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ORIGINAL ARTICLE

Study on the Activation of Able-Art through the Corporate Mecenat

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ABSTRACT

This study aimed to explore the tasks to activate the Able Art through the voluntary and active corporation mecenat in the artistic and economic aspects of Able Art by reviewing the activities of Able Art Japan that is one of the non-profit organization in Japan and the current state of corporation mecenat and by reviewing the successful cases of corporate mecenat for cultural and artistic activities for persons with disabilities.

In results, the tasks to activate the able art through corporate mecenat were suggested as follows:

First, the efforts to publicize that the artworks of artists with disabilities have not only artistic value, but also marketability and profitability need to be taken.

Second, the effects of able art on the community development and the activation of community need to be proved empirically.

Third, the successful cases of corporate mecenat that companies support the collaboration between persons with disabilities and persons without disabilities need to be actively publicized.

<Key-words>

corporate mecenat, Able Art, Able Art Japan, artist with disabilities

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I . Background and Purpose

1. The Significance of Able Art in the Aspect of Arts and Economics

The relationship between culture and economics has been discussed in the aspect of the increase of the expansion of demand for culture and artworks due to the income increase and in the aspect of the government support for the culture and art. However, in recent, cultural and artistic element has begun to be dealt with in the aspect of production element that creates economic value.

In the U.S.A., the Arts has been recognized as an industry and the economic effects and economic impacts effects have been empirically proved in the aspect of art economics (Tsutsui, 2012). According to Arts & Economics Prosperity by American for the ARTS(2005), nonprofit arts and culture industry generated 2.146 billion dollars in economic activity in the Washington D.C. area and supported 45,175 jobs; it also generated 163.78 million dollars in revenue to local, state and federal governments.

Tsutsui(2012) empirically analyzed the economic effects of the investment in arts and culture on each prefecture and proved that the implementation of arts and cultural projects increased the demand of non-local tourists for the arts and cultural programs as well as that of local residents. In addition, because the projects that are implemented by the investment in arts and culture accompanies the educational effects, the increase of demand for the arts and cultural programs may increase more from a longer perspective. It can be said that the economics and the arts and culture contribute to each other's development, because arts and culture activities generate direct and indirect economic effects on the local economic development(Yamada et al., 1998; Yasuda, 2004).

In the aspect of arts and economics, able art of persons with disabilities has the different possibility from the existing artistic activities and the marketability of artworks of persons with disabilities may be expanded by presenting their creative ability through the newly designed ways. Moreover, it is meaningful that persons with disabilities can be cultured to be a main agent of economic activity by discovering and fostering their artistic abilities.

2. The Increase of the Interest of the Corporations in the supports for arts and culture

In Japan, the support of corporations for arts and culture has been taken notice of in the aspect of the contributor for the community development and in the ways of social contribution of corporations as well as in the aspect of the promotion of arts and culture (Koga, 2005).

Corporate mecenat refers to the activities that corporations contribute to the local economy and national competitiveness through the various supports for arts and culture including music, art, theatre, movie and traditional arts. In Japan, as the Association for Corporate Support of the Arts has established in 1990, the corporate mecenat has been activated in earnest. In 1990's, as corporate social responsibility(CSR) began to be

emphasized, corporations have taken part in the mecenat activities as the part of social contribution and corporate mecenat could be activated(Ito, 2000).

While corporate mecenat activities were carried out with no expectation for the benefit-in-return in the aspect of donation and sponsorship in the past, the number of corporations that voluntarily participate in mecenat activities for the mutual benefit between corporations and the circle of arts and culture in the aspect of business productivity has increased at present (Kim & Kwak, 2003). That is to say, the number of corporations to participate in mecenat activities has increased to make a profit by taking advantage of them to publicize the corporation and to seek the marketing effect as well as to fulfill the social responsibility of corporations. According to the Survey on the Corporate Mecenat in 2012 by Association for Corporate Support of the Arts, 89.1 percent of corporations that responded with the Survey answered that they participated in the mecenat activities as the part of social contribution activities.

These voluntary and active corporate mecenat activities also enable corporations to contribute to generate creative and innovative artists or artworks by providing artists and art community with financial stability as well as to make a profit through those activities. According to the study by Frey(2003), a cultural economist, the corporate mecenat is more appropriate for the development of innovative programs of arts organizations, because the corporations are the less bureaucratic than public institutions.

Therefore, this study aimed to explore the tasks to activate the able art through the voluntary and active corporate mecenat in the artistic and economic aspects of able art by reviewing the activities of Able Art Japan that is a non-profit organization and well-known for the projects of able art. In addition, based on the current state of activities of the Association for Corporate Support of the Arts that was established in 1990 for the purpose of the activation of the corporate mecenat, the projects of arts and culture for persons with disabilities among the corporate mecenat activities were reviewed.

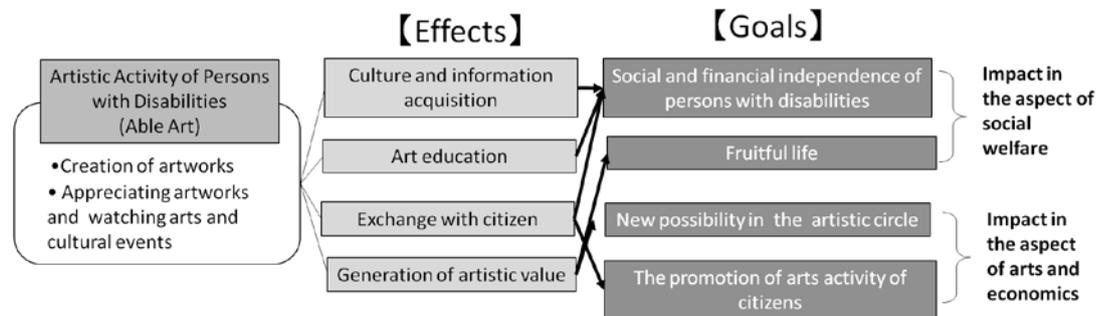
II. The Current State of Able Art

1. The Concept of Able Art

As aforementioned, able art of persons with disabilities has the different possibility from the existing artistic activities and the different energy from their disabilities can be reevaluated as the artistic value. In Japan, as Tokyo Metropolitan Museum of Art held able art exhibitions in 1997 and 1999, the artistic activities of persons with disabilities and their artistic values have been actively reevaluated. Able art can be easily understood by more people than existing arts, because people can understand able art without professional knowledge about arts(Nishio, 2002).

