



## Keio Business School

# **Echigo-Tsumari Art Field: solving regional issues through art**

### **Introduction**

In the mountainous area of Niigata Prefecture in the northeast of Japan is an art festival, like no other in the world, called Echigo Tsumari Art Triennale. The main festival itself is held once every three years, with some artworks being displayed throughout the year and related events being held in other seasons and years. But the main attraction is the Art Triennale itself, and in 2018, it was held for the seventh time since its inception in 2000. Visitors from around Japan and the world came to see art installations displayed not just in museums, but spread out across rice fields, paddocks, empty warehouses, abandoned schools and roadsides. The festival “site” is the town of Tokamachi itself and its surrounding areas, covering a vast area that is almost the size of the city of Tokyo. Banners promoting the festival line the intertwining roads that run through the mountains, and local shops and restaurants put up posters, while the locals themselves volunteer to be guides and receptionists at the event, which is held over a 50-day period throughout the summer.

Shin was in his second year at business school, and as he drove back from another visit to the festival over the summer break, he pondered what the festival meant to the art world and to society as a whole and what lessons it taught about management in general. The hot spring baths, the delicious food and the amazing artwork that were part of the excursion were certainly all fun, but he felt strongly that there were some valuable lessons to be discovered from the festival.

### **Japan’s regional issues**

It’s a well-known fact that Japan developed into one of the biggest economic powers of the world after World War II, and during this phase, the workforce shifted from mainly agricultural to industrial and financial, as the nation also became one of the most populated in the world.

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This case was produced by Keio University Graduate School of Business Administration Associate Professor Hikaru Yamamoto and Shimpei Fukuzumi (M40) of the Master’s Course in the same graduate school. This case study was developed solely as the basis for class discussion and there is no intention to portray the management situation in a positive or negative light.

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What is little known, however, is that Japan is also a nation whose land area is mostly covered by mountainous areas or forests. In fact, 68.5 percent of Japan's land is forest area, compared with an average of 31 percent for the rest of the world<sup>[1]</sup>. Due to this land characteristic, access to many towns and villages can be very limited, and with the added shift to white-collar jobs in major cities, many rural areas have been depopulated by the younger generations over the last few decades. This population density is shown in Figure 1.

In addition, Japan's birth rate has slowly declined since the mid-1970's, and although there has been a slight increase since the turn of the 21st century when the problem began to be addressed, the rate remains low. Figure 2 shows the transition of the total fertility rate.

10 This decrease in fertility rate has contributed to the decrease in Japan's population, as the peak was in 2010 and it is projected to continue its decrease, as Figure 3 shows. But as average lifespan also increases at a world-leading rate (see Figure 4), the ratio of the elderly generation (age 65 and above) continues to rise.

When these issues are put in the context of regional areas in Japan, the transition becomes even more prominent. As Figure 5 shows, most rural areas, and especially those along the mountainous areas, continue to have a significantly decreasing population. Figures 6 and 7 also show how the ratio of the elderly generation is growing in these areas. This also signals a decrease in the work force for many of these areas, and as average income per person is as shown in Figure 8, there is an economic divide between major cities and rural areas. As one index for reference, the Gini coefficient for Japan stands at among the highest in the OECD nations (see Figure 9).

This depopulation in regional areas and the added trend of the aging population across all of Japan are just some of the major regional issues that Japan faces today. But one must also know that Japan's cultural foundations have been built on the distinct local cultures of each region, as they were initially under different rule many centuries ago. For example, the northern areas face harsh winter climates with immense snowfall, the towns facing the Sea of Japan deal with rough sea and cold winds, the mountainous areas along the northern alps are known for spring water, the basin land around Kyoto provides for hot summers and cold winters and the islands around Shikoku and Kyushu have climates similar to the Mediterranean. Cultures and industries have been nurtured to fit these distinct features of each area, and numerous traditions have been preserved for decades, sometimes centuries, in many of these regional areas.

The center of the economy shifted to the cities rather than the agriculture and fisheries of the regional areas, and more young people moved to the cities. This has made it more and more difficult for local traditions to be maintained, as depopulation has created a lack of people who can pass on customs and rituals, let alone the craftsmanship of many artforms. In addition, many towns and villages have conducted municipal mergers in the last few decades (see Figure 10) in an attempt to increase government funding, but in many cases, this has resulted in many rural villages being overlooked

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<sup>[1]</sup> Source: [https://www.shinrin-ringyou.com/forest\\_japan/menseki\\_japan.php](https://www.shinrin-ringyou.com/forest_japan/menseki_japan.php)

and considered inefficient in their contribution to the local economy. It has also stirred debate about whether the major mergers have caused a loss of identity for the local citizens.

In any case, the prioritization of resources has also made it difficult for many towns and regional cities to attract tourism and visitors to their areas, creating a negative cycle that could lead to areas being totally abandoned.

## Japan's regional revitalization efforts

The economic shift to the cities, however, has not had entirely positive effects on Japan as a whole. A denser population in the cities means intensified competition for jobs and housing, which has created an economic divide between the well-off and the rest of the population. Rising housing prices have also forced families to move to the suburbs. A slow economy has also not helped in reversing the decline in birth rate, and the aging population issue has become a national problem. The concentration of jobs and wealth in large cities may have contributed to economic growth in the past, but it is now being noted that the revitalization of regional areas is essential for the sustainable growth of the nation. To address these issues, both the public and private sectors have established plans in various formats and scales over the course of the last couple of decades.

In 2014, the national government created a special post called Minister of State for the Promotion of Overcoming Population Decline and Vitalizing Local Economy in Japan to lead initiatives. The governmental plans can be categorized in four main areas for seeking revitalization of regional areas.

They are:

- 1) Create stable jobs in regional areas
- 2) Create a new flow of citizens and visitors to the regional areas (tourism, I-Turn, U-Turn)
- 3) Support the younger generation in regards to marriage, birth and raising children
- 4) Connect communities and provide security and safety to revitalize regional areas

In the private sector, there have been a myriad of attempts by marketing entities, advertising agencies and consulting firms to “brand” certain elements of regional towns and villages in an attempt to create renewed interest and generate consumption in these areas. Many of these have relied on creating new “products” out of local cuisine or customs and trying to sell them in the more densely populated large cities. Often, they end up as very short term and unsustainable solutions, and many firms have pulled out of such plans as they are unable to find a profitable future. Kinoshita (2016) discussed why these regional branding efforts have failed and indicated that there are three major reasons<sup>[2]</sup>. They are: 1) most efforts try to brand something that is very generic or mediocre; 2) consultants can only come up with generic ideas and products, as they are not from the area; 3) most efforts lack funds, yet they try

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<sup>[2]</sup> Kinoshita, H (2016) "The three reasons why regional branding efforts fail"  
<https://toyokeizai.net/articles/-/104375>

to do something beyond their resources.

On the other hand, there have been successful examples and the general increase in tourism over the past decade has helped some local economies. In essence, these initiatives are very much in the trial and-error transitional phase.

## Japan's art industry situation and management issues

Japan attracts the most attendants to museum exhibitions in a single day in the world, yet for annual attendance, the top museums rank considerably lower than the world's top 10<sup>[3]</sup>. In other words, the art events in Japan are created "trends" with short-term goals, and there has been a general failure to nurture art as a form of culture, especially in the modern era after World War II.

It has been more about "selling" the exhibit to the consumer by bringing in famous artworks from around the world for exhibition tours. Consumers themselves have become more interested in checking off lists of famous artworks to see, and the true meaning of art, i.e., putting a spotlight on social issues, seems to have been lost in the numerous art "events". In addition, many of these exhibits are held in urban areas, most of the time in established museums.

## What is Echigo Tsumari Art Triennale?

The Echigo Tsumari Art Triennale (ETAT) is an art festival held in an area named the Echigo Tsumari Art Field, which is a vast region covering 760 square kilometers around the town of Tokamachi. Echigo Tsumari itself is not the official municipal name for the region, but it was named that after the surrounding towns of Kawanishi, Matsudai, Matsunoyama, Tsunan and Nakazato merged to become Tokamachi City in 2005. The actual festival has been held every three years since 2000, with other related events held throughout the year outside of the festival dates.

