



Shizuoka Cultural Programme Final Report **2015–2021**

Locality resonates with Arts



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Greetings



The Olympic Charter states “Olympism is the fusion of sports with culture and education, in order to explore ideas for a way of life”, and it stipulates that host cities shall hold “cultural programmes”.

It is said that for the London 2012 Olympic & Paralympic Games, cultural programmes were extended beyond the host city of London to the rest of the United Kingdom, achieving fantastic results. For the Tokyo 2020 Olympic & Paralympic Games as well, the Committee of Shizuoka Cultural Programme was established in May 2016, in response to a policy of developing “cultural programmes” being adopted all across Japan. With the theme of “Locality resonates with Arts”, cultural programmes are composed of three categories: “National Programme” done by the Shizuoka Performing Arts Center (SPAC), which is gaining world-wide acclaim, the “Prefectural-wide Programme” done in collaboration between the Committee and cultural organizations in the prefecture, and the “Local oriented Programmes” done by municipalities and local organizations. Using an original certification system, we have certified more than 1,300 programmes in total, and have promoted their development in various areas of the prefecture.

The COVID-19 pandemic has forced some programmes to be postponed or reduced in scale. Despite these circumstances, organizations conducting programmes have made various efforts with the belief that the light of art and culture must not be extinguished. We are also grateful to the business community and many other parties for their cooperation, which helped to successfully implement this programme. I truly felt that the fact this programme was taken over as a legacy by “Arts Council Shizuoka” is a tremendous achievement in the development of culture in Shizuoka Prefecture.

This report reflects on the Shizuoka Cultural Programme, which has been developed over the course of more than 5 years, and gives a summary of its achievements and results. I sincerely hope that this cultural programme will mark the start of the art and culture of Shizuoka Prefecture flourishing even more in the future.

Finally, I would like to express my sincere respect and gratitude to everyone who has cooperated in promoting the Shizuoka Cultural Programme.

Sumiko Suzuki

Chairperson, Committee of the Shizuoka Cultural Programme



The Tokyo 2020 Olympic & Paralympic Games brought joy and excitement to people around the world. Shizuoka Prefecture made the games a great “sports festival” as a host venue for cycling competitions. What’s more, the Shizuoka Cultural Programme developed in various areas of the prefecture with the combined strength of many participants, achieving fantastic results for the games as a “cultural festival”.

Based on recommendations made at a meeting of the National Governors’ Association in autumn 2014, Shizuoka Prefecture established the Committee of the Shizuoka Cultural Programme ahead of the rest of Japan in 2016. Since 2017, this committee has developed a variety of programmes that make use of the rich nature, history, and culture of the prefecture.

I am very pleased that art and culture organizations have taken the lead, that a programme with great charm unique to this prefecture was created, and opportunities were created to experience the splendor of arts and culture by experiencing works of art.

Through the support of the Committee, arts and culture were connected with various fields in society, including urban development, tourism, international exchange, welfare, education, and industry. Furthermore, many pioneering efforts were made with the aim of spreading the charm of local areas, and responding to social issues. These are very significant developments in opening new pathways for promotion of culture in the prefecture.

The support mechanisms cultivated through the Shizuoka Cultural Program will be taken over by the “Arts Council Shizuoka” established in January 2021. By opening a pathway for anyone and everyone to use their creative ability and promoting creative community development that gives rise to innovation in various fields with these mechanisms, we aim to realize a world famous “Fujinokuni Arts Corridor”, that will shine the light of Shizuoka on the world.

In conclusion, I would like to express my deep gratitude to everyone who has made such great efforts to create the Shizuoka Cultural Programme, which is the future of arts and culture, not least of whom is Sumiko Suzuki, Chairperson, Committee of the Shizuoka Cultural Programme.

Heita Kawakatsu
Governor of Shizuoka Prefecture

Basic Policy of the Shizuoka Cultural Programme

Theme Represents ideas common to all cultural programmes developed in Shizuoka Prefecture.

Locality resonates with Arts

Objectives We aim to achieve the following objectives through the promotion of cultural programmes.

- Show Shizuoka Prefecture's potential cultural resources, local resources, human resources, and more in a way that is invisible.
- Cultivate an environment in which people can find value in their differences from others, and come to recognize each other
- Propose potential for diverse ways of life based on creative ability in all people
- Use art and culture to local and societal issues.

Initiative Points We will promote cultural programmes with an emphasis on the following points.

- Diversity: Development utilizing the diversity of regions, society, the era, fields, nationalities, and more.
- Multipolarity: Rather than a large, centralized programme, multipolar development that utilizes potential cultural resources of various areas of the prefecture
- Sustainability: Rather than a transient event, sustainable development with a view to 2020 and beyond

Initiative Goals Promote programmes aimed toward the following goals.

1. Goals relating to the utilization and training of human resources
 - Support for cultural and artistic activities done by practical experts
 - Support for response to social issues using cultural and artistic activities done by practical experts
 - Cultivating practical experts and programme leaders
2. Goals relating to mechanisms
 - Network building that will form the foundation for supporting art and culture activities, as well as responding to social issues with art and culture activities
 - Establishment and operation of a new specialized organization (e.g., local versions of the Arts Council) for the promotion of art and culture, and local collaboration
3. Goals relating to application of human resources and mechanisms
 - Initiatives to solve local and societal issues by applying art and culture activities in areas throughout Shizuoka Prefecture
 - Discovery, succession, and modern applications of traditional culture
 - Proposal of new initiatives through collaboration between art, culture, and sports
 - Responding to issues such as population decline through expanding the exchange population

Progress of the Shizuoka Cultural Programme

Development of the Shizuoka Cultural Programme

Sep 2013	Tokyo chosen as host city for the 2020 Olympic and Paralympic Summer Games
Nov 2014	Governor Kawakatsu proposes 2020 cultural programme nationwide development to the National Governors' Association
Nov 2015	Established the cultural programme "Shizuoka Prefecture Preparatory Committee"
May 2016	Established the Committee of the Shizuoka Cultural Programme
Mar 2020	IOC decides to postpone the Tokyo 2020 Olympic & Paralympic Games for 1 year due to the COVID-19 pandemic Many cultural programmes were forced to be cancelled or delayed
Apr 2020	State of emergency declared (April 16 to May 14)
Oct 2020	Shizuoka Cultural Programme Restart Ceremony
Jan 2021	Established the "Arts Council Shizuoka"
Jul 2021	Opening Ceremony of the 32nd Olympic Games (July 23 – August 8) Cycling events (road, mountain bike, track) held in Shizuoka Prefecture
Aug 2021	Priority measures to stop the spread of COVID-19 (August 8 – 19) Opening Ceremony of the Tokyo 2020 Paralympic Games (August 24 – September 5) Cycling events (road, track) held in Shizuoka Prefecture State of emergency declared (August 20 – September 30)
Sep 2021	Shizuoka Cultural Programme ends



Reflecting on the Shizuoka Cultural Programme

The “Shizuoka Cultural Programme” was conducted in a way that led the nation in conjunction with the Tokyo Olympics and Paralympics. “Arts Council Shizuoka” was newly established as the legacy of the programme. We discussed the results and future efforts of these programmes with three people who were deeply involved in their establishment and operation: Heita Kawakatsu, Governor of Shizuoka Prefecture; Sumiko Suzuki, Chairperson, Committee of the Shizuoka Cultural Programme; and Taneo Kato, Arts Council Managing Director, Arts Council Shizuoka.