Able art has realized the normalization of persons with disabilities by providing the opportunities for the various artistic activities including the creative activity of persons

with disabilities and has created the new value in the artistic circle. As local residents have become to understand and started to support the artistic activities of persons with disabilities, the artistic activities of local residents also have been promoted. The effects and goals of able art may be presented as the followed Figure-1.



Source: Reconstructed based on the Nishio(2002), the Significance of Able Art in the Aspect of Policy

<Figure 1> The Concept and Effects of Able Art

2. The Activities of Able Art Japan, NPO

Able Art Japan, which is a NPO, was established to discover the talented artists with disabilities and to provided the opportunity and place to exhibit and sell the artworks of persons with disabilities (Able Art Japan, Article of Incorporation III). The activities of Able Art Japan embrace all-round activities to support the financial independence of persons with disabilities including social education, community vitalization, development of occupational ability and increase of opportunity of employment.

Able Art Japan has presented Able Art Award and operated Atelier Pole Pole and A/A gallery to support the social and financial independence of persons with disabilities. The scopes and project contents of Able Art Japan are as the followed Table-1.

1) The Current State of the Activities of A/A gallery

A/A gallery(Able Art Gallery) has been operated to introduce the various artworks of writers and artists with disabilities and to provide the opportunities to sell their artworks by cooperating with Able Art Company since 2010. A/A gallery has run the study group to discuss the various themes on disability and arts that include the persons of interest from various areas like the employees of gallery, persons with disabilities, researchers and students. This study reviewed the exhibitions of A/A gallery and the financial structure based on the Report on the Activities of Able Art Japan in 2012 and 2013.

<Table 1> The Scopes and Project Contents of Able Art Japan

The Scopes	Project Contents
(1) Activity to improve health, medical care or welfare	Operation of A/A gallery Able Art Award Operation of Atelier Pole Pole
(2) Activity for the social education	
(3) Activity for community vitalization	
(4) Activity for the improvement of academic work, culture, arts and sports	
(5) Activity for the protection of human right or the peace of society	
(6) Activity to raise healthy children	
(7) Activity for international cooperation	
(8) Activity to develop the occupational ability and to expand the opportunity for employment	The operation of Able Art Company

Source: Extracted from the Article of incorporation III and the introduction of projects of Able Art Japan on Able Art Japan's website.

① The Exhibitions of A/A gallery

The A/A gallery has had the series exhibition with the theme of Art for Being and Living and ten exhibitions with the same theme had been held between 2012 and 2013 according to the Report on the Activities of Able Art Japan. In the series exhibition of the Art for Being and Living, various types of works like video clips and photographs that were made by the cooperation of persons with and without disabilities had been exhibited as well as the artworks. In particular, all the exhibitions of the Art for Being and Living were held based on the cooperation of NPOs and Centers for arts of persons with disabilities all over the Japan; as well as the series exhibition of the Art for Being and Living, all the private and special exhibitions of A/A gallery have been held based on the cooperation of those support groups.

Every year, the Able Art Award winning artworks have been exhibited at A/A gallery and galleria grafica bis that is located in Ginza, Tokyo and usually exhibits the modern art works. The Able Art Award and the exhibitions of award winning artworks have enabled persons without disabilities to meet the artworks of persons with disabilities and enabled persons with disabilities to actively act as artists.

According to the Report on the Activities of Able Art Japan in 2013, 16 exhibitions were held at A/A gallery in 2013, which shows the increase of two times over the eight exhibitions in 2012. Moreover, support groups have been expanded to include international groups, for example Crossroad Arts(Australia) and Creative Spirit Art Center(Canada), as well as domestic support groups(See Table-2).

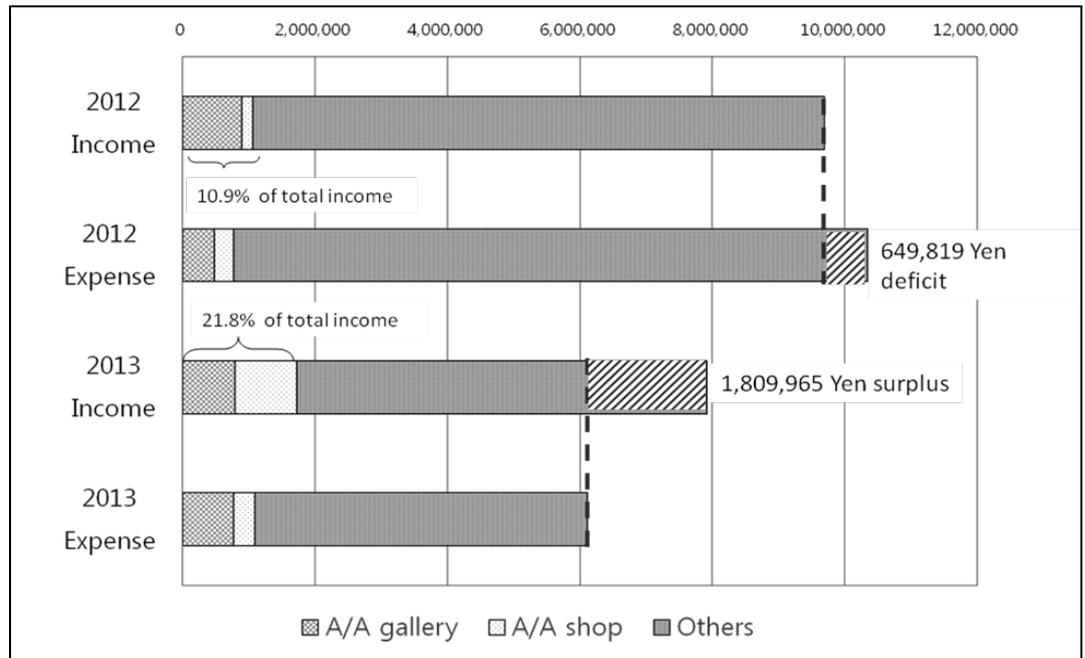
<Table 2> The Exhibitions of A/A gallery in 2012 and 2013