It began as a way to revitalize the region after the New Niigata Riso Plan (Riso meaning ideal) was initiated in 1994, with renowned art director Fram Kitagawa, who is from Niigata Prefecture, coming on board as the general director. In its initial stages, there was strong opposition from the locals as they did not feel that modern art was a way to inject energy or revenue back into the region, and many locals did not understand art. But with perseverance and repeated explanations, the festival had its inaugural event in 2000.

There are four major concepts of the festival that make it unique from other art festivals<sup>[4]</sup>.

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<sup>[3]</sup> <http://artsmarketing.jp/archives/777>

<sup>[4]</sup> The concepts taken from official festival website: <http://www.echigo-tsumari.jp>

### **1) Humans are part of nature**

The core concept of the festival is that humans are part of nature, and by holding the art festival in such an environment, the “modern paradigm that has caused environmental destruction” is called into question. The artwork and presentations are designed so that they can present a model of how people can relate to nature.

### **2) Satoyama and Art**

Satoyama, literally meaning the mountains around a village, is the stage for much of the artwork. This is intended to inspire the artists to recover the connections and collaborations that art once had (with the land and the people) but which has almost been lost (in the 20th century era of the city and art of the city). The artworks are installed intentionally across the spacious fields, mountains and rice fields, instead of in a single museum, and some are extremely “inefficient” to actually go and see. This is done in order to force the audience to see the beauty and richness of the nature that surrounds them, as well as for them to open their senses to the “temporal layers of human inhabitation” in such a natural environment.

### **3) Co-operation beyond generations, regions and genre**

As the festival is held across people’s rice fields and land, there is no choice but for the artists to collaborate with land owners and interact with the locals. This is also by intention, to create engagement between the artwork and locals so they participate as collaborators. Volunteers known as “kohebi-tai” (literally meaning little shrimp gang) join in the effort from the cities, creating interaction between young urban students with the elderly generation living in the mountains and allowing the younger generation to appreciate and understand the region.

### **4) As a new model for building community**

The festival has received numerous awards for its pursuit of a community beyond just art, but this “Echigo Approach” has been recognized as a new model for building a community through culture and art. This approach has spawned many local regions to use art and creative forces for revitalization, with evident examples in Tokushima, Ibaraki, Osaka and Setouchi.

ETAT, being a large-scale art festival that takes months to prepare for, requires a wide range of efforts to attract an audience to the area. Below is a brief summary of how the festival operates (all information is from the 2015 festival report).

## Promotional efforts

Pamphlets and flyers are prepared up to two years prior to the event and handed out at various related institutions and events leading up to the festival. More pamphlets in English, Chinese and Korean are also handed out much closer to the event, along with posters and flyers for separate events within the festival. Talk shows and related promotional events are held mostly in Tokyo, with digital promotional videos being run on billboards and trains leading up to the event. The local areas are also lined with banners, posters and stickers, with specific flyers handed out to students across Niigata. There is also a wide range of media coverage leading up to and during the festival, including television, web media, magazines and blogs. Table 1 shows a summary of advertisement exposure along with estimated fees, and Table 2 shows the number of international media exposures.

## Types of tickets and tours

The main “ticket” is the festival passport, which allows the attendant to enter any event and exhibit related to the festival, unless noted otherwise. There are also tickets sold individually to separate exhibitions and events. In addition, as the area is so spread out, there are official bus and taxi tours that take groups to some of the major attractions. In 2015, there were 11 taxi tour types and four bus routes that went around the installations, in addition to the official bus tours that were arranged with travel agents. Table 3 shows the number of attendants that took the taxi tours, and Table 4 shows the attendants for the official bus tours.

## Volunteers

As mentioned above, the festival welcomes volunteers to be part of the festival. These registered “*kohebi-tai*” volunteers increase as the festival draws near. In 2013, there were 1,685 active members, in 2014 there were 1,195 and in 2015, there were 3,424 involved. Many locals also work as “supporters”, and there were 465 members, though 35 were also members of the “*kohebi-tai*” as well.

## Funding and budget

As seen in Table 5, much of the budget is structured from donations and public funding. In fact, almost a third of the budget is from government funding, meaning a lot of tax money is poured into the event. There are also sponsorships and general funding from the public, including crowd-funding efforts.

## Economic effects on the area

Table 6 shows the economic effects the festival brings to the area. This is an estimated amount, but the figure has been growing with each event.

## Number of artworks and visitors

Table 7 shows the total number of artworks and visitors throughout the history of the festival to date.

ETAT is also a festival that has many stakeholders in and around it, due to the fact that it is operated in such a unique setting and format. Below are some of the prominent figures that help run the festival and their views and quotes about what the festival means.

## Fram Kitagawa (general director, ETAT)

### On the state of modern art in Japan

*“I have felt the recent modern art is being appreciated and worshipped, but people are actually not being interested in it or enjoying it, so I have felt for a long time that there are in fact not many people as an audience.”* <sup>[5]</sup>

### On the role of art

*“Since ancient times, artists have picked up the issues or troubles of their era and expressed them.”* <sup>[6]</sup>

### On the festival

*“I think gradually, people have come to find that this world (where artists and locals create the festival together) is a much richer experience. I think the locals have also come to realize that interesting things can be done by working on something together, that it’s fun to converse with the many people who visit and the joys of all that.”* <sup>[7]</sup>

### On the meaning of art

*“Art is initially a technology that expresses the relationship between nature and humans or civilization and the issues and contradictions of the times. Recent modern art has become a financial product, but it should be technology that expresses the compelling relationship with nature. That is how I have always felt.”* <sup>[8]</sup>

<sup>[5]</sup> NHK E Television program “Nichiyō Bijutsukan”, September 2, 2018

<sup>[6]</sup> id.

<sup>[7]</sup> id.

<sup>[8]</sup> Forbes JAPAN June 2018 issue

*“If we could embody this technology once again at this Echigo Tsumari, I felt that it would really work.”*

### **On the relationship with locals**

*“Essentially, I feel that meeting many people has a value that is much more than just money. Many people who visit Echigo Tsumari say that the best thing about coming here was getting to talk with the locals. On the other hand, the locals provide delicious water, tomatoes and watermelon to the people who come visit the artwork.”<sup>[9]</sup>*

### **On what the festival really means**

*“A regional art festival that thinks it can be something with just art will have artwork that has a completely different look. That’s not what we’re about. It should have something more universal. In the end, art will be just a symbol in Echigo Tsumari. The reasons why the festival moves people’s souls, to name a few, are the kindness of the locals, the delicacies of the seasons, and the fact that these factors got to be part of the festival; it’s a much more face-to-face thing.”*

### **Mitsu Hara (Director, Art Front Gallery, Echigo-Tsumari Satoyama Collaborative Organization<sup>[10]</sup>)**

#### **How the festival started**

*“When there was a major municipal merger of towns to become Tokamachi, people didn’t feel that they were part of the new municipality. The government set aside a budget to see if this issue could be solved through more intangible elements. That’s when Fram Kitagawa was appointed as leader to see if art could be a solution.”*

#### **If art brought people together**

*“Of course. But we need to use public funding and the fact that tax money is still being set aside, we feel that we’re being valued.”*

#### **If continuing this festival will solve the regional issues of Japan**

*“I feel that the fact people feel inferior just because of the place they live is a form of discrimination and I can’t accept that. We want to create something that they can enjoy, and to do that, we need to make visible the reality that they face. People say regional revitalization is important, but we need to shine a light on how the locals actually live.”*

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<sup>[9]</sup> id.

<sup>[10]</sup> All quotes taken from the interviews conducted by the authors in August 2018.



