

LOCAL REVITALIZATION
THROUGH
COMMUNITY-DRIVEN
SITE-SPECIFIC
ART FESTIVALS

THE CASE OF
ECHIGO-TSUMARI,
JAPAN



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This publication was written and produced by James Jae Hu Lee, Knowledge Management Analyst, with the support of Christopher Pablo, TDLC team lead, and Hannah Messerli, senior consultant.



Hoshitoge Rice Terraces Near
Tokamachi in Summer

Source: Courtesy: Echigo-Tsumari Art Triennale

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EXECUTIVE SUMMARY



PHOTO ES.1

Where has the river gone?

Source: Artwork by Isobe Yukihisa. Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale

EXECUTIVE SUMMARY

This report introduces an approach to local revitalization through community-driven, site-specific art festivals. Site-specific art festivals emerged in Japan in the early 2000s to revitalize villages and towns suffering from economic decline. The most prominent feature of this approach is that the festival is community-driven and builds upon itself to become an iterative event that brings back visitors and generates sustained economic activity. It is this iterative characteristic of the festival that drives innovative local economic development in a sustainable and creative manner.

Site-specific art refers to artwork that is created with a specific location in mind, and the artwork itself is reflective of the characteristics of the location. Site-specific art festivals are community-driven and are centered around site-specific artworks that are placed in various locations within a defined area. The “exhibition” area can encompass large swaths of natural, outdoor settings, where artworks are placed in mountain valleys, agricultural fields, river gorges, seashores, or lakes. Site-specific artworks also can be placed indoors, bringing new life to empty schools, warehouses, and abandoned tunnels. Site-specific festivals can vary in scale, taking place in a few towns or occupying several islands.

These art festivals, centered on site-specific artworks for revitalization, were pioneered by Fram Kitagawa, founder and chair of Art Front Gallery in Tokyo, Japan. Recognizing the power of public installation art from Münster, Germany, and the Creative City Project in Nantes, France, to regenerate public spaces and revitalize towns in decline, Kitagawa successfully revitalized cities through public art projects for urban redevelopment. He has been using site-specific art to direct festivals in rural areas across Japan since 2000. In response to the request from his hometown, Niigata Prefecture, to revive the area, which had experienced steady population decline, Kitagawa held his first art festival in Echigo-Tsumari. Since then, Kitagawa has become known as the pioneer in leading large-scale, community-driven site-specific art festivals, such as the Echigo-Tsumari Art Triennale and the Setouchi Triennale.



PHOTO ES.2

Cakra Kul Kul

Source: Artwork by Dadang Christanto. Photo by Takenori Miyamoto and Hiromi Seno. Courtesy: Echigo-Tsumari Art Triennale

WHY ECHIGO-TSUMARI?

This report focuses on the birthplace of site-specific art festivals, the Echigo-Tsumari Art Triennale in Niigata. Since 2000, the festival has an extensive history of revitalizing the area of Echigo-Tsumari, which historically encompassed six municipalities: Tokamachi, Kawanishi, Nakasato, Matsudai, Matsunoyama, and Tsunan (which became Tokamachi City and Tsunan Town in 2005, under the merger policy).

The report spotlights the innovative approach of driving local revitalization and improving social cohesion by leveraging site-specific art festivals. The role of cultural heritage, urban regeneration, and sustainable tourism to unlock economic and social benefits is well documented. The approach of using site-specific artworks, such as in Echigo-Tsumari, builds on these ideas to revitalize marginalized communities.

IMPACTS

The process of designing and organizing community-driven, site-specific art festivals can drive local revitalization and unlock socioeconomic benefits.