Interviewer: Mitsuru Hashizume
Director of the Culture & Lifestyle Division
and Editorial Writer, Shizuoka Shimbun

Significance and Results of the “Shizuoka Cultural Programme”

Hashizume: The Tokyo Olympic & Paralympic Games, which impressed people around the world, had their closing ceremony on September 5th. Shizuoka Prefecture was the first prefecture in Japan to undertake a “cultural programme” in time with the games. What was the concept behind and content of this “cultural programme”?

Kawakatsu: At the London Olympics in 2012, cultural programmes achieved huge success.

Normally, we think of the Olympics as a sports festival. But in fact, the “Fundamental Principle of Olympism” states that the Olympics are a philosophy for a way of life, and a festival for both sports and culture. Knowing this, when the Olympics were discussed at a meeting of the National

Governor’s Association in November 2014, I suggested that we follow the example set by the UK. I suggested that we conduct cultural programmes exhibiting all of Japan, from Hokkaido in the north to Okinawa in the south. That was the beginning of it all. Subsequently, this became the policy of the national government. In May 2016, Shizuoka Prefecture established the Committee of the Shizuoka Cultural Programme, chaired by Ms. Sumiko Suzuki. In addition, the talented Mr. Taneo Kato came to assist our prefecture, and so the “Shizuoka Cultural Programme” got off to a running start. I think that the results of this were a tremendous success. They promoted the “Cultural Program” with the belief that it was crucial to cheer people’s hearts and give them courage without comprising one’s own aspirations, despite the harsh conditions imposed by the COVID-19 pandemic. Words are not enough to express my gratitude to these two. Thank you very much.

Hashizume: What were the themes and programmes of the Committee of the Shizuoka Cultural Programme?

Suzuki: The Committee of the Shizuoka Cultural Programme has set the theme of “Locality resonates with Arts” for the Tokyo Olympics and Paralympics, and divided programmes into three programmes. The first category is the “National Programme” done by SPAC, which is now a globally acclaimed performing arts center. The next is “Prefectural-wide Programme” held in collaboration between the Committee and cultural organizations in Shizuoka Prefecture. There are also the “Local oriented Programme” done by municipalities



Mt. Fuji World Theatre Festival Shizuoka, featuring SPAC/MIYAGI Satoshi “Antigone”
©Y. Inokuma



From the left: Heita Kawakatsu, Governor of Shizuoka Prefecture; Sumiko Suzuki, Chairperson, Committee of the Shizuoka Cultural Programme; Taneo Kato, Arts Council Managing Director, Arts Council Shizuoka

and various local organizations. This established a certification system unique to Shizuoka Prefecture, and called for its broad adoption. As a result, more than 1,300 programmes have been certified, and many cultural programmes have been developed in each area of the prefecture.

Hashizume: The programme included performing arts, fine arts, literature, and music. Mr. Kawakatsu, which of these left the greatest impression on you?

Kawakatsu: In the “National Programme”, the play “Antigone” performed at SPAC was quite wonderful. It really

reflected the Japanese spirit. I was really amazed by Director Satoshi Miyagi, who interpreted the classic Greek tragedy in this way. Also, Ms. Noriko Sato, a wonderful dance instructor from Iwata City, directed a performance titled “Lullaby”, which incorporated poetry into dance and music from Asia. It was a beautiful piece, which thrilled and amazed everyone in the venue. In the “Local oriented Programme”, I was most impressed by the “KAKEGAWA CHAENNALE”, an event focused on Kakegawa tea.

“Fujinokuni Monogatari” performed at Marinart was also wonderful. This work produced by Jun Ooka depicts Princess Kaguya (from the folktale “The Tale of the Bamboo Cutter”)

More than 1,300 cultural programmes were certified in total

returning to her sacred mountain home. I thought it was a suitable work for a grand finale, as it beautifully integrated theater and music with dance. I sincerely believe that this programme was fit to be passed on in perpetuity as “Fujinokuni Monogatari” (Tale of the Land of Mount Fuji).

Hashizume: What are your thoughts on the results of implementing these programmes?

Suzuki: In the “Local oriented Programme”, I think that

“FUJINOYAMA BIENNALE” and Oigawa Railway’s “Unmanned Station Art Festival” were both unique and wonderful events. Also, the cooperation and enthusiasm of local residents for “KAKEGAWA CHAENNALE” strongly conveyed the fact that the whole town supported the event. I was glad to find that no matter where I went, people opened their homes and invited me saying “Have a cup of tea, come take a look.” They really embodied the theme of “Locality resonates with Arts”.



Hashizume: I assume the “cultural programmes” also impacted discovery of local talent or networking. Did it also play a big role in terms of clearly presenting the social value of art and culture to the world?

Suzuki: Among “Prefectural-wide Programme”, the Committee took the lead in calling out to various people, and created six different programmes. One of these was the exhibition “Contemporary Crafts of Shizuoka: The Value of

Handwork”. In this project, it was planned for traditional craftsmen and students to collaborate, but it was postponed due to COVID-19. It was able to restart in October of 2020, a truly tearful change of fate. I was impressed by how hard the students worked to help this project happen.

Also, in the time that “Fujinokuni Monogatari” mentioned earlier was postponed, artists and producers asked me “What’s going to happen?” and “When can we start?” on a daily basis. I told them that we would absolutely make “Fujinokuni Monogatari” happen even if it was delayed, encouraging them as much as possible to make it this far. I’m sure this was difficult for everyone, but ultimately this play was a work that remain in perpetuity. I believe it was truly a revolutionary work of art.

I am truly grateful to members of the business community whom I asked to cooperate with us in these harsh conditions. I wanted them to actually see the play in the theater, rather than just looking at its budget, and I was very happy that so many people did come to see it. I hope that it will lead to the development of culture in Shizuoka Prefecture in the future.

In addition to the “Cultural Programme” being successfully expanded, I think this programme was very significant in the sense that we were able to connect with a variety of fields in society, including education, welfare, and companies.