**Why the artwork is so isolated and installed far from one another**

*“I hope that getting lost or feeling that the distance between artwork is long is part of the fun of the festival. We want them to feel the inconvenience that the locals feel daily. In that way, we feel that we are making the lifestyle of the locals visible.”*

**Yukihisa Isobe (artist <sup>[11]</sup>)**

**On the festival’s theme**

*“I think that this festival’s big theme is that the artist reveals what this area is about”*

**What he tried to express**

*“I tried to express the negative elements of disrupting a natural ecosystem and the positive element of prosperous local agriculture, and what sort of influence going into nature brings”*

**Lin Shuen Long (artist)**

**On the festival**

*“I always make art that is rooted in its location. I did not just bring a piece from Tokyo.”*

*“The most important element is that the volunteers from Taiwan and the local community worked together to complete the piece.”*

*“ETAT is a slow revolution. Art should follow the rhythm of nature.”*

**Seizo Tajima (artist)**

**On working with locals**

*“I made a museum out of an abandoned school. The key element is that I made it together with local people who said they don’t understand anything about art.”*

*“The local people say that they don’t understand art, but they understand it very well. I think that is the true understanding of art.”*

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<sup>[11]</sup> The quotes from the following three artists taken from NHK E Television program “Nichiyo Bijutsukan”, September 2, 2018.

## Volunteer staff members

5 “I am a graduate of this elementary school. Everyone is moving to the city now, so the young generation keeps declining. I heard that this school would be closed. But this art festival allowed us to create something here.” [12]

## On the artwork using poles

“We were all against outsiders putting poles into our rice fields. But we saw how hard the artists were working, so we ended up helping them.”

10 “We could feel the respect (from the artists) for our agricultural lifestyle and the rice fields.”

## Oisix (an official supporters, company that sells agricultural products)

### From a press release

15 “As the area is renowned for heavy snowfall, there are not many visitors during periods outside of the festival. There is also a great amount of time and effort needed to maintain the precious art pieces from getting damaged in the harsh climate. That is why there is a need to secure a source of revenue outside of the festival.”

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## The characteristics of Echigo Tsumari

Echigo Tsumari, or officially named the Tokamachi City area, is situated in the mountainous southern area of Niigata Prefecture. It is renowned for having some of the harshest snowfalls during the winter, with an annual average snowfall of more than two meters and with snow falling in the region for one third of the year. To adapt to such a tough climate, the locals have lived with an “etto” culture, literally meaning “to overcome the winter”, with many condiments and pickles being strongly salted for preservation and rich flavor. The area is also historically known for the production of silk yarn, and the textile industry was once a big part of the area. Rice production has also been prominent, and along with the production of sake.

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The population has decreased dramatically over the years, with the current population just below 60,000. The ratio of the elderly has also increased, as seen in Figure 11, and it can be said that this region is one of the typical examples of depopulation and aging within the rural areas of Japan. With this decrease in the work force, the local economy has struggled to be productive. Figure 12 shows the employee density and worker density (the higher the density the more production and consumption there is, respectively), with both figures well below the national average.

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[12] The quotes are from an interview conducted by the authors, August 2018.

## Observations from actual visit

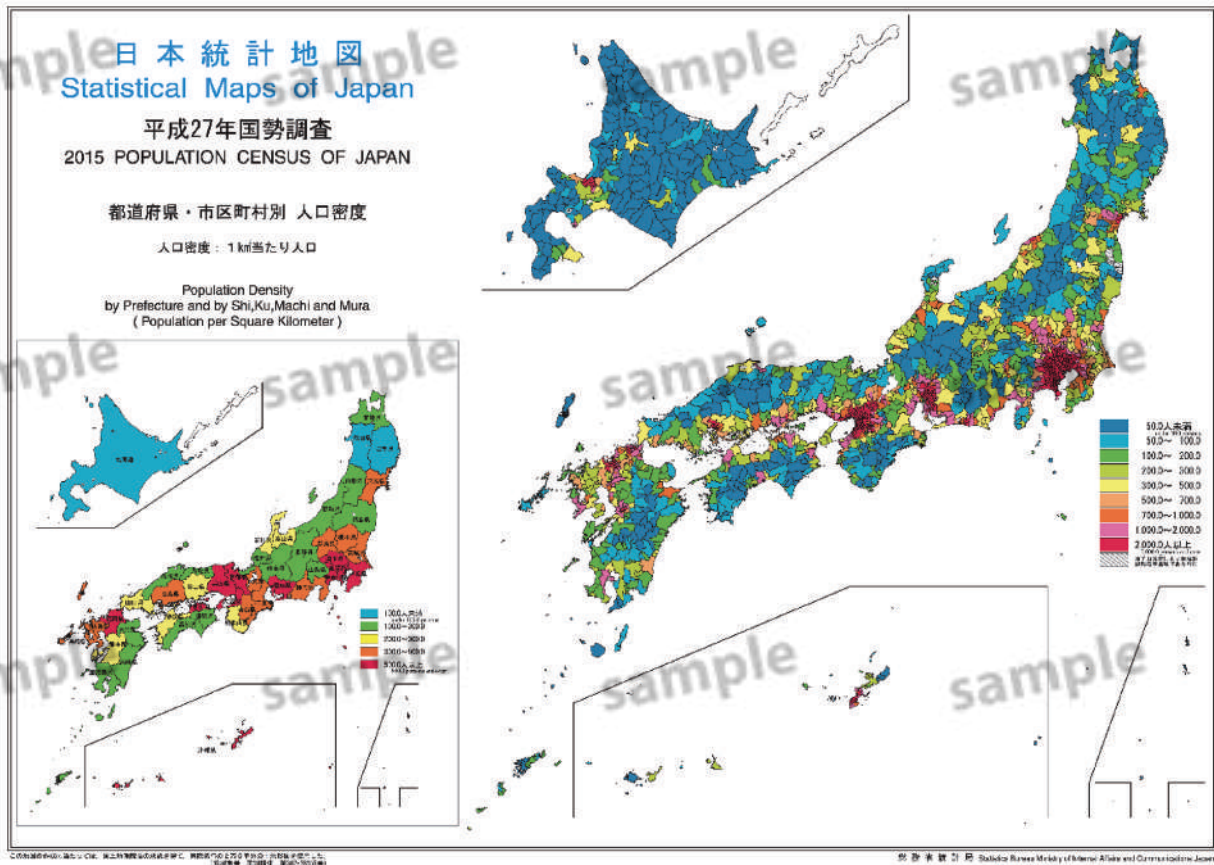
Shin and his business school peers visited the art festival in late August of 2018. They spent three days exploring the artwork and the various areas that they were installed in, but with much driving between spots, they were only able to view a fraction of the total number of art pieces installed for the festival. It was a surprise to experience how spread out the actual site was, but there were many discoveries in between, let alone at many of the interesting art pieces.

They were able to observe many interesting factors at the numerous spots, but the 10 main observations were as follows.

- 1) There were diverse groups of visitors (foreign visitors, couples, individuals, families with children, etc.)
- 2) There was a concentration of popularity for certain art works (e.g. Kiyotsu Canyon Tunnel)
- 3) There was a lot of information including websites, flyers, maps and pamphlets, but they were hard to piece together as coherent information to figure out the best routes to see the artworks that we were interested in.
- 4) There was no particular emphasis on which works were new, which were displayed throughout the year or permanently and what intentions new works had.
- 5) Long drives between works were needed and the views during those drives were of just houses and rice fields, and we could feel that the art was intentionally placed apart to experience the daily lives of the locals.
- 6) It was easy to feel the importance of the presence of the locals, their passion, and their proactive attitude towards participating in the festival as volunteers.
- 7) All the works are about or relate to the distinct surroundings of the local area and how locals live.
- 8) All artwork made us think about the lives of the locals, how they live, what their customs are, etc.
- 9) During and after the visit, there was an increased interest in the area and other regional towns in Japan.
- 10) There was a sense of community and unity among the locals at every spot we visited.

It was difficult for Shin to think about why this festival seemed successful, but there was also a feeling that it also provided a valuable clue for the future. As he arrived home and looked back at the official guide book and some of the photos that he took, it made him want to think about other art festivals and analyze ETAT even more.