LOCAL ECONOMIC REVITALIZATION

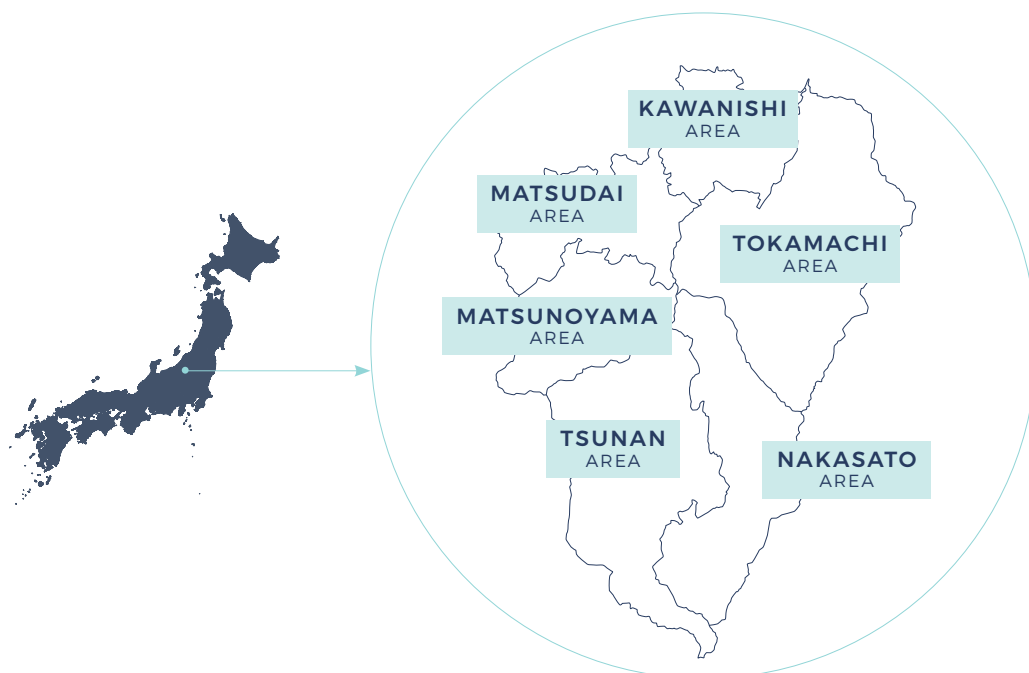
Site-specific art festivals create a new source of local revenue through domestic and foreign visitors' consumption expenditure. The festivals provide opportunities for the local community to monetize cultural products, including local cuisine and crafts. Most important, visitors continue to visit the festival area during nonfestival periods to see the permanent, site-specific artworks, which helps to sustain economic activity beyond the festival periods. The increase in economic activity related to the festival and the artworks creates opportunities for the development of new attractions, food services, hospitality provisions, transport services, and other tourism-related businesses and services.

SPATIAL TRANSFORMATION

Many areas of Japan are experiencing emigration and attrition because of a variety of factors, such as deindustrialization and shifts in economic structures, which leave agriculture land and urban areas and buildings unoccupied. The site-specific art festival leverages these underused assets as spaces for artworks, and at times, the abandoned structures themselves are transformed into artworks.

SUSTAINABLE COMMUNITY DEVELOPMENT

Site-specific art festivals support sustainability in local communities through the permanent nature of the art installations and the recurring characteristics of the festivals. Site-specific art is rooted in place and thus acts as an attraction even during nonfestival periods. These festivals are not one-off events—rather, they are events that build upon previous festivals and grow through using new locations and developing new artworks. The festivals connect visitors



with local history and culture, where even the residents become involved as festival volunteers. This connection, created through the festivals and the artworks, increases the sense of civic pride among residents. Increased economic activity also contributes to the maintenance of key infrastructure, such as schools, clinics, shops, gas stations, and train routes, which further adds to the sense of place.

DESIGNING AND DEVELOPING SITE-SPECIFIC ART FESTIVALS

The organization and development of community-driven, site-specific art festivals comprise three focus areas: (a) concept development, (b) planning, and (c) implementation and post-event maintenance, as illustrated in figure ES.1. These actionable steps and key considerations have been distilled from Fram Kitagawa’s extensive experience¹ in organizing

a series of art festivals across Japan. The concept development stage is the most important stage as it sets the overall theme and determines the scale and scope of the festival before organizers move forward to the preparation and implementation stages.

The concept development stage emphasizes the identification of potential geographies and locations for the art development and exhibition, and it also serves to harness public participation to drive bottom-up efforts of regeneration, which are integral to festival delivery. Site-specific artworks are uniquely produced for a particular location, and thus the artwork shares a relationship with the location and it is reflective of the local environment.