Year	Exhibitions	Support Groups
2012	<Special exhibition> 'Arts for Being and Living' vol.1 ~ vol.5	<ul style="list-style-type: none"> • NPO Creative support LET'S(Sshizuoka) • Museum of GARAKU(Kochi) • Nara Tanpopo-no-kai • Tanpopo-no-ye Foundation • Tanpopo-no-ye Art Center HANA
	<Private exhibition> Katayuki MITSUSHIMA 'SAWARU'	-
	<Special exhibition> 'Christmas Gift Collections'	-
	<Exhibition for Able Art Award winning artworks> Shohei HANAZAKI 'Kiss'	-
2013	<Special exhibition> 'Arts for Being and Living' vol.6 ~ vol.10	<ul style="list-style-type: none"> • Fukuoka City Foundation for Arts and Cultural Promotion • Saitama Prefecture committee for Disabled art Festival
	<Private exhibition 1> Takashi GUJIHASHI	-
	< Private exhibition 2> Sachiyo HOSHINO 'The Memory of the Summer'	-
	<Special exhibition 1> 'Portrait of Things and Language'	<ul style="list-style-type: none"> • Nara Tanpopo-no-kai • Port Gallery T
	<Special exhibition 2> 'TSUNAGARI NO KABAN 28'	<ul style="list-style-type: none"> • La mano • Crossroad Arts(Australia)
	<Special exhibition 3> 'Christmas Gift Collections'	-
	<Special exhibition 4> 'Creative Spirit Art Center Exhibition'	<ul style="list-style-type: none"> • Creative Spirit Art Center(Canada)

Source: Able Art Japan, Reports on the Activities of Able Art Japan in 2012 and 2013

② Financial Structure of the Exhibitions and the Sales of Artworks

According to the Report on the Income and Expense of Able Art Japan in 2013, total income was 7.9 million yen(7,923,875 yen) and total expense was 6.11 million yen(6,113,910 yen) for a year; about 1.8 million yen of ordinary income was achieved. Even though the total income in 2013 has decreased over the 2012, the ordinary income was surplus, which seems to show the outcome of able art projects(See Figure-2).



Source: Able Art Japan, The Report on the Income and Expense of Able Art Japan in 2012 and 2013

<Figure 2> The Income and Expense of Able Art Japan in 2012 and 2013(Unit: yen)

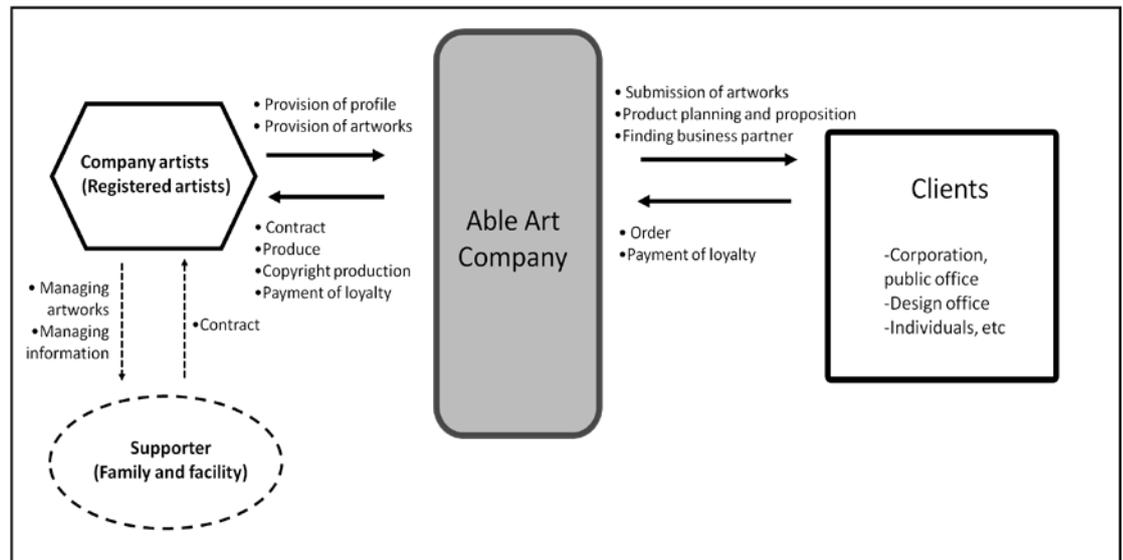
Figure-2 shows that about 22% of total income is earned from the exhibition and the sales of artworks(the income from the operation of A/A gallery, 788,535 yen and that from the sales of artworks, 939,296 yen), which is over 60% increase over the one million yen(1,054,613 yen) of income from the exhibition and the sales of artworks in 2012.

2) The Current State of the Projects of Able Art Company

① The Projects of Able Art Company

As the employment of persons with disabilities has received the attention from society, the Law for the Employment Promotion of Persons with Disabilities was amended in 2006 and the Services and Supports for Persons with Disabilities Act was enacted. In this context, Able Art Japan established the Able Art Company to create the environment that persons with disabilities can participate in the economic activity as the artists in 2007.

Able Art Company opens the artworks of persons with disabilities who are registered as the company artists to the public by posting them on the website, connects them with the corporations and organizations who want to use their artworks commercially and supports that they can participate in economic activities as artists. In addition, Able Art Company has played the role of comprehensive management agency by holding promotion events that provide the opportunity that can commercialize the artworks through the collaboration between company artists and creators without disabilities. The roles and structure of Able Art Company is shown on Figure-3.