Art and culture are so important that it practically goes without saying

Hashizume: Mr. Kato, Arts Council Managing Director, you have been involved in corporate patronage activities for many years, with a record of achievements in Tokyo and Yokohama as well. Since July 2018, you have been involved as Chief Operating Director for this programme. Speaking from that position, can you tell us what Shizuoka’s “Cultural Programme” was like?

Kato: I think it’s great that there were so many individual programs. There may be no other prefecture that has developed art and culture activities so thoroughly in its borders with such a wide range of themes. In terms of quality, Shizuoka has several programs of which it could boast to the entire country, SPAC being one of these. SPAC has received international acclaim, and in 2017 it opened in the courtyard of the Palace of the Popes, which is the main venue of the Avignon Festival. SPAC is able to maintain this international reputation and standard because it is not only a theater troupe, but actually has its own dedicated theater. In other words, the theater venue and theater troupe are integrated. This is a common arrangement in the world of theater, but is still rare in Japan. In the private sector, there

are examples of theaters doing this such as Takarazuka and Kabuki, but there are hardly any examples of public cultural facilities and theater troupes being integrated. If you were to compare it to corporate activities, this would be like if it was not common practice to make your own products in your own factory. Shizuoka Prefecture has been promoting this method in the form of SPAC starting early on. It’s really wonderful that we were able to develop these new “cultural programmes” along with various activities led by prefecture residents. I am very proud to have taken a seat at the table and get involved in developing such activities.

“Cultural Programmes” which led to rediscoveries in the COVID-19 pandemic

Hashizume: Some programmes were postponed or cancelled due to COVID-19. What role did art and culture play during the COVID-19 pandemic?

Kawakatsu: Culture isn’t anything special, it’s basically just a “way of life”. For instance, there is the widely known “American Way of Life”. Many people go to America because



"Fujinokuni Monogatari", a festival of dance, music, and theatre

they're seeking the American way of life. I think daily life is really the cornerstone of culture. Life in Tokyo and life in Shizuoka are totally different. Shizuoka has the "Shizuoka Way of Life". Daily life has been restricted by COVID-19, and many people find themselves stuck at home, unable to express their way of life. Even in times like this, artists can give shape to their feelings through music, or stage plays, or with poems or dance – art allows people to resonate with the feelings of the artist. This resonance between the artist and the audience allow communication between minds. Art and culture serve the purpose of healing the feeling of loneliness people have while being forced to live through the harsh conditions of the COVID-19 pandemic. I think that art and culture are so important for people to live that it practically goes without saying.

Hashizume: Shizuoka Prefecture has built a system to support artists who are in need. Can you tell us about that?

Kawakatsu: It's really important to have two-way exchange in which "society helps artists and artists help society". There are people living their day to day lives who are soothed by artists. And those people in turn support artists. I believe it is our role to make this two-way pipeline as big as possible.

Hashizume: Based on that way of thinking, you launched a measure titled "Yell Art Project", which has supported

expression of new art in line with new ways of life. Could you give more details about this project?

Kawakatsu: For example, if you go to Cotswolds, England, all they have is daily life. People even visit just because they long for that lifestyle. The locals are also proud of the fact that the place where they live and the way they live attracts visitors. Artists the flowers that bloom from such fundamental culture. Yet, flowers only bloom when they have stems, roots, and soil. Flowers cannot bloom without someone to support them. We started this project knowing that both artists and supporters are necessary.



Hashizume: I'm sure that the COVID-19 pandemic made a great impact and imposed great difficulties on the "Cultural Programme". Ms. Suzuki, how do you feel about this?

Suzuki: Since spring 2020, most programs have been canceled, postponed, or reduced in scale, and it really struck me that this is what means for the flame of culture to go out. People working on-site really had difficulty with their daily lives, but we kept encouraging each other with the goal of keeping the artistic spirit alive. Organizing choirs has been the hardest part. Last spring, we called out to elementary school students in Shizuoka Prefecture with the intent of holding a big event titled "Singing Local Songs of Shizuoka Prefecture". However, it became physically difficult to hold practices for this event, and choir practice was the most difficult of all. Ultimately we decided to significantly reduce the scale, and were able to hold the event with the cooperation of many different parties. For "Fujinokuni Monogatari" as well, the chorus was the only part that could not be performed on stage. Instead, we had the choir do an extremely difficult performance, looking sideways at the stage while singing from the wings. Besides that, we came up with many other innovations as well, such as having actors perform without speaking and play a sound recording over them, or have them dance at a distance from each other. I think this was a revolutionary achievement, because it created a whole new way of producing theater. We faced some frustrations on the way, but changed our way of doing things, and everyone worked hard to create a stage performance that achieve great success. We really felt that we can do anything if we put our minds to it.

Hashizume: Mr. Kato, how do you feel about the significance and the role that was played by this "Cultural Programme"



Unmanned Station Art Festival, Oigawa

during the COVID-19 pandemic?

Kato: Everyone has faced a lot of troubles and made many efforts to overcome them. On the other hand, for example, the "Shizuoka Grand Tea Ceremony" was held. Looking at the world of tea, events do not always have a large number of people, and in extreme cases, they can start with just two people. In other words, even during the COVID-19 pandemic, it is possible to do artistic expression in the minimal form necessary for communication. I also saw the Grand Tea Ceremony, and it was honestly breathtaking to see very novel things, such as tea cups that I could not normally see.

Eventually, because of COVID-19 we realized that art and culture is not necessarily in the form of an event. For example, at festivals attention is focused on things like portable shrines, parade floats, and dances, and although it looks like a one-day event, in reality there are events going on all year round. In that sense, art and culture activities go on year round, and in the words of Mr. Kawakatsu, they are just ways of life. From that perspective, there was much room for various innovations to be made in the COVID-19 pandemic, and in fact it was an opportunity that pushed us to think harder.

Establishing "Arts Council Shizuoka" as a legacy

Hashizume: "Arts Council Shizuoka" was established in January 2021 as the legacy of the "Cultural Programme". What is the concept and role of this organization?

Kato: Thus far, the main method of promoting art and culture has been to raise the cultural level of prefecture residents by offering performances and exhibitions to residents at cultural facilities, and having them see these things. This way of doing things won't completely disappear in the future. Our challenge in the future will be finding out how to work in conjunction with this, while also supporting independent creative activities in which prefecture residents

themselves take the lead role. Therefore, “Arts Council Shizuoka” was established to support various activities such as welfare and education, or even tourism and urban development. I think the ultimate goal should be for all prefecture residents to express themselves, or at least be more creative.