OBJECTIVE AND OPPORTUNITIES

This report aims to introduce a new way of thinking for a

method of local economic revitalization and increased social cohesion that has been demonstrated in Japan for nearly 25 years. Community-driven, site-specific art festivals take time to develop and are an iterative process that fosters productive change. Achieving revitalization through the site-specific art festival approach requires a sound foundation and strategic support from the local government and the community. Key considerations for the local government to act as the catalyzer and enabler of this approach include the following:

- **Setting clear objectives and managing expectations**
Given that the impacts of the festival do not emerge immediately, it is important for local leaders or the local government to clearly articulate the objective of the festival, namely, an approach contributing to revitalizing the area.

Figure ES.1 The Three Focus Areas for Developing Site-Specific Art Festivals

Concept Development

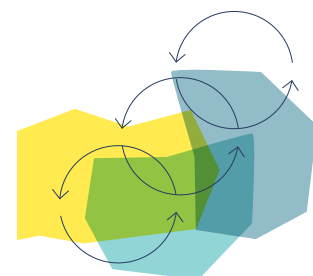
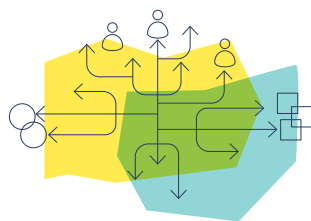
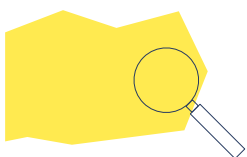
- Preliminary study
- Site identification and analysis
- Site selection

Planning

- Information briefings
- Budget setting
- Local implementation team
- Artist selection
- Festival promotion

Implementation and Post-Event Maintenance

- Logistics and operation
- Festival evaluation
- Artwork maintenance



Source: World Bank

¹ The art festivals directed by Fram Kitagawa include the Echigo-Tsumari Art Triennale, Aqua Metropolis Osaka, Ichihara Art x Mix, Setouchi Triennale, Oku-Noto Triennale, and Northern Alps Art Festival.

- **Facilitating trust and greater public participation through transparency**

Being transparent about the sources and uses of funds helps build trust with residents and enables their commitment to organizing the festival. Transparency sustains resident interest and can help attract volunteers and other necessary talent.

- **Scaling externalities through combining with other initiatives**

The impact produced from the festivals embraces important externalities, including creating economic ripple effects, increasing indirect spending, increasing visibility of the region, and improving social cohesion. These positive externalities can be expanded further when combined with other initiatives, such as projects to conserve local cultural heritage, environmental cleanups, and land redevelopment.

The process and impacts rising from site-specific art festivals in Japan serve as a valuable model for catalyzing local economic revitalization globally. This approach and the lessons learned from Japan's experience can be used in other marginalized regions facing population declines and out-migration. The case of Echigo-Tsumari Art Triennale provides inspiration for communities, governments, and artists to collaborate creatively for economic revitalization, which benefits local participants and the entire region.