Source: Able Art Company, the Supplementary of the Introduction of Able Art Company
(<http://www.ableartcom.jp/news/files/2013/about1310.pdf>)

<Figure 3> The Operation of Able Art Company

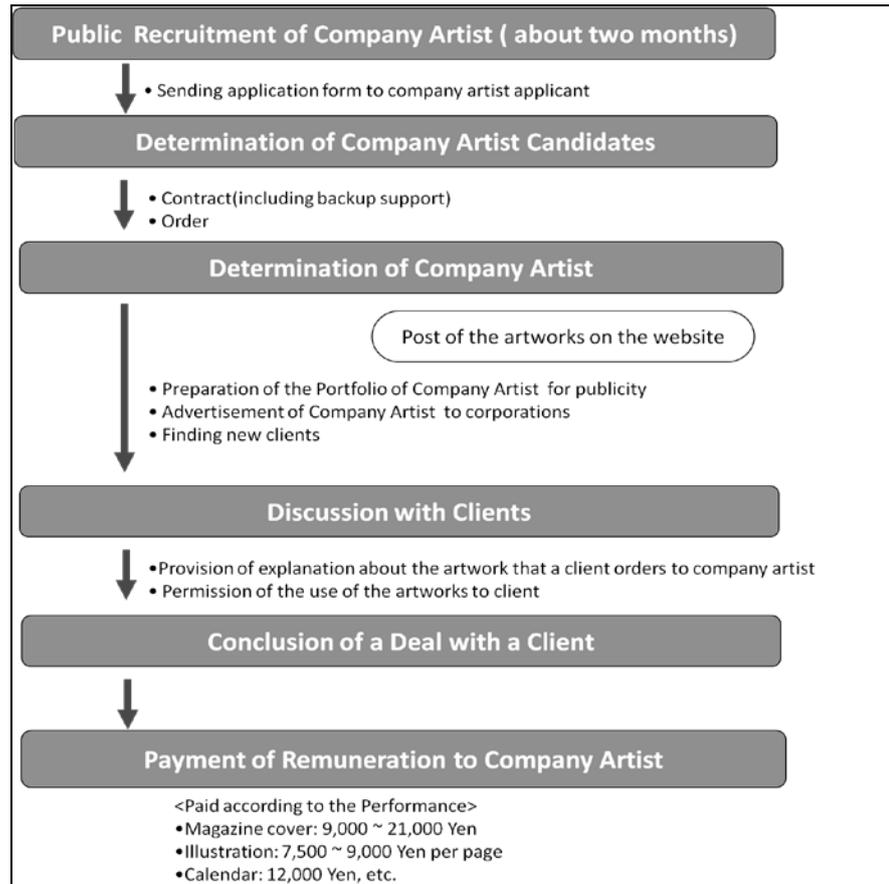
Figure-3 shows that the Able Art Company has the system to protect company artists from disadvantaged situations; company artists may have supporters who help the management of artworks and information and the copyright of their artworks can be protected by Able Art Company.

② The Registration of Company Artist

Able Art Company publicly recruits persons with disabilities as the company artists once a year and the selected artists may participate in the economic activities in the process of Figure-4.

Company artists may receive the royalty(30 percent)(See Figure-4); they get paid according to the costs that were set by the types of utilization of the artworks. The remuneration for the order of clients is only paid based on performance-based pay system and the expense for other promotion events and conventions is paid by the company artist.

According to the Report on the Activities of Able Art Japan in 2013, 7,401 artworks were posted on the websites of 78 company artists from 22 cities(five company artists were newly registered) as of 2013.



Source: Able Art Company, the Supplementary of the Introduction of Able Art Company (<http://www.ableartcom.jp/news/files/2013/about1310.pdf>)

<Figure 4> The Selection of Company Artists and the Process of Payment of Remuneration

③ The Activities of Company Artist

According to the application history of the artworks of company artists that is introduced on the Able Art Company's website, 157 applications were achieved and, among them, 97 applications were for printed materials since 2007.

HABA Laboratories, Inc, which manufactures and sells beauty products, had used the artworks of company artists for the cover of monthly issued magazine(400,000 copies per month) and for the company envelop for one year between 2010 and 2011. TOSYS corp., which is the company to provide comprehensive services of information communication system, used the artwork of company artists on the cover of company magazine. In addition, the artworks of company artists have been actively used by various organizations including the monthly magazine of Japan Business Federation, publication of NIKKEI BP, inc. and flyers of Osaka Red Cross Hospital(See Figure-5).



Source: Able Art Company's website, Application History of the Artworks of Company Artists (<http://www.ableartcom.jp/aboutusdb/index>)

<Figure 5> Application History of the Artworks of Company Artists(Printed materials)

According to the Report on the Activities of Able Art Japan in 2013, the artworks of company artists have been frequently used for the apparels including t-shirt, socks and handkerchief. In recent, DHC, inc. sold the t-shirts which the artworks of company artist were printed on and have utilized them in 2014. Tabio Corporation(manufacturer of socks) and H TOKYO(manufacturer of handkerchief) also have manufactured and sold socks and handkerchief by utilizing the artworks of company artists(See Figure-6).