## Appendix



**Figure 1: Population density**

Source: 2015 population census of Japan (Statistics Bureau, Ministry of Internal Affairs and Communications, Japan)

(Color chart shows the number of persons per square km. The bluer the color, the lower density, the redder the color, the higher the density)

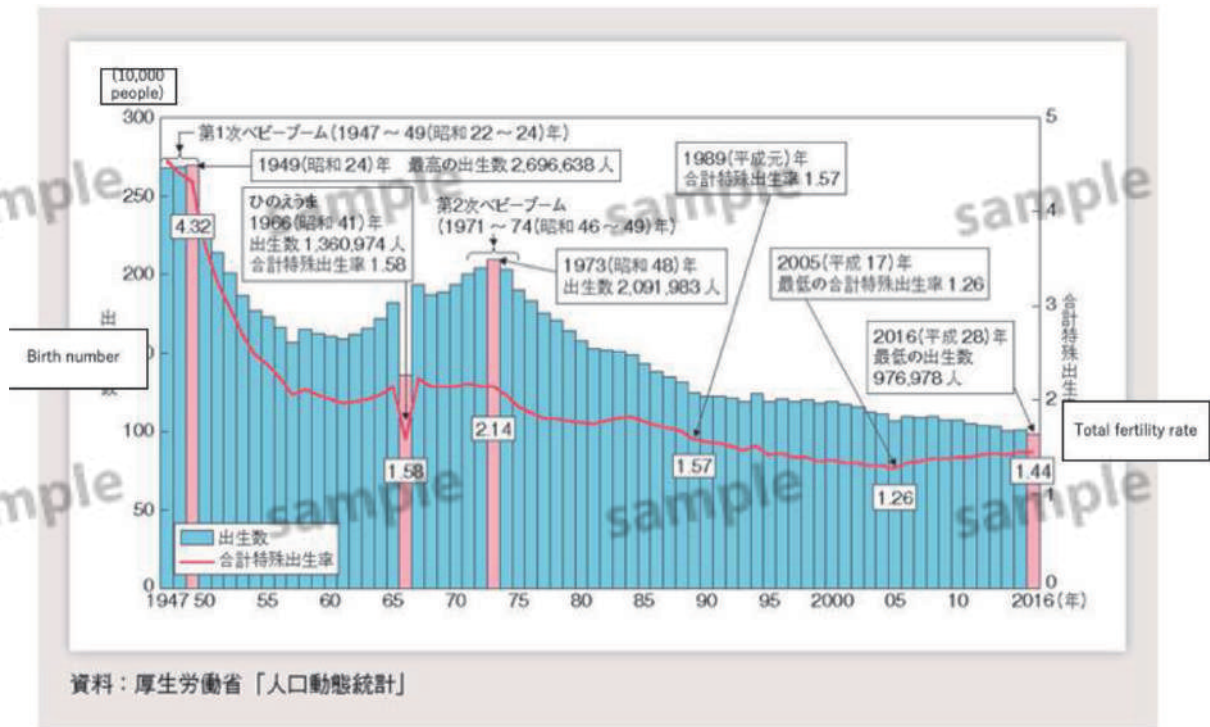


Figure 2: Total fertility rate

Source: Vital statistics, Ministry of Health, Labor and Welfare

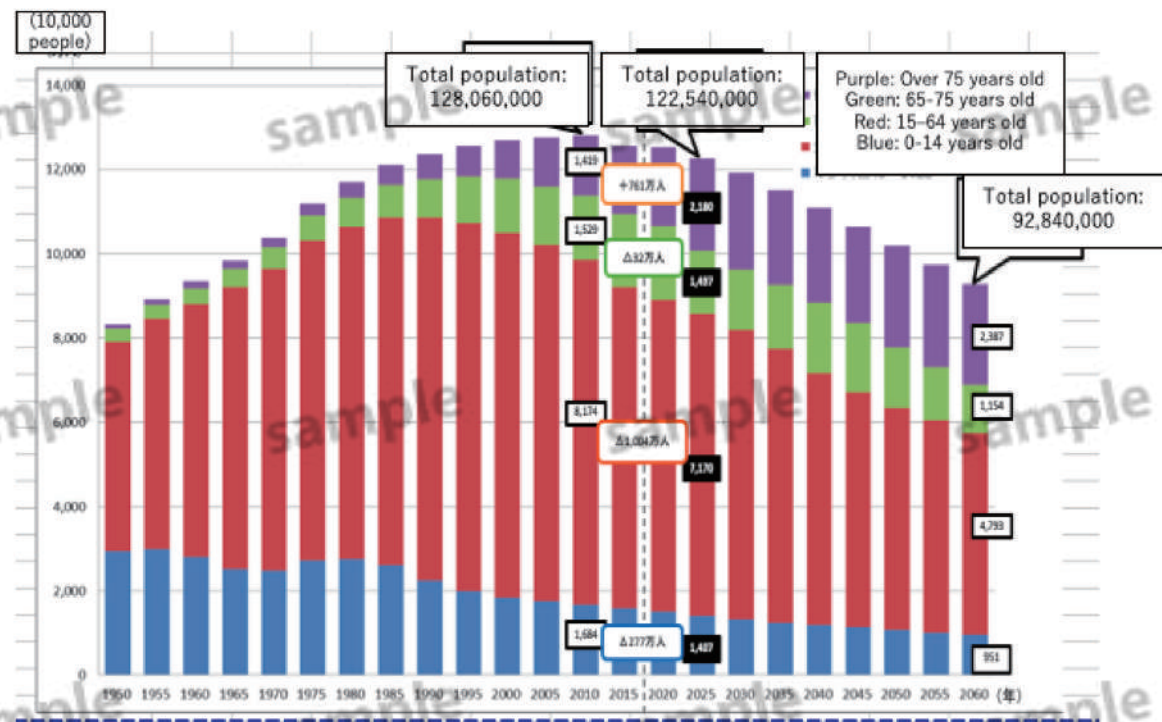
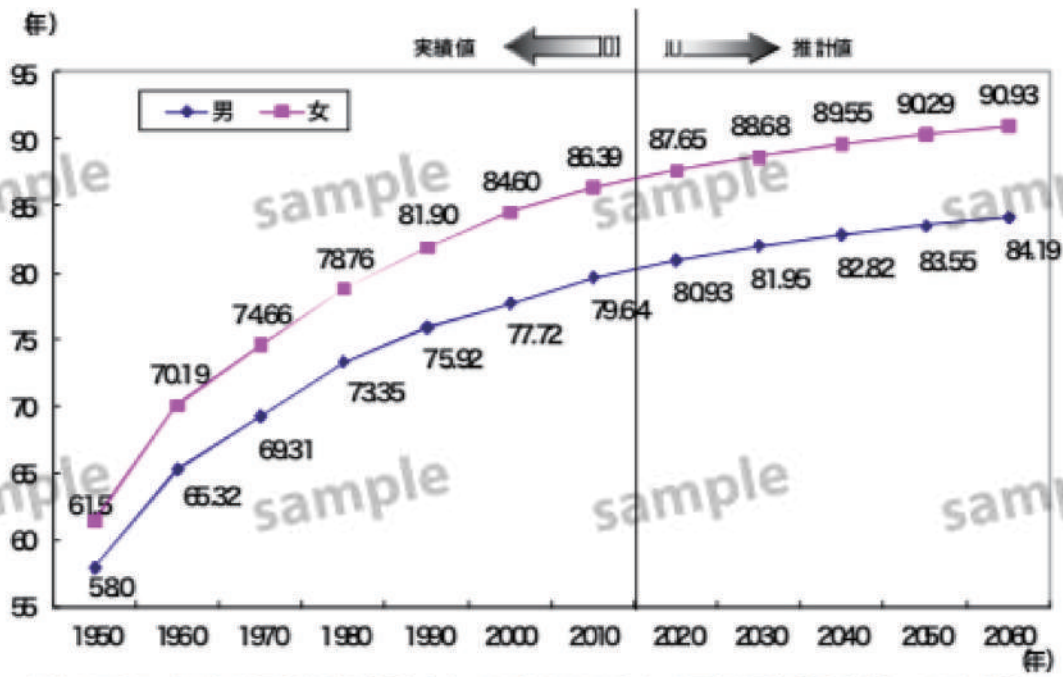