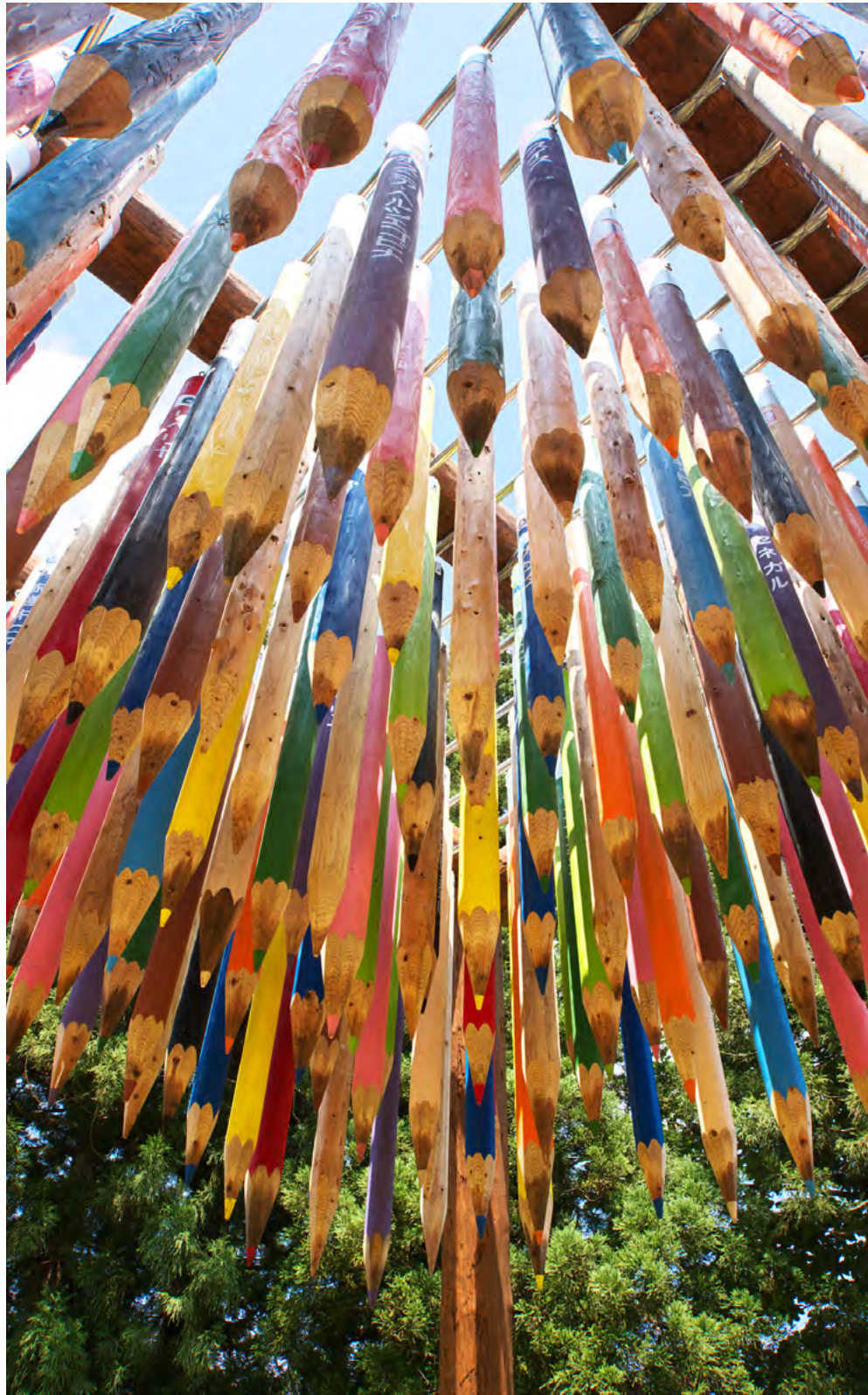


PHOTO ES.3

Reverse City

Source: Artwork by Pascale Marthine Tayou. Photo by Takenori Miyamoto and Hiromi Seno. Courtesy: Echigo-Tsumari Art Triennale

LOCAL REVITALIZATION THROUGH COMMUNITY- DRIVEN, SITE-SPECIFIC ART FESTIVALS



PHOTO 1.1

Tunnel of Lights

Source: Artwork by Ma Yansong/MAD Architects. Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale



FUNDAMENTALS OF SITE-SPECIFIC ART FESTIVALS

WHAT IS SITE-SPECIFIC ART?

In contrast to artworks that are housed in traditional museums and galleries, site-specific art refers to artworks that are installed in spaces that reflect and become part of their local environments. Site-specific art is created for a specific location to highlight the unique features of an environment, to the point that the artwork would lose its meaning if it were to be relocated. Thus, many site-specific artworks are displayed in open fields, parks, natural settings, or closed school buildings, or they are housed inside abandoned homes or warehouses. Even swimming pools can be repurposed as site-specific artworks (photo 1.1). Site-specific art can seem similar to public artwork because of its accessibility. However, although public artwork can be moved to a different public location and still be appreciated fully, site-specific art is rooted in place and is created with the location in mind.

Site-specific artworks, designed for a particular location, share a relationship with the place and the art is reflective of its local characteristics, such as the local culture, history, landscape, nature, and other

unique aspects. These unique characteristics are often further shaped by local challenges, which can serve as the theme for site-specific artworks. Site-specific works are integrated with the surroundings in a way that reconfigure the viewer's conceptual and perceptual experiences, leading to a deeper understanding and appreciation of the artwork and the site itself. In this process, the artwork can spotlight specific messages and elicit emotional responses.