One really interesting example is the “Unmanned Station Art Festival”, which is centered on urban development groups. The “FUJINOYAMA BIENNALE” is run mainly by local volunteers, including people from companies. The “KAKEGAWA CHAENNALE” involved residents of course, and because the mayor of Kakegawa is the chairperson of the executive committee, the government is taking the initiative. There are so many different subjects, such as the industry called Oigawa Railway, or the spring water of Wakutama Pond at Fujisan Sengen Shrine in the “FUJINOYAMA BIENNALE”, or tea in the “KAKEGAWA CHAENNALE”. Also, there is Nissaka Juku, which was the venue this time. We discovered and confirmed anew the value of things such as the Fifty-three Stations of the Tokaido. How to use such resources is actually critical to cultural programmes. Our



purpose not just do cultural activities, but to focus on culture and revitalize local communities in a manner that is comprehensive. In that sense the “Arts Council” will work hard into the future.

Our goal is for all prefecture residents to themselves become artists.

Hashizume: The assets cultivated in the “Cultural Programme” will soon be succeeded by the “Arts Council”. As one of the people who laid the foundation for this, what are your expectations for the “Arts Council”?

Suzuki: At the opening ceremony where the Committee of the Shizuoka Cultural Programme was established, Mr. Kawakatsu said clearly “The Olympics are not the end. What happens after is what matters.” With that in mind, we have tilled and cultivated fertile ground for culture over the past 5 years. After this, I think it will be important for prefecture residents to work together and create a place where buds can sprout and flowers can bloom. I expect that the “Arts Council” will create a network and develop human resources to that end.



Mitsuru Hashizume

Hashizume: Finally, Mr. Kawakatsu, as Governor of Shizuoka, what do you expect from the “Arts Council”?

Kawakatsu: This is the legacy of the “Cultural Programme”. I thought it was wonderful that the first Arts Council Managing Director said “Everyone is an artist”. It’s important that being an artist isn’t special, that everyone is an artist. Each and every person is an artist with their own lifestyle. The way of life for all our 3.6 million citizens is the “Shizuoka Way of Life”, the “Fujinokuni Way of Life”. It would be wonderful if that gives people more confidence.

Driven by the success of the Olympics and Paralympics, the “Arts Council Shizuoka” will once more discover the “Shizuoka Way of Life”. This is also the core of the “5th Fujinokuni Cultural Promotion Basic Plan”. I fully trust Mr. Kato, and hope to work hand-in-hand with prefecture residents, and ensure the government will support these efforts.

Results of the Shizuoka Cultural Programme

Introduction

When it comes to evaluations of art and culture projects, the benefits and results of those projects cannot be predicted, on account of the fact that they are evaluations of creativity. It has been said that the evaluations themselves are difficult because it is too hard to set quantitative indicators for ordinary projects, due to issues such as difficulty tracking the value that has been created. The “Shizuoka Cultural Programme” is the first such attempt in Japan in the epoch of the “Tokyo 2020 Olympic and Paralympic Games”. We are also working on evaluations on a trial basis, and in March 2021, we conducted the “Trial Evaluation of the 2019 Local oriented Programme”.

When preparing the report based on the program described above, we will verify how to contribute to the promotion of art and culture and the revitalization of local areas on Shizuoka Prefecture, with a focus on achieving the four objectives of this program.

Purpose of the Shizuoka Cultural Programme

Shizuoka Prefecture established a preparatory committee in 2015 in order to conduct cultural programmes leading up to the Tokyo 2020 Olympic & Paralympic Games. This committee found cultural resources in the prefecture and conducted the “Cultural Resources Survey for Olympic Cultural Programmes” aimed at building a more multi-faceted program. Since the establishment of the Committee of the Shizuoka Cultural Programme in 2016, the committee has listed the following four points as the specific objectives of the programme, and has developed over 1,000 cultural programmes over a five year period.

Objective

- Make visible the prefecture’s potential cultural resources, local resources, and human resources
- Cultivate an environment that allows people to find value in their differences from others and recognize each other
- Raise the possibility of diverse ways of life based on the creativity of all people
- Use art and culture to respond to local and societal issues

Cultural programmes are consists of programmes without financial support, and three categories of programmes with financial support from the Committee; National Programmes co-sponsored as the Tokyo 2020 Nippon Festival, Prefecture-wide Programmes implemented in collaboration with Shizuoka Prefecture’s cultural organizations, and Local oriented Programmes implemented by local organizations.

National Programmes

Among National Programmes, at the Mt. Fuji World Theatre Festival Shizuoka, featuring SPAC/MIYAGI Satoshi “Antigone”. In 2017, SPAC’s “Antigone” was invited to the “Festival d’Avignon”, the world’s top theater festival. It opened at the festival’s main venue, the courtyard of the “Avignon Palace of the Popes”.

This performance was a triumphant return in the season of fresh foliage at Sumpu Castle Park, built on the ruins of Sumpu Castle where Ieyasu Tokugawa spent the peak of his career. What is more, just 2 months later, the Olympic Torch Relay was held in the same location. With that in mind, I think this was a major step toward the Tokyo 2020 Olympic



Mt. Fuji World Theatre Festival Shizuoka, featuring SPAC/MIYAGI Satoshi "Antigone" ©Y. Inokuma

& Paralympic Games held during the COVID-19 pandemic.

Prefectural-wide Programmes

Six Prefectural-wide Programmes have been held since 2020. In the first half of 2020, many programs were canceled or postponed due to COVID-19, but we restructured the program on October 9 following the timing of the virus being brought under control. At the same time, we declared the restart of the Cultural Programme by taking all possible COVID-19 control measures, and held the "Contemporary Crafts of Shizuoka: The Value of Handwork" exhibition co-sponsored by the Shizuoka University of Art and Culture. Shizuoka Prefecture is a "craftsmanship prefecture", so this program is based on "hand craftsmanship", which is the basis of advanced technology continuing to this very day. For this reason, it also exhibited works by artists who try combining traditional techniques with modern sensibilities. In addition, it introduced the creativity and artistry of industry, along with the "High Technology in Shizuoka: Engineers Who Changed History", which introduced outstanding technologies from companies in Shizuoka Prefecture.

In March 2021, "Singing Local Songs of Shizuoka Prefecture" was implemented by an executive committee consisting of Mt. Fuji Philharmonic Orchestra, Ongaku Aobakai, Shizuoka Youth Choir, and the Shizuoka Cultural Foundation. At this event, a choir openly recruited from prefecture residents and a philharmonic orchestra performed a new arrangement of various songs depicting the historical sites and history of Shizuoka Prefecture described in "Local Songs of Shizuoka Prefecture", first published in 1936. This was not only an excellent opportunity to reaffirm the cultural heritage of long forgotten choral pieces, but also rediscover a valuable property of prefecture residents. It was also a program that proved that choir pieces, a genre that posed tremendous risk during the COVID-19 pandemic, could still be performed so long as appropriate measures were taken.