Figure 3: Population graph of Japan

Source: Census of Japan, Ministry of Internal Affairs and Communications, National Institute of Population and Social Security Research “Estimated future population of Japan (2017)”

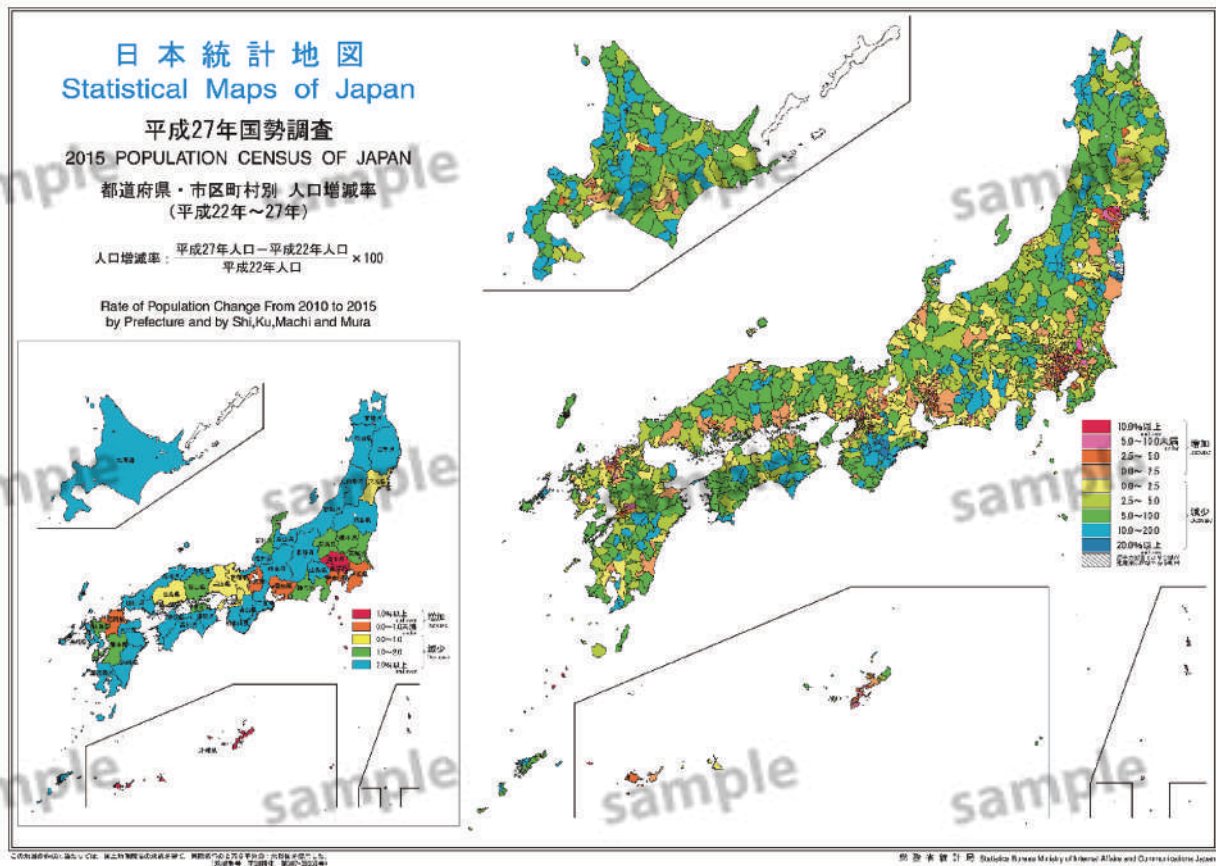


資料：1950年及び2010年は厚生労働省「簡易生命表」、1960年から2000年までは厚生労働省「完全生命表」、2020年以降は、国立社会保障・人口問題研究所「日本の将来推計人口（平成24年1月推計）」の出生中位・死亡中位仮定による推計結果（注）1970年以前は沖縄県を除く値である。0歳の平均余命が「平均寿命」である。

Figure 4: Average lifespan

Source: <https://www8.cao.go.jp/kourei/kou-kei/24forum/tokyo-s3.html>

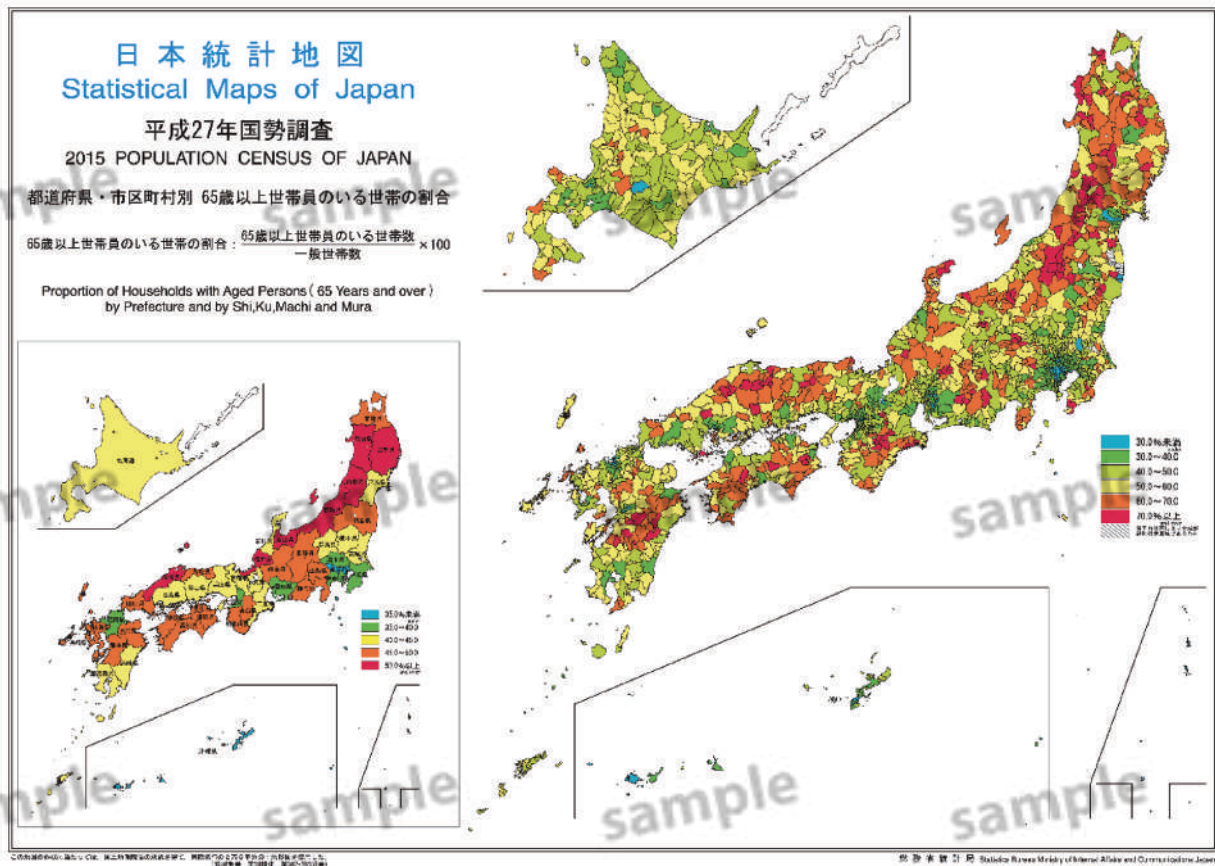
(Blue shows male average lifespan, pink shows female average lifespan)



**Figure 5: Population increase/decrease rate by prefecture**

Source: 2015 population census of Japan (Statistics Bureau Ministry of Internal Affairs and Communications Japan)

(Color chart shows the population increase/decrease rate. Yellow to blue shows decrease, orange to red shows increase)