WHAT IS AN ART FESTIVAL?

In this report, festivals are defined as repeated thematic events that focus on the commemoration of culture, history, and traditions. Festivals involve local stakeholders and the community in the process of event design, organization, and delivery. Art festivals are events centered around showcasing a range of art forms, including fine art, dance, music, film, literature, poetry, and even cuisines. What sets art festivals apart from art exhibitions is that an exhibition prioritizes aesthetic value, whereas art festivals prioritize people and the social values that come from participating in the festival (Makoto, 2022). Another difference is that an exhibition is focused on the

curation of international and domestic artworks, whereas at an art festival, the artworks are often produced from local resources and with the cooperation and input of the residents.

Site-specific art festivals can attract outside visitors, and in doing so they can boost local economies from increased visitor spending on local transportation, food and beverages, and accommodation facilities. Cases from Japan have shown the tangible socioeconomic benefits delivered through art festival attendance fees and festival activities. Site-specific art festivals help put towns “on the map” for travelers and help visitors discover the region. The process of designing and organizing the festival helps increase residents' civic pride and often raises awareness of local challenges and issues.

For example, Dream House is an artwork created by Marina Abramović. This artwork reused an old house in the Echigo-Tsumari region. Dream House serves as an accommodation venue, where visitors can stay over and sleep in the special beds placed in each of the room (Photo 1.2) in a special sleeping suit. The concept of this artwork is “a bed for dreaming a dream.”

PHOTO 1.2

Dream House

Source: Artwork by Marina Abramović. Photo by Osamu Nakamura.
Courtesy: Echigo-Tsumari Art Triennale



NEED FOR REVITALIZATION

In some regions, marginalized and neglected pockets exist that experience challenges of underdevelopment, economic stagnation, and decline. These marginalized areas are often disconnected from major city centers and are geographically isolated because of the presence of natural barriers or the lack of transportation infrastructure. At a regional level, marginalized and neglected areas can be considered as underused spaces, which can benefit from interventions that can help restart productive economic activity.

Revitalization can take place at various local levels, including cities, towns, and villages. Regional revitalization is used to describe the culminating impacts of revitalization encompassing multiple villages and towns. Regional revitalization policies and projects can catalyze marginalized segments of these population centers to enable economic growth, improve livability, and spur other desired social outcomes.

Local revitalization starts with both a progressive and retrospective scoping exercise (Amirtahmasebi et al. 2016). The exercise is forward-looking in that it provides a vision for decision-makers by analyzing the current and potential challenges of a location and the resources required to overcome those constraints. It is backward-looking in the sense that the exercise takes a careful accounting of the history, culture, and socioeconomic composition of a location to understand the dynamics of the local community and the underlying obstacles for growth. Thus, the scoping exercise provides the necessary analytical foundation to formulate the approaches and to plan the required steps for financing and implementing the vision.

The process of revitalization is supported by the interplay between public assets and the community. Within public assets, land is often the most valuable asset for local governments and it is central to triggering revitalization projects.

This is especially the case for developing underused land, which can unlock new sources of revenue and growth.

ROLE OF ART FESTIVALS IN DRIVING LOCAL REVITALIZATION

Among various local revitalization strategies, projects making use of art festivals have been gaining attention in Japan. Using art has been one of the key methods among revitalization strategies to galvanize economic activities and to bring local communities together by helping them develop a sense of place and identity. Rejuvenating economic activities by attracting visitors can certainly lead to the creation of monetary wealth, but it also results in the creation of intangible benefits that help improve the quality of life of the local community. For the gains arising from revitalization projects to be broad-based and equitable, the process needs to be inclusive and rooted in community participation.

“Art is about discovery, learning, exchange, and collaboration. Art has the power to create meaningful experiences that may not be readily expressed by words. Art requires a visitor and therefore it is meant to be experienced. This exchange is what produces the emotional response—what moves, speaks, and engages people.”

