policy (Torao Osawa), and a critical account of the utilitarian approach to the arts (Yuichiro Nagatsu).

③ **Kani Public Arts Centre, “The Director’s Office: Essays”**

(<https://www.kpac.or.jp/kantyou/essay-all.html>) [Japanese]

Essays written by Kisei Ei, Director of Kani Public Arts Centre, including “On ‘social inclusion’ and ‘the function of social inclusion’ – new concepts which will become key for the future of arts and culture” and “The thoughtlessness of saying ‘Social inclusion is a trendy phrase.’”

④ **Parliament of Australia, “Social Inclusion and Social Citizenship: Towards a Truly Inclusive Society”, 2009**

(https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp0910/10rp08)

A research report from the Australian parliament discussing earlier European social inclusion policies and laying out an ideal vision.

⑤ **Creative Scotland, “Equalities and Diversity”**

(<https://www.creativescotland.com/what-we-do/the-10-year-plan/connecting-themes/equalities-and-diversity>)

The Scottish arts council, Creative Scotland, features an approach integrating “equality, diversity, and inclusion.” Their website includes policy documents, statistics, case studies, and a practical toolkit.

■ Chapter 2

⑥ **Yuichiro Nagatsu, “People with Disabilities on Stage – Expression Born out of Limitations”, Kyushu University Press, 2018** [Japanese]

Depicts the process of how expression is born, based on fieldwork of theatrical activities by people with disabilities. Particular attention is paid to “complicity,” in which not merely those with disabilities, but also others, struggle together to create forms of expression.

⑦ **The Agency for Cultural Affairs of Japan, “First Basic Plan on the Promotion of Culture and the Arts – Utilizing the ‘Diverse Values’ of Culture and the Arts to Build the Future”**

(http://www.bunka.go.jp/seisaku/bunka_gyosei/hoshin/pdf/r1389480_01.pdf) [Japanese]

The Basic Plan promulgated a revised “Basic Act on Culture and the Arts” in 2017. As well as explicitly listing, among six themes, “The cultivation of social value through the formation of diverse values and the promotion of inclusive environments,” there are many references to social inclusion.

⑧ **Tadashi Hattori, ed., “Creative Activities for People with Disabilities – From the Frontlines of Practice”, Airi Publication, 2016** [Japanese]

A collection of studies by practitioners and researchers on the theme of expression by people with disabilities, covering fields including art, music, and physical expression. It addresses the significance of creative activities, job seeking support for people with disabilities, evaluation, and the management of creative venues.

⑨ **NPO Theatre Accessibility Network, “Theatregoing Support Guidebook – Vision and Hearing-impaired Edition”, 2018** [Japanese]

(<http://ta-net.org/wp-content/uploads/2018/04/guidebook.pdf>)

The Theatre Accessibility Network has surveyed many people with disabilities to disseminate their ideas on how to make theatres barrier-free and accessible. It contains a diversity of perspectives and expertise on theatregoing by people with vision and hearing impairments.

■ Chapter 4

⑩ **Tsukasa Muraya, “Research into the Creation of Indicators for Creative Activities for People with Disabilities”, Kyushu University PhD dissertation, 2018**

(https://catalog.lib.kyushu-u.ac.jp/opac_download_md/1931925/design0233.pdf) [Japanese]

Through interviews with experts, this dissertation surveys the various opinions and approaches to creative activities for people with disabilities, laying out a platform for moving ahead with shared practice and debate.

This handbook was created as a result of the joint research “Social Inclusion through Culture and the Arts” carried out by the Agency for Cultural Affairs of Japan and Kyushu University from January 2018 (as part of the “Project for Joint Research between the Agency for Cultural Affairs and Universities/ Research Institutes etc.”), in collaboration with the Agency for Cultural Affairs’ “Project to Promote Culture and the Arts at Universities.”

In order to create this handbook, our research team studied policies and examples of best practice from within Japan and abroad, and conducted extensive interviews between July and October 2018 to set out the issues and gather ideas. In addition, interim results were presented on various occasions, including at a symposium held during the AGM of the Japan Association for Cultural Policy Research and at a public research meeting in Osaka, where valuable advice was obtained from many people. Furthermore, members of each group introduced in chapter 3 willingly produced their manuscripts. I would like to take the opportunity to express my gratitude to all of these people here.