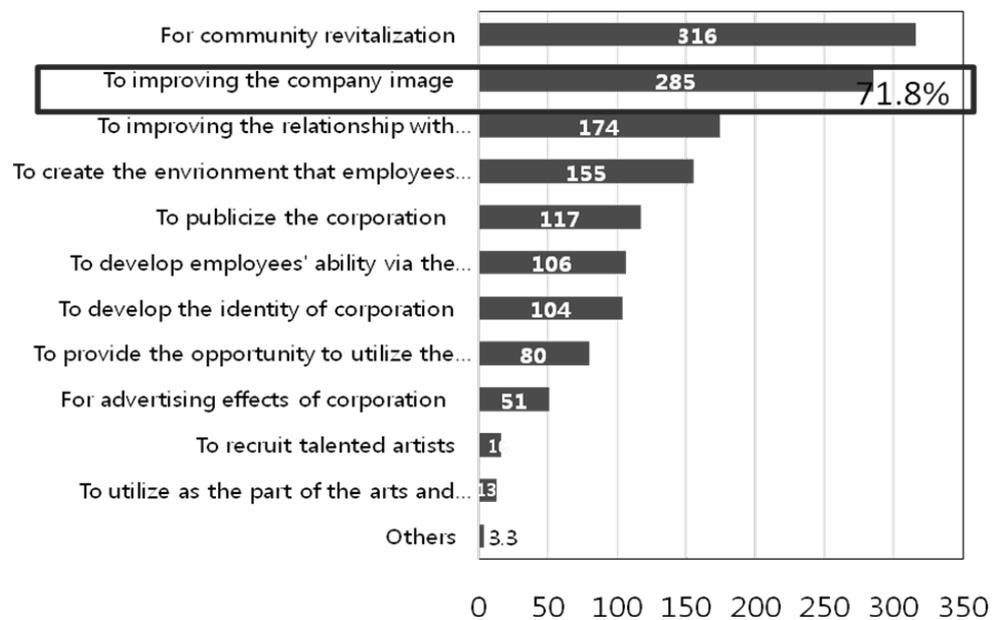
Source: Able Art Company's website, Application History of the Artworks of Company Artists (<http://www.ableartcom.jp/aboutusdb/index>)

<Figure 6> Application History of the Artworks of Company Artists(Apparel)

By reviewing the application history that is posted on the Able Art Company's website, the corporations that utilized the artworks of company artists have continued to use them. It can be said that the artworks of company artists have been recognized in the various fields, the number of corporations and organizations has increased and the profitability also has increased.

III. The Current State of the Supports for Able Art through the Corporate Mecenat: Centering on the Case Analysis

As aforementioned, corporate mecenat refers to the activities that corporations contribute to the local economy and national competitiveness through the various supports for arts and culture including music, art, theatre, movie and traditional arts(Ito, 2000; Kawashima, 2002). In recent, the number of corporations that voluntarily and strategically participate in mecenat activities has been in growth to increase their business profits by advertising the corporation through and using the marketing effects of mecenat activities(See Figure-7).



Source: Association for Corporate Support of the Arts (2013), Survey on the Mecenat Activities

<Figure 7> The Expected Effects of Mecenat Activities(Unit: number of corporation)

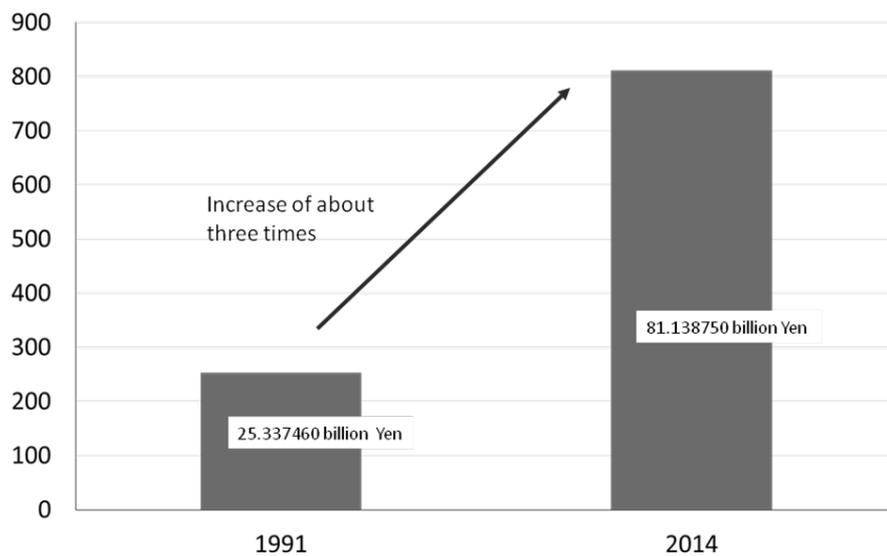
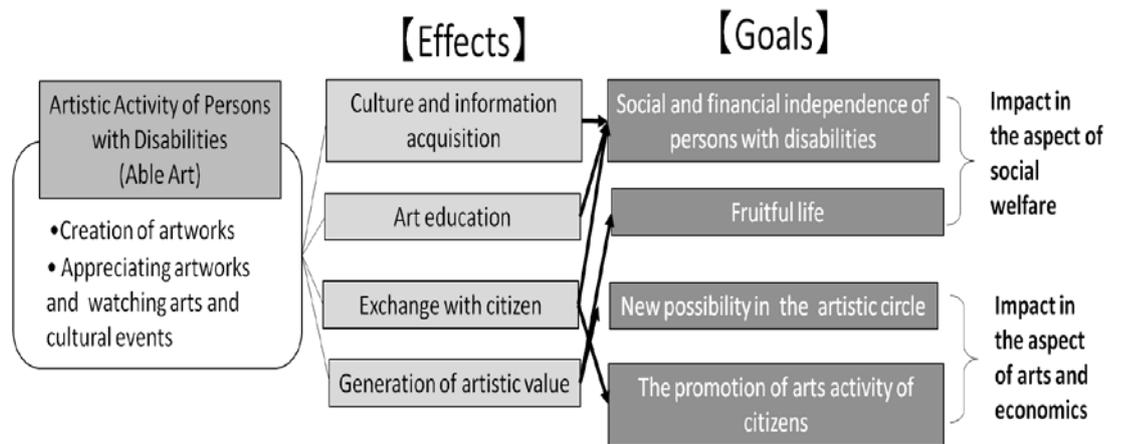
As the number of corporations that consider mecenat activities as the part of profitable activities has increased, the marketability and profitability of the artworks of artists with disabilities may positively affect on whether or not corporations take part in mecenat activities.

Therefore, by reviewing the cases that Japanese corporations have supported the activities of arts and culture of persons with disabilities as the part of mecenat activities, how they supported them and what kind of problems there have were explored.

1. The Current State of Corporate Mecenat of Japanese Corporations

Association for Corporate Support of the Arts has conducted the Survey on the Mecenat Activities for the corporations and corporate foundations every year. For this study, 2013 Survey on the Mecenat Activities by Association for Corporate Support of the Arts was used.