On May 23, 2021, at "Fujinokuni Monogatari", a festival of dance, music, and theatre held by the "Shizuoka Modern Dance Association" in collaboration with an executive committee. It consists of two parts "The Heart of Home Today: Dancing the Works of Poets and Composers with links to Shizuoka Prefecture" and "Song & Dance: Kaguya Returns to her Sacred Mountain Home". This is an ensemble



Contemporary Crafts of Shizuoka: The Value of Handwork



High Technology in Shizuoka: Engineers Who Changed History



Singing Local Songs of Shizuoka Prefecture



Chushingura 2021

known as the “Hogakureisoudan Orchestra”, which includes Takuma Oshiba and Koichi Omae among others as guest dancers, as well as the SPAC actor Haruka Shiroshima and the composer Miho Watanabe, as well as performers from Shizuoka Prefecture. Also, Ongaku Aobakai and Shizuoka Youth Choir made a friendly appearance, with a gorgeous picture scroll unfolding onstage. With the theme of “The Tale of the Bamboo Cutter”, which was handed down to local residents for ages, theater actors representing Shizuoka Prefecture collaborated to make a project suited for the Shizuoka Cultural Programme. Also, performers on stage move along with the voices of previously recorded actors. Furthermore, the chorus was not performed on stage, but in the wings, with a program that presented methods of performance adapted to COVID-19.

“Chushingura 2021”, held on June 5th and 6th, was held in collaboration with the world-renowned theater troupe SPAC (Shizuoka Performing Arts Center). This work, written by Oriza Hirata and directed by Satoshi Miyagi, premiered at the Theater Olympic in 1999. A total of 54 people, including participants from the general public and SPAC actors, revived this work at the Shizuoka Performing Arts Park

Open Air Theatre ‘UDO’. Rehearsals and performances were done in the midst of the COVID-19 pandemic. The stage performance depicts the conflicts and growth of 11 performers, while still incorporating COVID-19 countermeasures as part of the production. Tickets for both showings were completely sold out.

The “SHIZUOKA Traditional Arts Festival” was held on June 6th, jointly with the Shizuoka Cultural Foundation. Shizuoka Prefecture has long been located at a key point connecting Kyoto to Tokyo through the Tokaido and sea routes, and it also has mountainous areas such as the Southern Japanese Alps, so it has inherited various traditional performing arts. Traditional performing arts are precious cultural resource of the area, and succession groups from around the region have come together. We were able to share the innovations and efforts of each group, and also provide great opportunities to consider future succession during the COVID-19 pandemic.

The “Shizuoka Grand Tea Ceremony”, held for 4 days starting June 10th, was done in collaboration with the executive committee led by the Shizuoka Tea Union. Needless to say, Shizuoka Prefecture is the top tea producing



"Fujinokuni Monogatari", a festival of dance, music, and theatre



SHIZUOKA Traditional Arts Festival



Shizuoka Grand Tea Ceremony

region in all of Japan, and is the home of Shoichi Kokushi, who is said to have first introduced tea to Japan. With this program, the Matcha and Sencha schools, which hold tea ceremonies separately every day, meet in the same place. It is a grand tea ceremony held with the tatami seated ceremony, open-air ceremony, and table seated ceremony at the "Tea Museum, Shizuoka", which has a restored tea room and garden designed by Kobori Enshu. Immediately before the Opening Ceremony of the Olympic Games, this was truly a program unique to Shizuoka, the "Capital of Tea".

In addition to being a model case of various fields collaborating with cultural organizations in Shizuoka Prefecture at the core, the above six programs visibly embodied the cultural resources of the prefecture.

Local oriented Programmes

For local oriented programmes, the Committee's program coordinator has provided financial support and has been involved in the program from the planning stage, as well as providing so-called tandem support, such as giving advice and suggestions during discussions.

Organizations that apply for support are asked to describe their project vision, including not only their project goals for the year they apply but also for several years thereafter. In the examination of applicants, selections are made based on the continuity, development, and ripple effects of their project, as seen from a medium- to long-term perspective. From 2017 to 2020, support was given to a total of 70 projects by 33 organizations in Shizuoka Prefecture. For public solicitation, two categories were made in order to provide support according to the characteristics of the project. The first was highly festive "art and culture promotion projects" for the Olympic and Paralympic Games, and the second was a "local or societal issue response projects" that use the power of culture to respond to local and social issues.

One feature of the Local oriented Programme is that despite being a single-year support program, it is expected to provide support for multiple years from the beginning, with 2020 the year of the Olympics as a milestone. This was done with the intent to support highly innovative art and culture projects with strong potential for a long time, assuming that it will take some time for "buds" to sprout in the local area. In this review, we examined the purpose of the cultural programme.



(1) Make visible the prefecture's potential cultural resources, local resources, and human resources

Exposing potential cultural resources will improve the cultural potential of area and lead to greater diversity and development of future art projects.

“FUJINOYAMA BIENNALE” is one example of a Local oriented Programme that achieved this goal. This programme is a wide-area art festival spanning the three cities of Fuji, Fujinomiya, and Shizuoka. It integrates contemporary art with local cultural resources, including the scenery of Mt. Fuji, as well as culturally significant architecture, including Kokyu Honjin, which was built in the Edo period, and the Ikarashi House, which was built in the Meiji period. The main figures in this programme are local entrepreneurs, and we revealed talented people in the region from the fact that they have so many supporters.

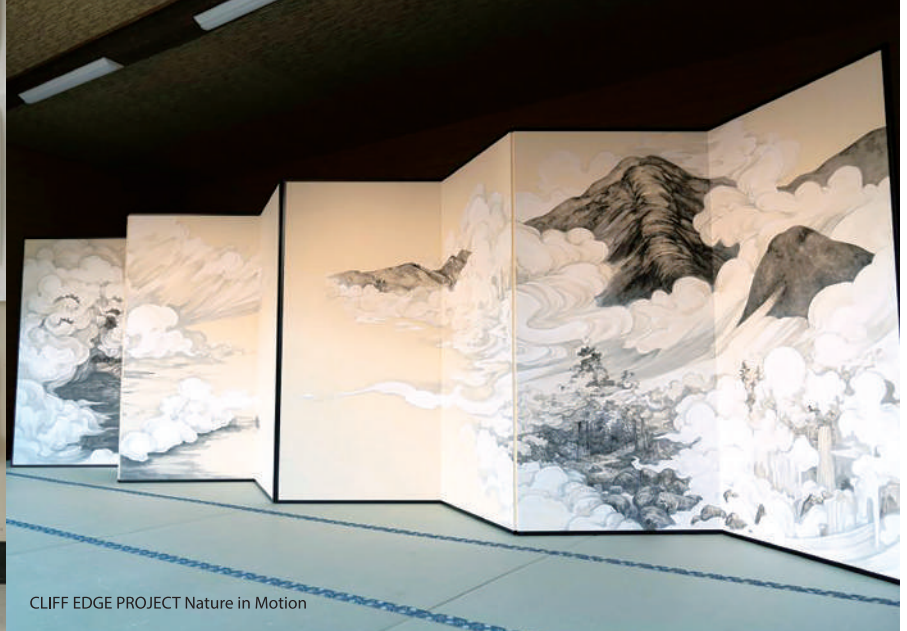
The “Atami Kaiju Film Festival” specializes in giant monster films, a major type of contemporary culture of Japan. By working with the geography of Atami, the cultural human resources living at second homes in Atami, and the local cultural human resources who consider regional revitaliza-

tion, this project extended to included programmes that succeeded by transcending the boundaries of a film festival, including the “Atami Monster Walking Tour” and the “New Monster Illustration Contest” set in the local shopping district.