**Figure 6: Ratio of Households with Aged Persons (65 Years and over)**

Source: 2015 population census of Japan (Statistics Bureau Ministry of Internal Affairs and Communications Japan)

(Color chart shows ratio of population with homes people over 65 years old. Blue: less than 30%, Green: 30-40%, Light green: 40-50%, Yellow: 50-60%, Orange: 60-70%, Red: Over 70%)



図表4 過疎地域の年齢階層別人口構成比の推移

(参考)

全国

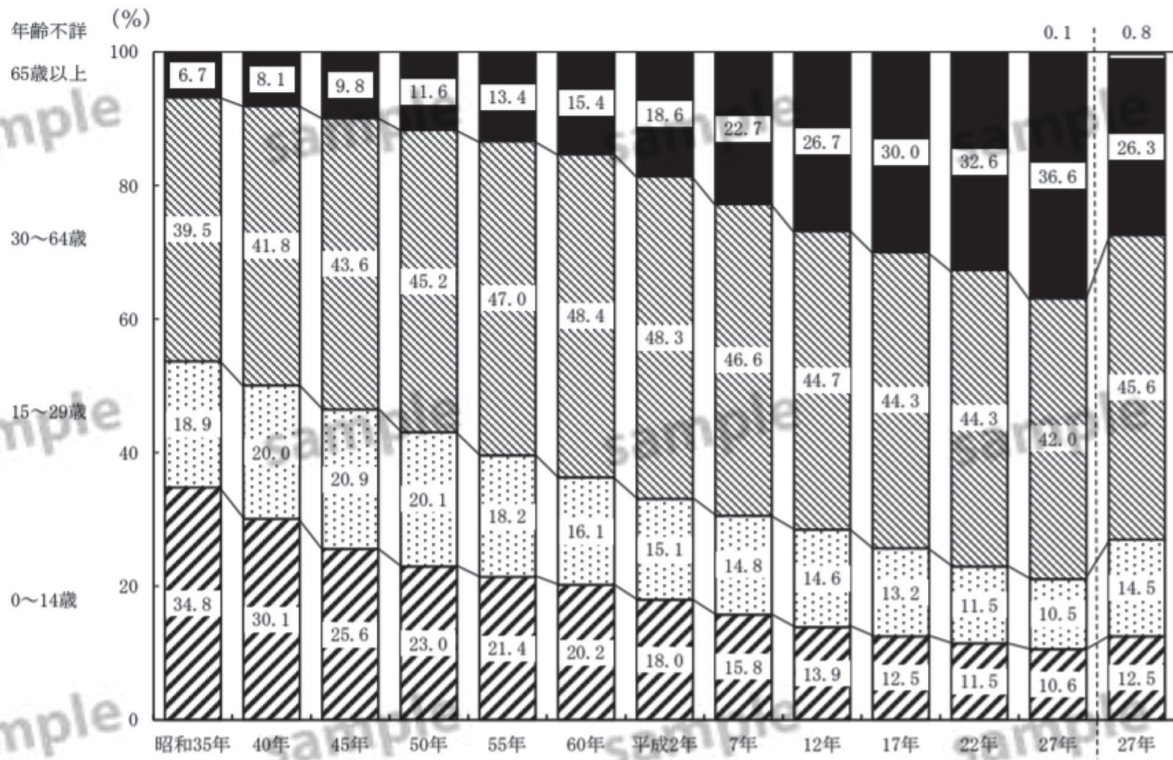


Figure 7: Ratios of age groups in depopulated areas

Source: Census of Japan, 2017 version of the report on the current situation of depopulation and regarding policies, Ministry of Internal Affairs and Communication

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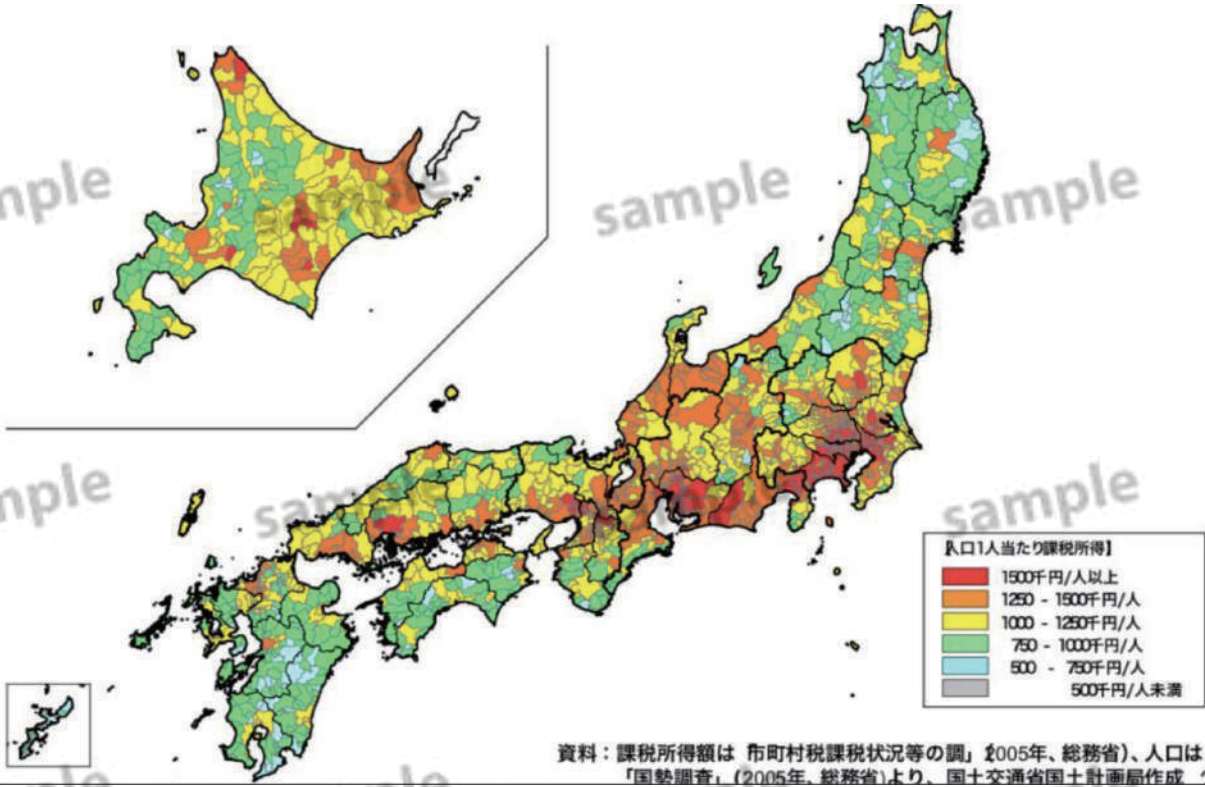
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**Figure 8: Income per population**

Source: Ministry of Land, Infrastructure and Tourism

<http://www.mlit.go.jp/common/000031981.pdf>

(Color chart shows taxable income per person: Red: Over ¥1.5 million/per person, Orange: 1.25-1.5 million, Yellow: 1 – 1.25 million, Green: 0.75 – 1 million, Blue: 0.5 – 0.75 million, Grey: Less than 0.5 million)