—Fram Kitagawa

REVITALIZATION DRIVEN BY THE COMMUNITY

Site-specific art festivals are one of the approaches, with proven results, that can activate local economic activities and lead to revitalization. The crux of this approach is that it actively engages communities to define and express their needs and aspirations for renewal from the start. Citizen participation in conceptualization, planning, and implementation of revitalization projects is fundamental to the sustainability and success of any revitalization initiative. Community participation throughout the revitalization process is crucial in increasing the sustainability and success of the project because the needs and aspirations of the residents are integrated into the revitalization plans. In addition, local participation is a constructive way to channel public opinion and interests that may otherwise materialize in the form of discontent, protests, and unrest (Amirtahmasebi et al. 2016, 116).

The art-led approach uses community knowledge as an analytical foundation to shape the themes of the site-specific art, which in turn influences how the festival is experienced by visitors. The interactions among the visitors, local communities, and the artworks create a one-of-a-kind experience that makes site-specific art festivals not only catalyze economic activities but also help nurture local revitalization.

Typically, site-specific art festivals are held in neglected or underdeveloped towns or villages that are somewhat disconnected from city centers. The local community in these areas may be quite closed off, but seeing visitors walking around local neighborhoods during the festival can help change residents' perception of their neighborhood. The site-specific artworks help connect outsiders to local history, culture, and challenges, thus creating a mode of cultural exchange. This exchange between the locals and outsiders, facilitated by the art pieces and festival activities, fosters the revitalization of the area by using spaces in neglected areas.

REGIONAL REVITALIZATION THROUGH SITE-SPECIFIC ART FESTIVALS

As stated, art festivals centered on site-specific artworks for revitalization were pioneered in Japan by Fram Kitagawa, founder and chair of Art Front Gallery in Japan. The inspiration of Kitagawa's site-specific art festivals was through the FARET Tachikawa urban redevelopment project to revitalize the city of Tachikawa in the outskirts of Tokyo in the early 1990s.

The Tachikawa area previously served as the site of a US military base. The town was experiencing a lack of identity when the area was fully returned to Japan in 1977. In 1992, Art Front Gallery was selected by Japan's Housing and Urban Development

Corporation (now known as Urban Renaissance Agency), under the commission of the Tokyo Metropolitan Government and Tachikawa city government, to redevelop the local community through art. The project name, FARET, is a combination of the Italian word "fare" (which means "to create") and "t," to represent Tachikawa.

The FARET Tachikawa project began with the idea of rebranding the city under the concept of a "town that reflects the world," "function into fiction (art)," "town of wonder and discoveries" by installing public artworks representative of different cultures. Under this project, in Tachikawa City, 109 public artworks created by 92 artists from 36 countries were installed on everyday pedestrian streets and sidewalks. To remake the town, the project opened discussions on the function of art in a city and the idea of how infusing towns with character and ambience can lead to revitalization. In 1997, a local volunteer group, the "FARET Club," was formed to energize this transformation; the club continues today to carry on artwork maintenance, guided tours, and workshops.

The organization and design of FARET Tachikawa served as the springboard for Kitagawa's inspiration to organize site-specific art festivals across Japanese towns afflicted by declining population and other social issues. Subsequent art festivals revitalized rural

areas through distinctive, repeated events, with each festival encompassing greater areas, including farmlands, abandoned homes, and even coastal embankments. Since then, site-specific art festivals have been replicated across other suburban parts of Tokyo, remote island clusters, and various other declining areas.

ART FESTIVAL IMPACTS

Site-specific art festivals have great potential to generate economic, social, and spatial benefits for local communities by enabling underserved areas to attract visitors. Tourism is a significant source of economic revenue: according to the World Travel and Tourism Council, tourism and its related activities account for one in 10 of all jobs

created across the world (Soja 2022). The process of organizing and delivering festivals that attract tourists helps to build greater social cohesion among local stakeholders and enables the residents to establish a strong attachment to their neighborhoods.

The benefits of site-specific art festivals within Japanese towns include economic spillovers, spatial transformation, and social gains:

PHOTO 1.3

The Last Class

Source: Artwork by Christian Boltanski and Jean Kalman.
Photo by T. Kuratani. Courtesy: Echigo-Tsumari Art Triennale



Note: The artists created an installation at the same site they worked in 2003. It was mid-winter 2006, a winter with a record snowfall, when the artists visited the region to deepen the plan for the coming exhibition. The school stood, covered in snow and surrounded by a completely different scenery from that seen in 2003. The artists perhaps felt the reality of a community destined to be shut in deep snow for almost five months. The installation, which used the entire building, deeply and densely confined the memory of the place. Many elderly residents came to the preview held for the villagers before the official opening. They were asked to bring items related to the community or their school days. These objects rest quietly in a small space at the back of the school, farthest from the entrance.