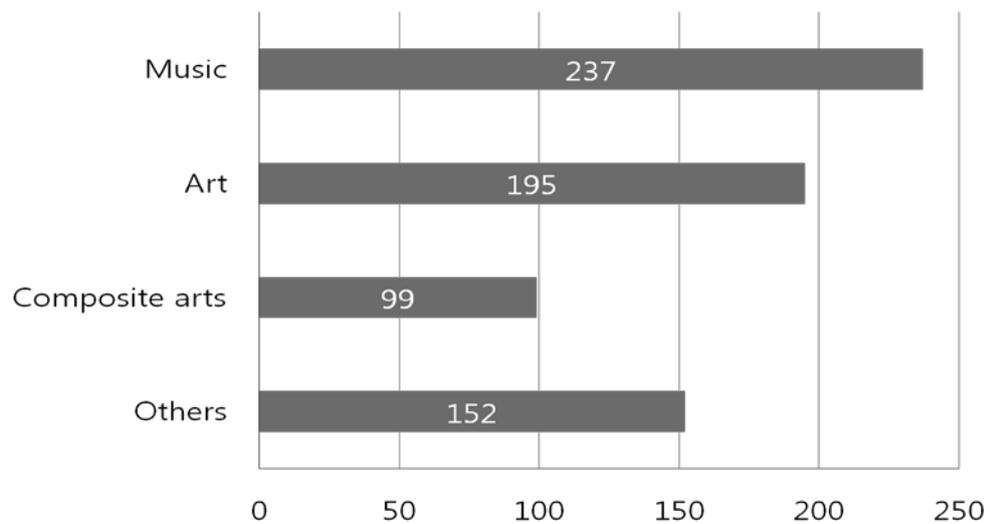
According to the Report on the 2013 Survey on the Mecenat Activities by Association for Corporate Support of the Arts, 530 corporations responded with the Survey and among them, 394 corporations provided 3,124 activities. The amount of money that corporations and corporate foundations had spent for corporate mecenat was 81,138,750,000 yen(81.138750 billion yen), which shows the increase of about three times over 1991 when the Survey was conducted first(See Figure-8). It is the amount of money that approaches the culture-related budget of the nation, which proves that the number of corporations that actively participated in mecenat activities has increased.



Source: Reconstructed based on the Survey on Mecenat Activities by Association for Corporate Support of the Arts (2013)

<Figure 8> The Change of Activity Cost of Corporate Mecenat (Unit: yen)

The fields that corporations chose were as follows; music (237 corporations), art(195 corporations) and composite arts(99 corporations)(See Figure-9). The artistic activities of persons with disabilities may be vitalized by inducing corporations to support able art activities based on the understanding of the marketability and profitability of artworks of persons with disabilities as well as their artistic value.



Source: Drawn based on the Report on 2013 Survey on Mecenat Activity by Association for Corporate Support of the Arts (2013)

<Figure 9> The Activity Fields of Corporate Mecenat (Unit: number of corporation)

2. The Cases of Arts and Culture Activities of Persons with Disabilities Supported by Mecenat Activities

1) *Able Art on Stage* by the Cooperative Plan of Meiji Yasuda Life Insurance Company and Able Art Japan

Meiji Yasuda Life Insurance Company conducted *Able Art on Stage* that support the performing art activities of persons with disabilities through the cooperative plan with Able Art Japan as the part of social contribution of corporation. This project had been conducted for five years between 2004 and 2008; it won the Best Collaboration Award at the Mecenat Award 2009 hosted by Association for Corporate Support of the Arts and was introduced as the successful and excellent case for the artistic activities of persons with disabilities.

Via *Able Art on Stage* program, stage performances and workshops had been conducted all over the country every year to provide persons with disabilities with the opportunities that they express themselves in the field of performing arts, to raise them as the performing artists and to help them keep performing by providing financial supports. Moreover, direct and indirect programs to support the performing arts of persons with disabilities had been variously implemented for five years including the workshops that were conducted for two years between 2005 and 2007 by inviting foreign performing artists.

For five years between 2004 and 2008, 35 groups and individuals were supported for their performing arts. The application history is shown on Table 3.

- The Application History of the First Year in 2004

In 2004, the first year of program, eight groups and individuals were selected from all over the country and provided with the supports for the performing arts(See Table-3).

<Table 3> The List of Performing Artists and Groups in 2004

Name of Group or Individual	Area	Genre
Ten Seeds	Kanazawa-City	Theatre
Hukuoka stage planning	Hukuoka-City	Performance
CONVEY	Osaka	Theatre
Aiko KIYONAKA	Yokohama-City	Body expression
MargaSari	Osaka	Music
Dance & People	Hyogo, Osaka, Kyoto	Dance
Crystal Troupe	Tokyo	Body expression
TOMO★PROJECT	Hmamatsu-City	Theatre

Source: Meiji Yasuda Life Insurance Company CSR program 2004

(<http://www.meijiyasuda.co.jp/profile/news/release/2004/pdf/20041022.pdf>)

- The Application History of the Second Year in 2005

In 2005, seven groups and one individual were selected and provided with the supports for the performing arts focusing on theatre and music(See Table-4).

<Table 4> The List of Performing Artists and Groups in 2005

Name of Group or Individual	Area	Genre
Challenge Stage	Saga-City	Theatre
To R mansion	Tokyo	Body expression by mime
Houkiboshi Project	Osaka-City	Performance with voices
Oto-asobi	Kobe-City	Music
Theatre Company, Hyakaten	Tokyo	Theatre
Actors school Kurapu	Nara-City	Theatre
Tomoki MOMIYAMA	Tokyo	Performance
Inclusion Japan	Kosai-City	Dance(Flamenco)

Source: Meiji Yasuda Life Insurance Company CSR program 2005

(<http://www.meijiyasuda.co.jp/profile/news/release/2005/pdf/20050831.pdf>)

- The Application History of the Third Year in 2006

In 2006, the third year of *Able Art on Stage*, six groups and individuals were selected and provided with the supports for the performing arts (See Table-5). Comparing with the application history of 2004 and 2005, in 2006, the fields of performing arts have been varied including gag, painting and theatre.