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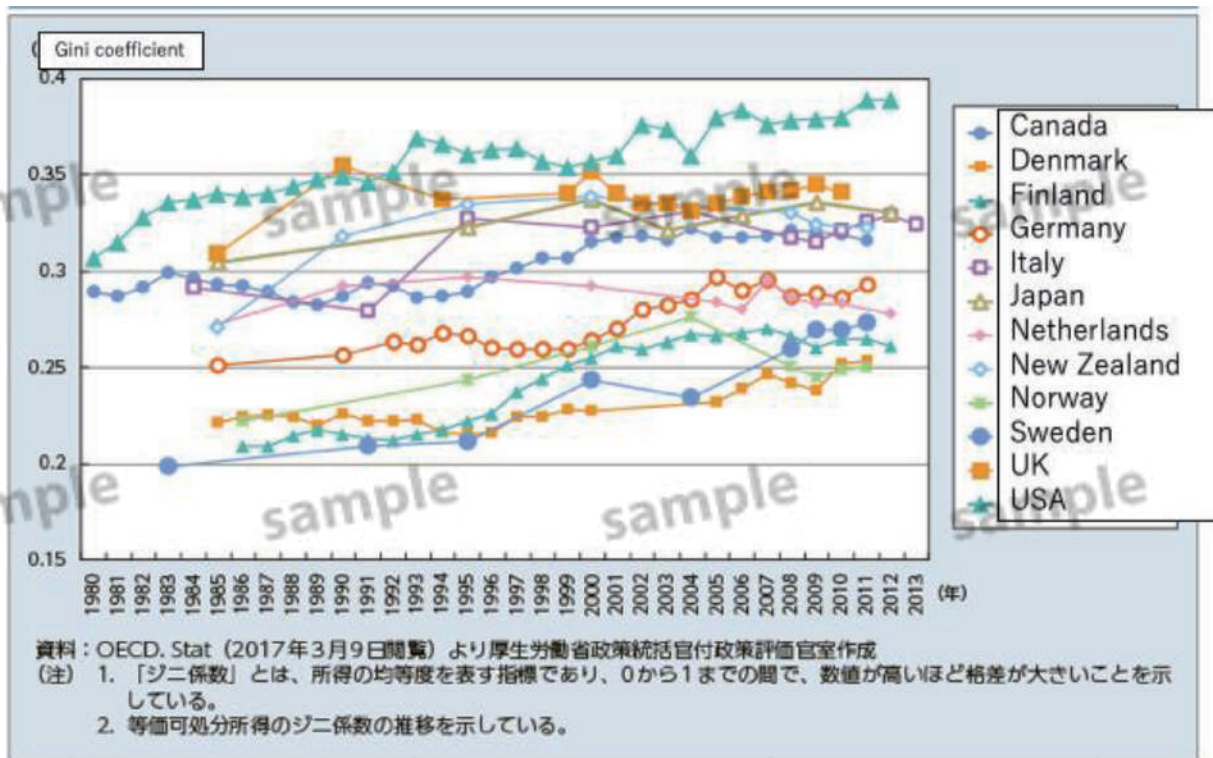
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**Figure 9: Gini coefficient transition**

Source: OECD Stat, Ministry of Health, Labor and Welfare report 2017, <https://www.mhlw.go.jp/wp/hakusyo/kousei/17/backdata/01-01-03-01.html>

H11.3.31以降の市町村数の変遷

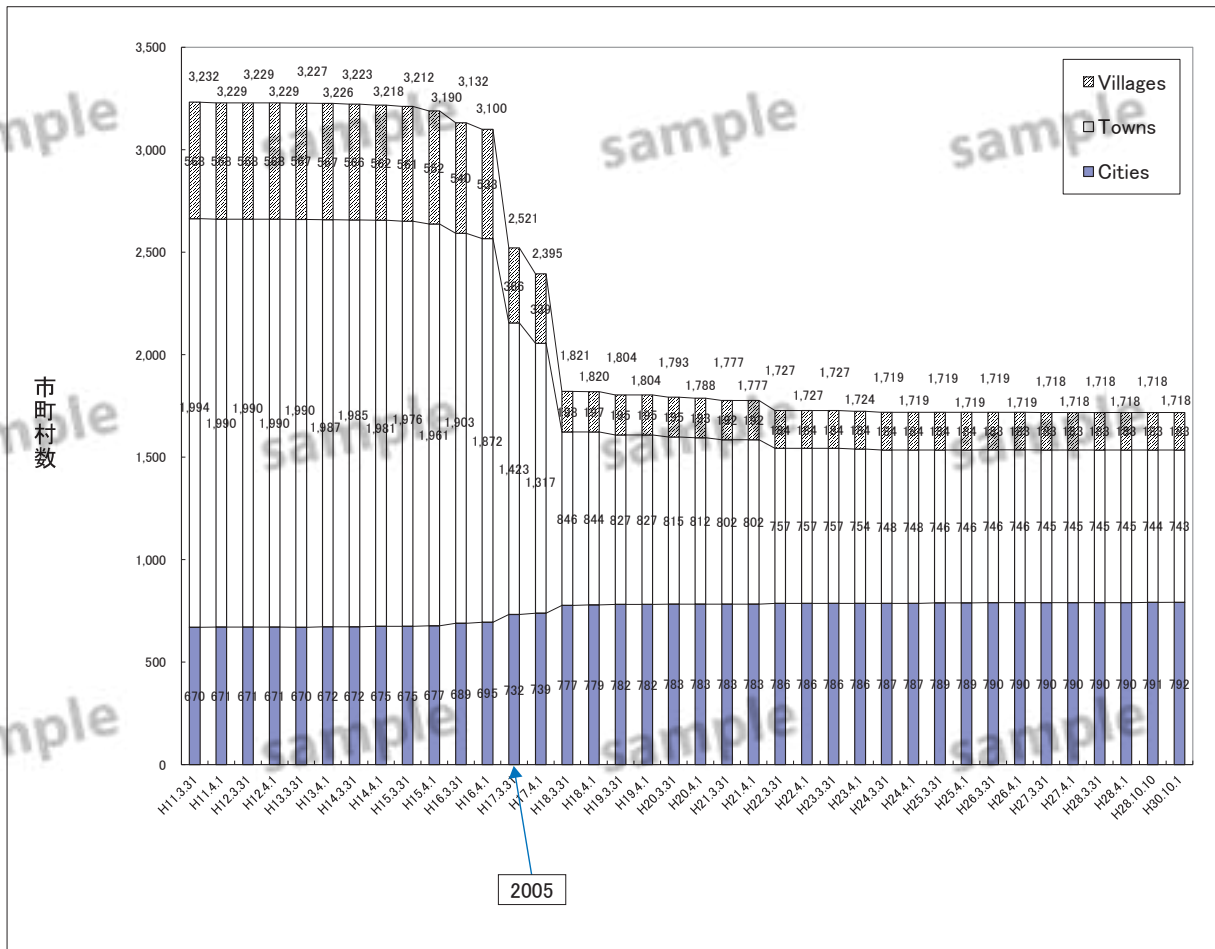


Figure 10: Municipal merger numbers

Source: Ministry of Internal Affairs and Communications, [http://www.soumu.go.jp/main\\_content/000586110.pdf](http://www.soumu.go.jp/main_content/000586110.pdf)

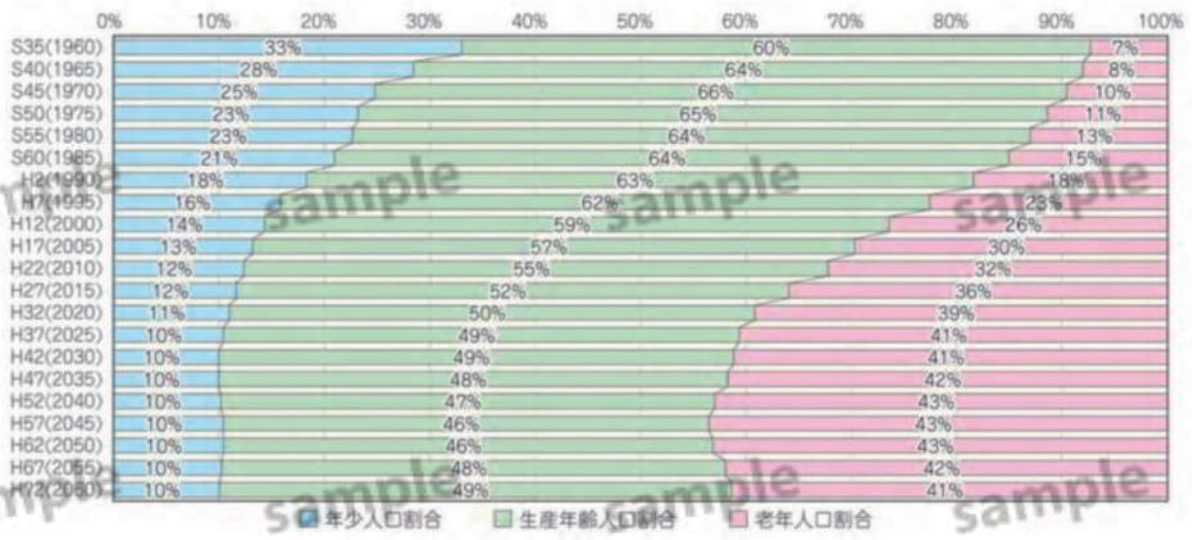


図 2 年齢3区分別人口割合の推移・推計

資料：国勢調査、国立社会保障・人口問題研究所

Figure 11: Ratios of age groups in Tokamachi population

Source: “Tokamachi Population Vision”, 2015

(Blue is ratio of 0-14 years old, Green: 15-64 years old, Pink: Over 65 years old)