Economic Benefits

- **Increase local economic activity** from domestic and foreign visitors' spending. Even during nonfestival periods, visitors continue to come view and enjoy the permanent, site-specific artworks, which helps to sustain local economic activity.
- **Promote market creation** by providing opportunities for the community to monetize local crafts, cuisine, and other cultural offerings and products.
- **Increase local employment** via higher demand for attractions, food businesses, hospitality services, transportation, and other local goods and services associated with the festival.
- **Increase area competitiveness** through the rise in tourism-related activities that bring in new businesses and employment talent to the region.
- **Attract high-value travelers** and art enthusiasts, who have a relatively higher average spending per day, and therefore contribute more to the local economy.

Spatial Transformation

- **Adaptive reuse** of assets occurs as part of the site-specific artwork production process, as underutilized public facilities, abandoned land, schools, factories, warehouses, or other facilities are repurposed for the festival. Reuse helps stimulate communal activity in stagnant areas and can promote the conservation of historical streetscapes. Regenerated spaces can change the perception of the area and increase civic pride, strengthen community cohesion, and improve public safety.
- **Maintenance of local infrastructure and service delivery** is a secondary benefit, arising from the increased economic activity. Key infrastructure, such as elementary schools, hospitals, shops, and train routes, remain in operation. In the absence of revitalization, continued provision of education or health services in some remote, declining areas is no longer viable and can be discontinued indefinitely.
- **Environmental conservation** is achieved because festival artworks and activities are highly integrated with the local landscape or agriculture. The festival can act as a catalyst to restore the loss of biodiversity and further spotlight the natural beauty of the location.

Social Benefits

- **Improves livability** by supporting the improvements in local infrastructure and economic growth, which, in turn, positively contributes to the health and well-being of the residents.
- **Promotes sustainability** by offering ongoing attractions to the area. Site-specific art festivals are not one-off events; they are recurring events that build upon each event and grow continuously. Typically, some site-specific artworks become permanent installations and continue to remain in the public view. When this occurs, the region can be visited by tourists year-round, even after the core festival season. As a result, the art continues to have a positive impact on the local community.
- **Improves social cohesion** by directly involving the local community. This sense of social cohesion and unity continues after the initial festival as the community prepares for the next iteration.
- **Increases visibility of the region** as residents interact with visitors. These interactions also help instill a sense of place and civic pride among the residents.

ECHIGO- TSUMARI ART TRIENNALE



PHOTO 2.1

Shinano River That Passes through
the Echigo-Tsumari Region

Source: Courtesy: Echigo-Tsumari Art Triennale



TERRAIN AND CLIMATE

Nested in Niigata Prefecture, Echigo-Tsumari is one of the snowiest areas in Japan. Although it has been suffering from a declining and aging population, the area is deeply soaked in culture and richly endowed with terraced rice paddies and robust natural beauty. Echigo-Tsumari is not a place name from the past, but a term coined by Fram Kitagawa for the festival. This area used to be called Tsumari-go, which is said to be derived from “Todono-tsumari,” which means the deepest and most snowy region of Niigata. “Echigo” is the ancient name of

Niigata, meaning a place far from the central capital. The phrase “Echigo-Tsumari” was created by adding “Echigo” to “Tsumari,” the historical name of the place. When the project started, Echigo-Tsumari comprised Tokamachi, Kawanishi, Nakasato, Matsudai, Matsunoyama, and Tsunan. It is located on the west coast of Japan.

The distinct landscape of the region is a result of intense geological activities and tectonic shifts that occurred 2 million years ago. Moreover,

a large part of Niigata was submerged under water for some 3 million years. Echigo-Tsumari receives an average of 100 to 150 inches of snow, annually. The combination of the cold air from Siberia with the heat and moisture from the Tsushima and the Sea of Japan results in heavy precipitation along the coasts of Honshu. The unique terrain and climate of this region is further highlighted by the abundance of plants and deciduous trees, such as tall beech, oak, and maple.