“CLIFF EDGE PROJECT: Nature in Motion” was made with two themes: historical disasters striking the Nakaizu area, from the Jomon period volcanic eruption to the Kanogawa Typhoon of 1958, as well as people's prayers toward such natural forces. It developed contemporary art set in cultural properties including archaeological sites from the late Jomon period and shrines from the medieval period. At the “Unmanned Station Art Festival, Oigawa”, artists stayed in the area to create works of art for several months. They found value in the people who live there as a local resource, as a sort of “fairy folk that support the area”. This was a great achievement in the sense that there are many works that shed light on such special local people. Not only did this create an exchange between artists and local people, but the “fairy folk (local people)” who joined the exchanged volunteered by providing hot tea to visitors and explaining the local area and works of art, cultivating pride in their



Atami Kaiju Film Festival



CLIFF EDGE PROJECT Nature in Motion



Unmanned Station Art Festival, Oigawa



Hyogen Miman, (Less than Expression,)

community. At the same time, the creation of new exchanges between locals and visitors was also effective at drawing out the potential strength of the local area.

(2) Cultivate an environment that allows people to find value in their differences from others and recognize each other

One of the characteristics of the Shizuoka Cultural Programme is that there were many efforts that spanned the gap between welfare and cultural arts. The individuality and differences of each person were visualized through individual expression. What is more, it created opportunities to see people on the periphery of expression (familiar people, such as family members), leading to a “wave of that nurtures the environment” that goes beyond mere education.

One example of this was the program “Hyogen Miman, (Less than Expression,)” by the NPO Creative Support LET’S. Normally, visitors to facilities for the handicapped are limited to their families, but by conducting this cultural projects, they created exchanges with other people, serving to prevent discrimination, prejudice, and indifference arising from ignorance.

Supporter organizations created through art festivals and film festivals are one of the “environments where people can find and recognize value in differences from others”.

“HARAIZUMI ART DAYS!” is an artist-in-residence project in the mountainous area of “Haraizumi” in the northern part of Kakegawa City, done with the aim of finding the charm of the area through the power of contemporary art, and many residents participating as members of the project. In addition to taking donations and operating art stores, local supporters also support activities to produce works of art, helping to expand the circle of communities that are fading due to depopulation, as well as increase interaction with artists and visitors. Supporter organizations are a third community that goes beyond the daily consumer activities to serve as a highly functional base for participating supporters in the area.

(3) Raise the possibility of diverse ways of life based on the creativity of all people

Some programs have presented diverse ways of life by drawing out the creativity in everyday activities such as parenting, disaster prevention, and lifestyle culture.

NPO Atami Fureai Sagyosho runs a program that uses



HARAIZUMI ART DAYS! 2020 –Being Imperfect–

radio, which started from an encounter between a young person with a mental disorder and a DJ at an FM radio station in the community. Using the existing transmission equipment in the area as a resource, they created opportunities for young people to demonstrate their creativity, as they “presented their way of life”.

The “Kokoronomama Art Project” is a program centered on parents of children with disabilities, in which children draw pictures on large windows together with artists, and these drawings are displayed at public facilities. The children also started to appear at the online planning conference and participate voluntarily, proving that the children have creative ability greater than what is expected of them.

Projects such as art festivals are not just about displaying the works of art. They are also about people known as artists presenting local characteristics that emerge through the works of art, the creativity found in living there, their efforts to look at people there, and occasionally, the joy and discoveries of “diversified ways of life”, through their works of art.

(4) Use art and culture to respond to local and societal issues

Currently, there are many issues arising in local areas, such as depopulation in mountainous areas and hollowing out of shopping districts in urban areas. There are also many societal issues, such as achieving social inclusion, in which all members of society recognize each other. There are several cultural programmes that tackle such issues, seeking to find whether it is possible to approach solutions with the power of culture and art.

The “Unmanned Station Art Festival, Oigawa” is an example of success in creating population of exchange and involvement at “unmanned stations”, which are symbolic of depopulation in the area.

Also, the Scale Laboratory program, which utilizes the previously closed exhibition hall of a department store in Numazu City as a stage for performing arts, and created new customers in the downtown area.

The Social Welfare Corporation Hikarino Sono ran the program “Obento Drawing”, in which young children draw pictures of the bento box lunch they want to eat, and their



parents attempt to make lunches based on those drawings. Rather than seeing these bento drawings as creative works, they were more meaningful as a way to promote communication between parents and children and to open up nursing facilities, which tend to be closed to society.

Furthermore, looking at culture itself, there is a problem posed by the lack of successors for traditional performing arts which have been passed down from generation to generation. One noteworthy project was Mishima City's "Shagiri Festival". Not only did it attempt to solve various issues with an eye to the future, but responded flexibly such as by developing original masks during the COVID-19 pandemic.

Summary

Reflecting on activities of the Shizuoka Cultural Programme over the past five years, we tried to verify cultural projects

from the perspective of achieving their goals, which are said to be a very difficult case.

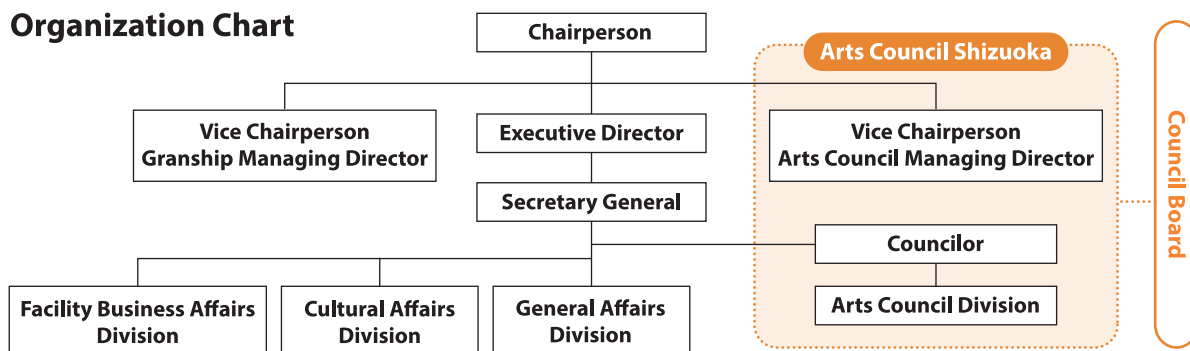
Of course, besides the stated purpose, cultural projects can be evaluated by their various creative responses to execute programs in the extremely harsh conditions of the COVID-19 pandemic, such as making various manuals or the aforementioned original masks, as well as good study cases for when such circumstances arise again.