<Table 5> List of Performing Artists and Groups in 2006

Name of Group or Individual	Area	Genre
ANAZAWAKUSU	Tokyo	Participatory theatre
Hart Art AKAYAMA	Okayama-City	Art project
Theatre Company, Kohuku Theatre	Miyazaki-City	Theatre
Dance & People	Osaka-City, Kyouto-City	Dance performance
Mekurumeku paper drama	Kyoto-City	Performance using painting and theatre
Rite of Kowaremono	Nigata-City	Performance using gag

Source: Meiji Yasuda Life Insurance Company CSR program 2006

(<http://www.meijiyasuda.co.jp/profile/news/release/2006/pdf/20060721.pdf>)

- The Application History of the fourth and fifth Years in 2007 and 2008

Seven groups in 2007 and six groups in 2008 were selected and provided with the supports for performing arts (Table-6 and Table-7). While the supports for the pure art activities like dance, music and theatre had increased and the supports for the performance had decreased.

<Table 6>The List of Performing Artists and Groups in 2007

Name of Group or Individual	Area	Genre
Miyagi Dance	Sendai-City	Dance
Mitsu no uta Project	Tokyo	Performance
Improvisational theatre Meru	Tokyo	Music
Theatre Company Hitono Mori Ketchup	Matuto-City	Theatre
Dance boxes	Osaka-City	Dance
Hospital Circus	Moriyama-City	Performance
Sugoi Theatre Project Team	Hukuoka-City	Theatre

Source: Meiji Yasuda Life Insurance Company CSR program 2007

(<http://www.meijiyasuda.co.jp/profile/news/release/2007/pdf/20070806.pdf>)

<Table 7> The List of Performing Artists and Groups in 2008

Name of Group or Individual	Area	Genre
AB//Seeds	Matsuyama-City	Dance
Theatre Company Fatbloom	Sendai-City	Theatre
Aozora Inpuro	Tokyo	Dance
Benshokun Project	Nagoya-City	Theatre
Dance boxes	Osaka-City	Dance
Mizunoto Theater Company PLUS	Tokyo, Kanagawa	Theatre

Source: Meiji Yasuda Life Insurance Company CSR program 2008

(<http://www.meijiyasuda.co.jp/profile/news/release/2008/pdf/20080724.pdf>)

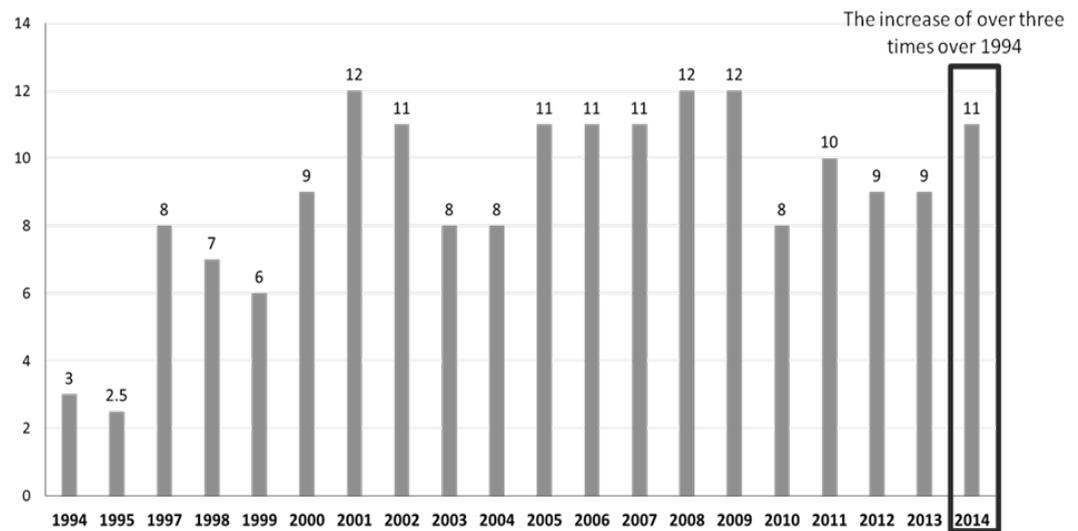
2) *Miru Concert Monogatari* by ACOM co., Ltd

ACOM has continuously hosted the barrier-free concerts that is named as *Miru Concert Monogatari*. It is the comprehensive and unique art concert that embraces music, images and stories and has been held in all over the country, once a year from 1994 until now.

The advertisement and management of *Miru Concert Monogatari* have been conducted based on the voluntary work of community members including persons with disabilities as well as ACOM's employees; even though the planning and operations have been done by ACOM, some works in the preparation of the concert have been carried by persons with disabilities and community members e.g., the making and distribution of pamphlets.

Because this concert aims to be enjoyable by everyone regardless of age and disabilities, the tickets have been given to the users of welfare facilities preferentially and sign language interpretation for the sings and all the contents of concert has been provided.

According to the website of *Miru Concert Monogatari*, the concerts were held 190 times in 47 Prefectures between 1994 and 2014. Moreover, in 1996, the concerts were held two times in China. The number of concerts that were taken place is shown on Figure-10. As shown on Figure-10. The number of concerts that were taken place has increased about three times over 1994 and the concerts have been held averagely nine times a year since 2009.