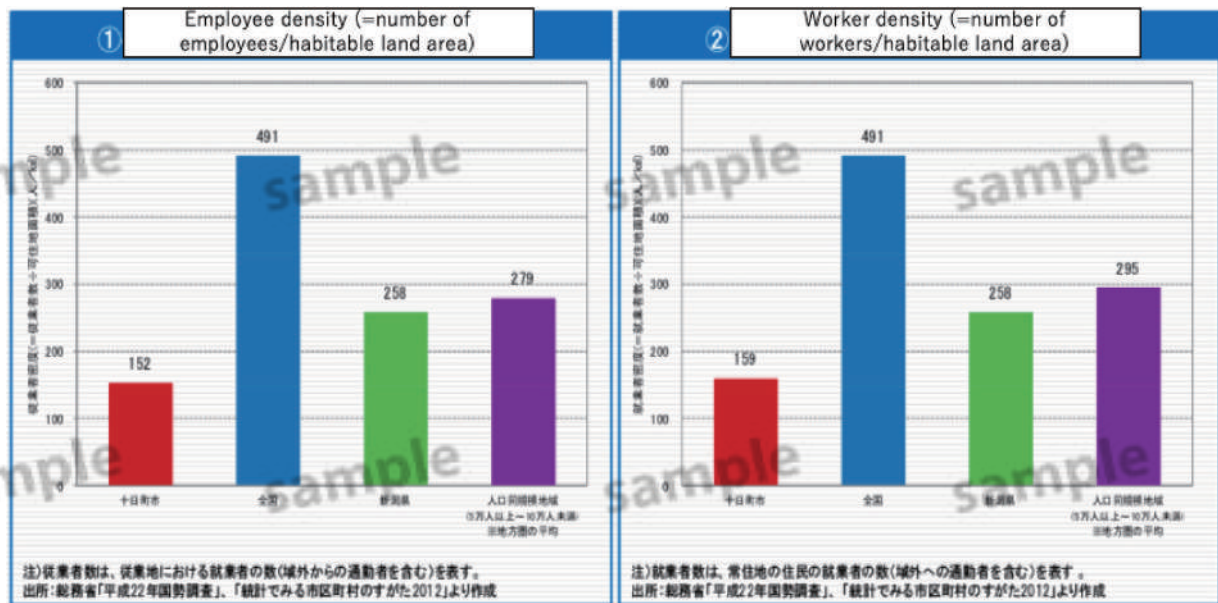


Figure 12: Employee/worker density comparison

Source: Analysis of local economic cycle of Tokamachi City, Cabinet Office, Government of Japan

<https://www.kantei.go.jp/jp/singi/sousei/resas/pdf/tookamachishi.pdf>

(Red: Tokamachi, Blue: National average, Green: Niigata Prefecture, Purple: In other prefectures with similar land area)

Category	Newspaper	Magazine	TV	Radio	Web etc.	International media	Total
Articles/Reports	249 (285)	170 (148)	55 (34)	44 (16)	285 (69)	97 (27)	803 (552)
Estimated cost of advertisement	¥752,847,143		¥2,270,839,332		¥21,312,070		¥3,044,998,545

\*() Previous festival

**Table 1: Advertisement exposure and estimated fees**

International media article/reports exposure (2015 April - end of November)

Country	Web	Magazine	Newspaper	TV	Other	Total
Hong Kong	7	7	1			15
Taiwan	8	9				17
USA	10	4	3		2	19
Australia	2					2
China	2	15			1	19
S.Korea		7				7
UK	4	3				7
France		1	1			2
Netherlands	2					2
Other	2	3	1		2	8
Total	37	49	6		3	98

**Table 2: International media exposure**

Area van/taxi attendants (number of people)

Course No.	1	2	3	4	5	6	7	8	9	10	11	Total
July	112	56	131	81	96	73	86	81	270	51	25	1,062
August	775	285	666	584	573	431	709	333	1,873	243	102	6,574
September	563	244	500	360	300	278	466	250	1,385	162	60	4,568
Total	1,450	585	1,297	1,025	969	782	1,261	664	3,528	456	187	12,204

**Table 3: Taxi tour attendants**

Course name		
	2015	2012
Digest Tour	1,792	4,387
Standard tour (north)	1,175	
Standard tour (south)	904	
Mysetery tour	172	69
Tour from Niigata Station	78	123
Total	4,121	4,579

**Table 4: Official bus tour attendants**

**Income/expenditure sheet (unit: ¥1,000)**

**Revenue**

Item		2013	2014	2015	Total
City/Town	Tokamachi	30,716	49,793	7,120	87,629
	Tsunanmachi	4,284	4,284	3803	12,371
Government subsidy		38,000	64,964	125,029	227,993
Donations/sponsorship		10,126	30,426	89,049	129,601
Grants/Commissions		7,700	500	500	8,700
Passport/ticket sales				145,539	145,539
Festival fund		0	0	11,000	11,000
Other revenue	Printed goods sales, sales fees	74	197	1,099	1,370
		90,900	150,164	383,139	624,203

**Expenditure**

Item		2,013	2,014	2,015	Total
Operation fee	AFG	73,200	135,164	317,600	525,964
Director fee	Fram Kitagawa	5,000	5,000	10,000	20,000
PR/Preparations fee	Tokamachi City				
	Tourist Organization	5,000	10,000	20,000	35,000
Facility use fee	Passport rebate			34,993	34,993
Subsidy etc.	Event subsidy	7,700	0	0	7,700
Total		90,900	150,164	382,593	623,667

**Balance**

Item		2013	2014	2,015	Total
Single year balance (Income - expenditure)		0	0	546	546
Festival fund savings		0	0	546	546

**Table 5: 2015 festival budget**

Unit: ¥1,000,000

		Initial sum of demand	1st ripple wave effect	2nd ripple wave effect	Total effect
Economic effect		3,538 (3,345)	4,350 (4,030)	740 (620)	5,089 (4,650)
	Construction investment	331 (230)	479 (324)	92 (58)	571 (382)
	Consumption expenditure	3,207 (3,115)	3,871 (3706)	648 (562)	4,518 (4,268)

**Table 6: Economic effects of festival (bracket figures from 2012)**

Year	Artworks	Artists	Regions artists are from	Participating villages	Visitors	Volunteers	
2000	153	148	32 nations/regions	28	162800	Approx. 800	
2003	220 (includes 67 permanent)	157	23 nations/regions	38	205100	711	
2006	334 (includes 131 permanent)	225	40 nations/regions	67	348997	930	
2009	365 (includes 149 permanent)	350	40 nations/regions	92	375311	350	
2012	367 (includes 189 permanent)	310	44 nations/regions	102	488848	1246	
2015	378 (includes 182 permanent)	363	35 nations/regions	110	510690	2270	+152 locals

**Table 7: Visitor numbers etc.**

Source: Tables 1 – 7 from official ETAT report 2015, retrieved from <http://www.city.tokamachi.lg.jp/ikkwebBrowse/material/files/group/4/daitinogeiijyutusiai honpensyusei.pdf>

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