Upon reflection, we came to the conclusion that if all programmes are to be evaluated from the view of whether they achieved their objective, then they can be evaluated as a whole. Once again, we would like to take this opportunity to thank everyone involved in executing the programme for the past five years. At the same time, we hope that "Arts Council Shizuoka," created as a legacy project in January 2021, will build a new era of culture in Shizuoka Prefecture, based on the results of the Cultural Programme.

Arts Council Shizuoka

“Arts Council Shizuoka” was established in the Shizuoka Cultural Foundation in January 2021. It inherits the achievements of the Shizuoka Cultural Programme, such as support from practical experts, support with financial contributions, and collaboration with other fields. Its purpose is to support activities by residents who aim to revitalize local communities using the power of art culture, and promote the formation of a creative and sensitive community.

Organization Chart



Opening Ceremony



Pamphlet

Main duties of Arts Council Shizuoka

Allocate staff with a high degree of expertise, and fulfill the three functions of being an “engine for promoting creative activities led by local residents”, being a “platform for collaboration with other fields”, and being a “cultural policy think tank.”



アートスカンシルしずおか
ARTS COUNCIL SHIZUOKA

Main Project Details

Locally led art project support

- Subsidies and companion support ^{*1}
- Discovering local producers
- Trials and consultation for leading projects

Coordinate

- Consultation counter
- Holding seminars, lectures, etc. ^{*2}
- Networking between companies, organizations, universities, and local governments
- Combination with artists

Survey and research, policy proposals

- Survey research on local resources and cultural activities
- Advice and recommendations for local governments and cultural organizations

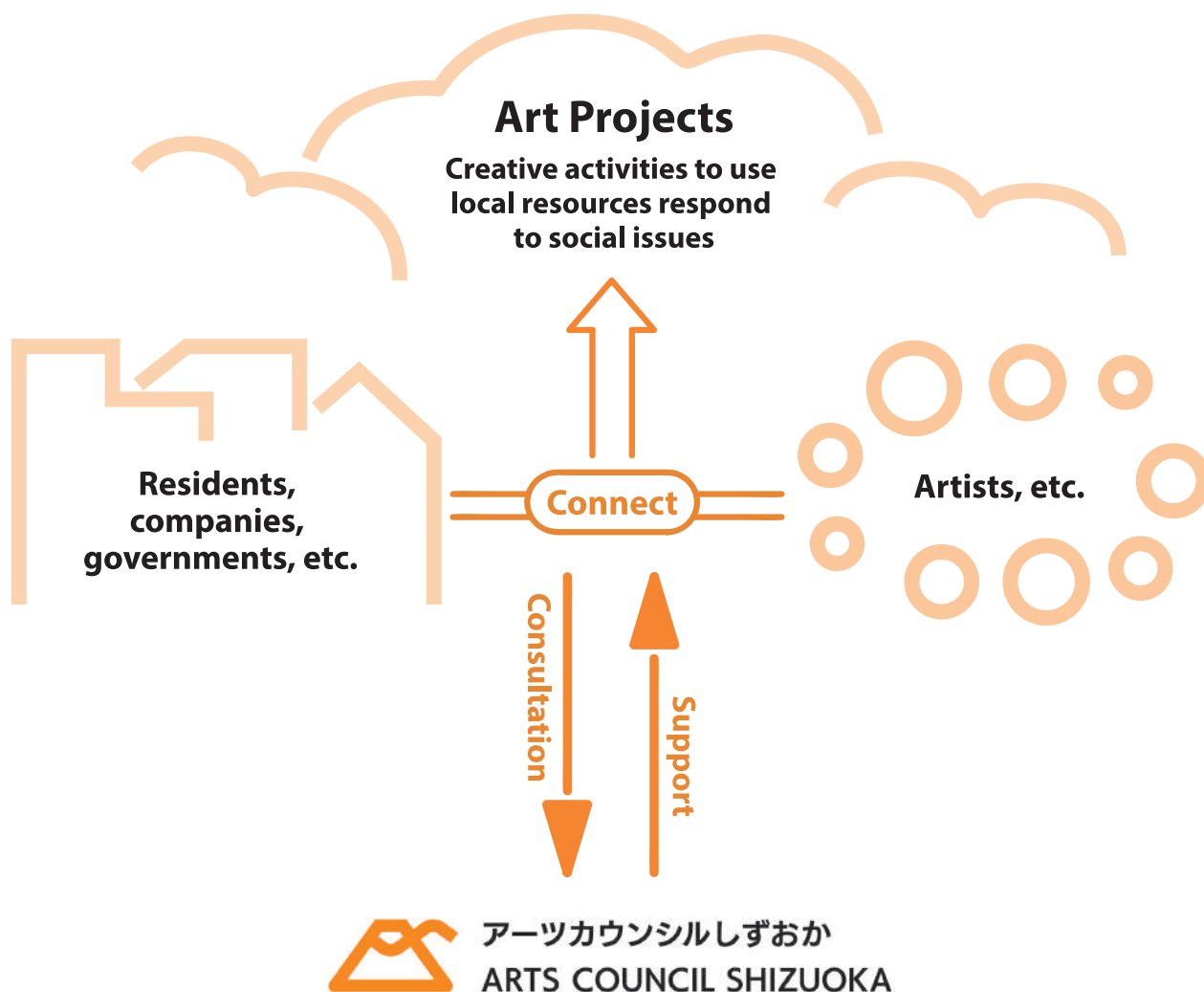
^{*1}. In addition to support from grants, the Program Director and Coordinator provide advice and support for related projects, such as related projects.

^{*2}. Introducing thought-provoking talks and other examples that serve as hints for creative activities.

The role of Arts Council Shizuoka

With the catchphrase “Sharing ideas to change perspectives,” this council will focus on using local resources and support from resident-centered art projects that respond to social issues, with all residents of the prefecture aiming to be more creative through various expressive activities, and develop methods establish systems in order to achieve that purpose.