Source: ACOM co., Ltd, website of *Miru Concert Monogatari*

(<http://www.acom.co.jp/miru/intro/record/years/index.html#div1994>)

<Figure 10> The Number that the Concerts Were Taken Place by Year (Unit: time)

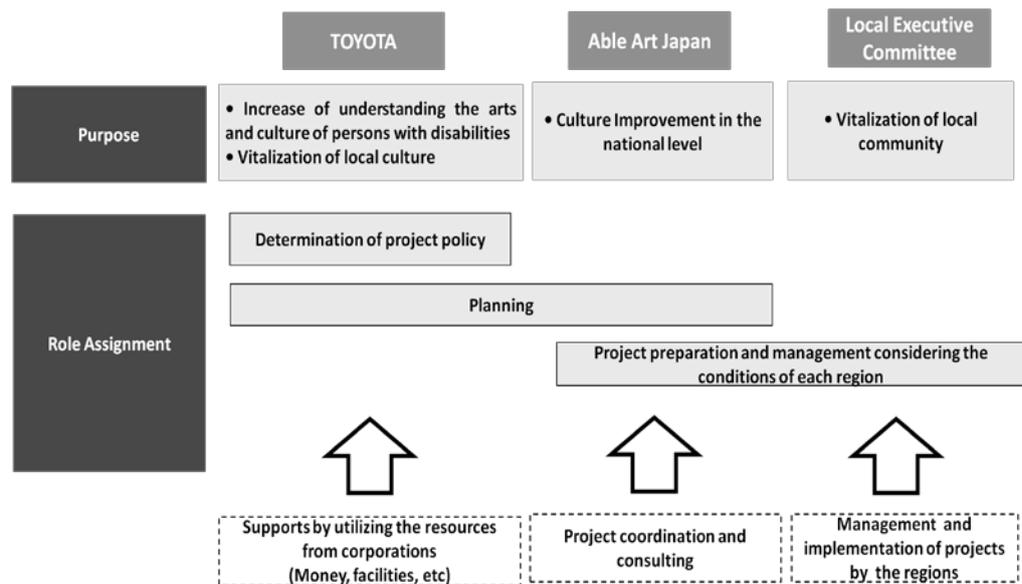
3) *TOYOTA Able Art Forum* by TOYOTA Motor Corporation

TOYOTA Able Art Forum had been conducted from 1996 to 2004 based on the cooperation of TOYOTA Motor Corporation and Able Art Japan for eight years(75 Years of TOYOTA Social Contribution Initiative Society and Culture). *TOYOTA Able Art Forum* intended to create the environment that the creative and artistic activities of persons with disabilities can be recognized not only as the activities for their welfare and rehabilitation, but also as true artworks(Okabe, 2002).

Because this project won the Mecenat Award for the Barrier Free Award in 2001, which is the Grand Prize and was introduced as the excellent and successful case, the operation and structure of project were explored in this study.

Through the *TOYOTA Able Art Forum*, symposiums and workshops had been continuously held all over the country to promote the understanding of the artistic activities of persons with disabilities. During the symposiums and workshops, the presentations of artists and supports who help the artistic activities of persons with disabilities were given to heighten the understanding of the artistic activities of persons with disabilities and the meaning and tasks of able art were discussed.

The executive committee was comprised of welfare staff and artistic activity-related staff who have worked for persons with disabilities to host the symposium with the consideration of regional characteristics; *TOYOTA Able Art Forum* were managed by the participation of corporation, NPO(Able Art Japan) and community members. The structure of partnership and the role assignment among executive committee of community, Able Art Japan and TOYOTA Motor Corporation is shown on Figure-11.



Source: Okabe(2002), *Able Art and Corporation Mecenat: Centering on the Case of TOYOTA Able Art Forum*

<Figure 11>Partnership of *TOYOTA Able Art Forum*

From 1996 to 2004, the *TOYOTA Able Art Forum* were held 58 times in 32 areas and over about 7,000 persons with disabilities participated in.

IV. Conclusion and Consideration

The overall activities of Able Art Japan, NPO of Japan were reviewed to explore the vitalization methods of able art through voluntary and active mecenat activity of corporation based on the arts and economic values of able art. The current state of corporate mecenat and the successful cases of arts and culture activities of persons with disabilities among the mecenat activities of corporations were reviewed.

The tasks to vitalize able art through the corporate mecenat were suggested as follows:

First, the efforts to advertise the marketability and profitability of the artworks of persons with disabilities as well as the artistic value need to be taken. Able Art Company has supported artists with disabilities and the sales of their artworks, publicly recruited company artists every year and managed their activities. In results, the artworks of company artists have been actively utilized in the various fields including apparel and printed materials and their marketability as the design products has been recognized. Considering the corporate characteristics that the pursuit of profits is the top priority, more corporations may be induced to support the artistic activities of persons with disabilities by advertising the marketability and profitability of their artworks. In this reason, the project like *TOYOTA Able Art Forum* needs to be continuously carried out.

Second, the effects of able art on the regional development need to be empirically

proved. According to the Report on the Survey on Corporate Mecenat in 2013, among the corporations that responded with the Survey, the corporations that answered that they participates in mecenat activities, because they want to contribute for the regional vitalization, which account for the biggest percentage among the reasons to participate in mecenat activities. Therefore, to induce the corporations to participate in the artistic activities of persons with disabilities as the part of corporate mecenat, the effects of able art on the regional economy or regional vitalization need to be empirically proved. According to the Arts & Economics Prosperity by ARTS(2005), the industry of arts and culture generates local government revenue as well as the jobs. Tsutsui(2012) also concluded that the activities of arts and culture generate direct and indirect economic effects on development of regional economy, in results of analyzing the economic effects of the arts-related investment(investment in cultural facility and art community) on Prefectures. However, there is little study on the effects of artistic activities of persons with disabilities on the development of regional economy and the vitalization of the region. Therefore, the economy effects of the supports for the artistic activities of persons with disabilities should be empirically proved.

Third, the cases that the corporations support the artistic activities through the cooperation of persons with disabilities and persons without them need to be actively publicized. Even though the Report on the Corporate Mecenat by Association for Corporate Support of the Arts and the Report on the Activities of Able Art Japan have introduced the cases of the corporations that have supported the artistic activities of persons with disabilities, the specific plan for those project operation, budget and outcomes of the supports for the artistic activities of persons with disabilities have not been reported. For example, as to the aforementioned cases of *Able Art on Stage* and *Miru Concert Monogatari*, there is no published documents that show the details of project and it is impossible to understand the scale of budget and the know-how for project operations. To induce corporations to participate in supporting the artistic activities of persons with disabilities, the details of the process of the project implementation and the outcomes need to be provided in order to discuss the future tasks and directions.

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