The research team constantly discussed the contents of this handbook based on the above findings. There were extensive debates about how to translate concepts such as “social inclusion,” which conceives of society from a transcendent viewpoint, or “art,” which is generally understood to be a specialist idea, into terms used in practice on site, as well as about how to articulate what happens in art activities in a systematic manner. I believe that we did our utmost within the limited time available, but am also sure that there are many points which still require improvement, and would welcome your frank opinions.

We plan to issue a handbook focusing on the evaluation of projects and policies in the fiscal year of 2019, and would be grateful for your continued support.

Mia Nakamura

Lead Researcher, the Agency for Cultural Affairs of Japan & Kyushu University Joint Research Team
Associate Professor, Faculty of Design at Kyushu University

The Agency for Cultural Affairs of Japan & Kyushu University Joint Research Team Members (2018-2019)

The Agency for Cultural Affairs of Japan

Yuki Asakura	Research Officer, Policy Coordination and Policy Research Group, Headquarters for Vitalizing Regional Cultures, Agency for Cultural Affairs of Japan
Masaru Aoshiba	Group Sub-leader, Policy Coordination and Policy Research Group, Headquarters for Vitalizing Regional Cultures, Agency for Cultural Affairs of Japan
Hideto Shiota	Chief, Policy Coordination and Policy Research Group, Headquarters for Vitalizing Regional Cultures, Agency for Cultural Affairs of Japan
Hiromi Nonaka	Staff, Policy Coordination and Policy Research Group, Headquarters for Vitalizing Regional Cultures, Agency for Cultural Affairs of Japan

Kyushu University Social Art Lab

Mia Nakamura	Associate Professor, Kyushu University Faculty of Design (Lead researcher, author of Chapter 1)
Yuichiro Nagatsu	Assistant Professor, Kyushu University Faculty of Design (Author of Chapter 2)
Tsukasa Muraya	Research Fellow, Kyushu University Faculty of Design (Author of Chapter 4)
Satoshi Miyamoto	Technical staff, Kyushu University Faculty of Design

Advisers

Torao Osawa	Lead researcher, Arts and Culture Projects Office, NLI Research Institute
Yutaka Yamauchi	Representative Director, donner le mot (NPO)
Satoshi Miyata	Office Manager, donner le mot (NPO) (Author and editor of Chapter 3)

Secretariat

Kana Sakurai	Staff, donner le mot (NPO) (Author and editor of Chapter 3)
--------------	-------------------------------------------------------------



Social Inclusion through Culture and the Arts: A Handbook for Beginners

Building a society of unity in diversity

Date of issue:	23 March 2021 (Original Japanese edition: 29 March 2019)
Compiled by:	The Agency for Cultural Affairs of Japan & Kyushu University Joint Research Team (lead researcher: Mia Nakamura)
Authors:	Mia Nakamura, Yuichiro Nagatsu, Tsukasa Muraya, donner le mot (NPO)
English translation:	Emma Parker Supervising
English editing:	Yaya Yao, Mia Nakamura
Editing:	donner le mot (NPO)
Design:	Kaori Nagasue
Co-sponsors:	Fukuoka City Foundation for Arts and Cultural Promotion
Supported by:	Japan Association for Arts Management, Kyushu Branch
With the assistance of:	FY2018 Project to Promote the Arts and Culture at Universities, the Agency for Cultural Affairs of Japan
Issued by:	Social Art Lab, affiliated with the Faculty of Design, Kyushu University 4-9-1 Shiobaru, Minami Ward, Fukuoka, 815-8540, Japan http://www.sal.design.kyushu-u.ac.jp/

- The contents of this handbook are based on the results of the "Project for Joint Research Project between the Agency for Cultural Affairs and Universities/Research Institutes etc.", "Social Inclusion Through the Arts and Culture."
- This handbook is available for download at <http://www.sal.design.kyushu-u.ac.jp/english/publications.html>.
- This handbook may be used (reprinted, copied, shared, etc.) for non-commercial purposes only, as long as the source is cited.