This council will open a path for anyone and everyone to use their creative abilities and contribute to the formation of creative communities, where innovations are made in various fields of society, such as urban development, tourism, welfare, and education.

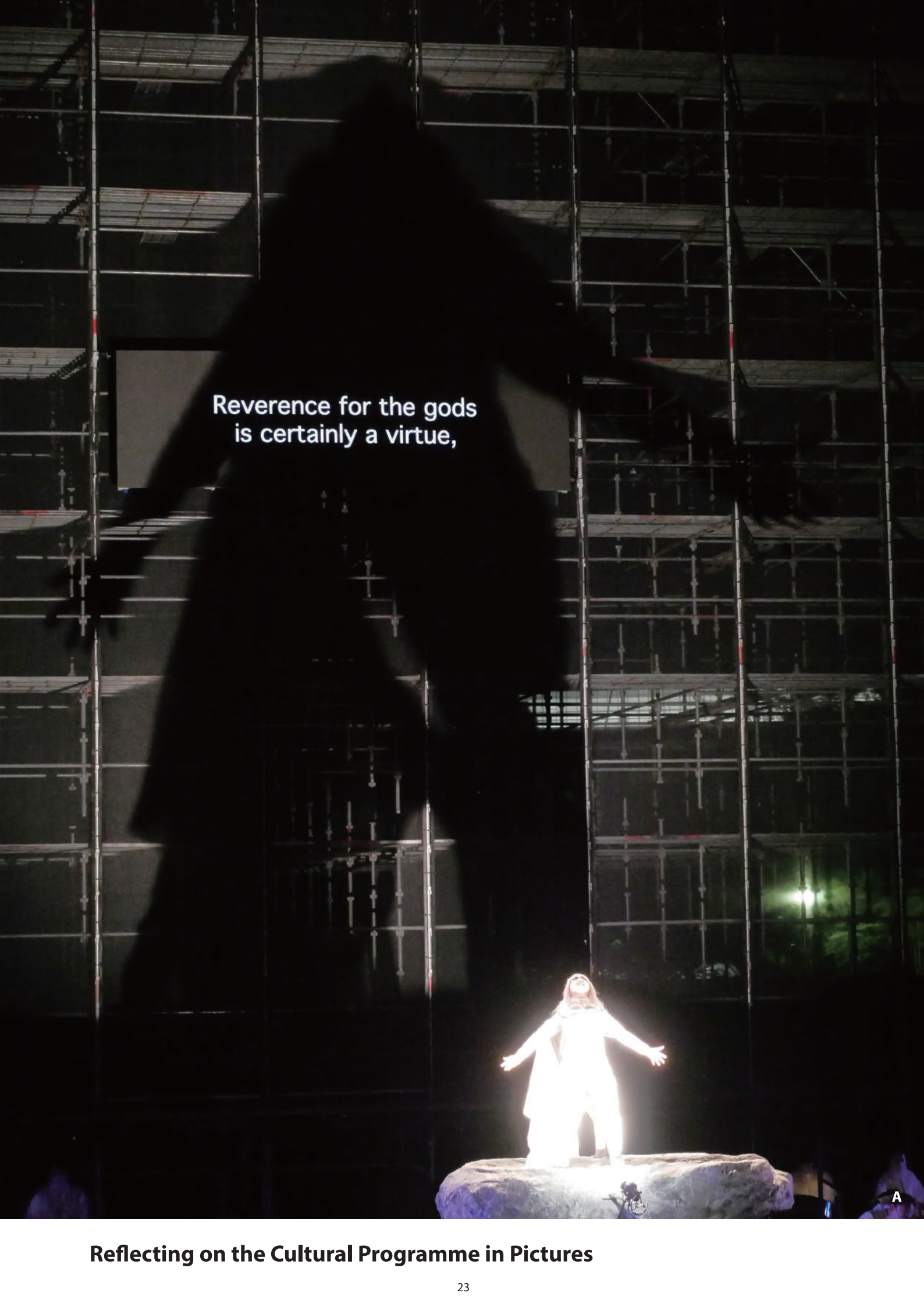


The logo of Arts Council Shizuoka



This logo mark combines a motif reminiscent of the letter “A” in “Arts Council” and Mt. Fuji, which is a symbol of Shizuoka, together with the symbol of the Shizuoka Cultural Programme”, which was the progenitor of Arts Council Shizuoka.

While bearing in mind the purpose of establishing the Arts Council Shizuoka, which is to “promote activities by residents who use the power of culture and art”, the motif of Mt. Fuji is made to look like a spring board, expressing the images of “taking a new step starting here” and “leaping to the next stage”.

A person wearing a white robe stands on a large, dark rock in the foreground. Their arms are outstretched, and they are illuminated by a bright light source, creating a strong silhouette effect. In the background, a large building is under construction, with its steel framework visible against the dark night sky. A large, dark silhouette of a person's head and shoulders is superimposed over the left side of the image, partially obscuring the building. The text "Reverence for the gods is certainly a virtue," is displayed in white on a dark rectangular background in the upper left quadrant.

Reverence for the gods
is certainly a virtue,



B



C



E



D



F

A_Mt. Fuji World Theatre Festival Shizuoka, featuring SPAC/MIYAGI Satoshi "Antigone" ©HIRAO Masashi B_Matsuzaki-cho "Ito" Concept
C_WABISAVILLAGE SASAMA: Changing perspectives and creating a sustainable village with the power of culture
D_Unmanned Station Art Festival, Oigawa 2019 E_IZU NO ODORIKO Festival F_FUJINOYAMA BIENNALE 2020



G



H



K



I



J



L



M



N



O



P

G_4th Shagiri Festival H_Unmanned Station Art Festival, Oigawa 2019 I_Art projects in our neighborhood - Open the community and the door of possibilities.
J_Iwata early recital of "Lullaby: A Microcosm of Poetry, Dance, and Music" K_Succession of Bugaku food culture in Enshu Mori-machi
L_The Imaginary Exhibition / HARAIZUMI ART DAYS! 2020-Being Imperfect- M_"Chushingura 2021"© Y.Inokuma N_ Unmanned Station Art Festival, Oigawa 2019
O_"Fujinokuni Monogatari" A festival of dance, music, and theatre P_FUJINOYAMA BIENNALE 2020



Q_FUJINOYAMA BIENNALE 2016 R_Art projects in our neighborhood - Open the community and the door of possibilities.
 S_Challenge to the new era of "extra curricular activities"! Club activities of the Area - Kakegawa Future Creation Club "Palette"
 T_Travel back in time to 1964 U_Paralympic Torch Relay Departure Ceremony V_Atami Kaiju Film Festival
 W_Iwata early recital of "Lullaby: A Microcosm of Poetry, Dance, and Music"