PHOTO 2.2
Heavy Snowfall during Winters in Echigo-Tsumari
Source: Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale

MAP 2.1
Map of the areas that make up the Echigo-Tsumari region
Source: Courtesy: Echigo-Tsumari Art Triennale

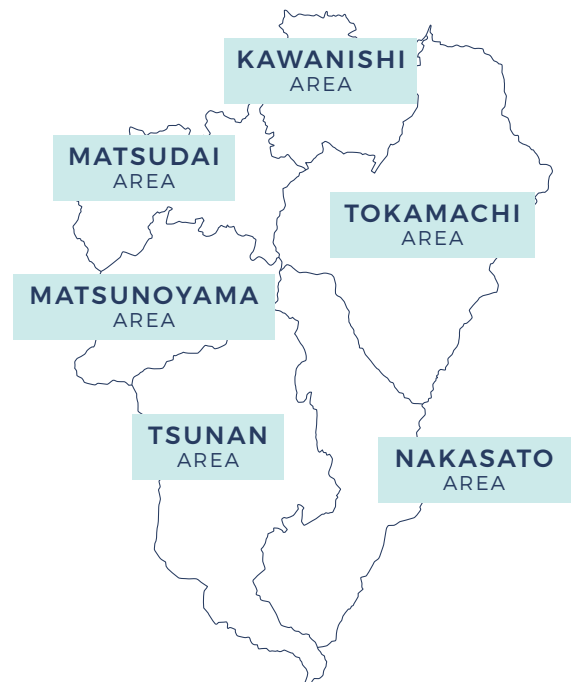


PHOTO 2.3

Residents Clearing Heavy Snow during Winters in Echigo-Tsumari

Source: Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale



BRIEF HISTORY

The Echigo-Tsumari region was shaped by the Jomon period (14,000–300 BC) and the Yayoi period (300 BC–AD 300). The Jomon period was characterized by hunter-gatherers, who achieved significant cultural complexity as evidenced by small-scale agriculture and pottery. This region was also shaped by the Yayoi culture, which came from the Korean peninsula and introduced the techniques for rice cultivation. By the end of the sixteenth century, the people had developed ways to cultivate the landscape for rice farming through terraced

fields, modifying the curve of a river to create arable land, and digging irrigation trenches. The area prospered during the Edo period (1603–1867) through the sale of twined cloth, which began in the Jomon period. In the subsequent decades, industrial production transitioned from hemp production to silk farming and then to cotton production in the early twentieth century.

In 1945, in the wake of World War II, rural areas in Japan that once supported the growth of cities and industries faced steady decline. Japan's

economic focus shifted to technology and the services industries, and people in rural areas began to move into cities. The textile industry, which was once a backbone of the Tokamachi economy, lost its luster. With increasing agricultural imports, local agricultural production was largely abandoned, and young people fled to big cities in search of employment.

In 1960, the population of the towns that make up Echigo-Tsumari was 90,555.² As of 2023, the population stood at about 60,000.

² Based on the author's calculation from the historical population statistics provided by Niigata Prefecture.

The original concept of the site-specific art festival can be traced back to the national government's "Heisei merger." In the late 1990s, the Japanese government launched a series of initiatives aimed at local revitalization and community rebuilding. These efforts included municipal mergers for the purpose of strengthening the administrative and financial base by broadening the municipalities in response to the promotion of decentralization. Niigata Prefecture launched the New Niigata Risou Plan in 1994, dividing its 112 municipalities into 14 regional administrative regions, each with its own unique concept for rebuilding regional attractions and involving the local residents in the process, which stated that the prefecture would subsidize 60 percent of new projects aimed at the community-driven revitalization. The Greater Tokamachi Area, consisting of six municipalities, was the first to be designated under this Risou Plan in 1994. In 1995, Fram Kitagawa was invited to be part of the Risou Plan's steering committee that was tasked to find a way to revitalize this region in the face of aging

and declining agricultural industries. As a result of these efforts, the largest number of mergers took place around 2005, when about 3,000 municipalities were merged into about 1,700.

With this backdrop, Kitagawa envisioned the Echigo-Tsumari Art Necklace Project, not only using site-specific art as points of attraction, but also leveraging site-specific art's power to attract, to encourage discovery, to facilitate communication, to foster learning, and to cultivate connections. The project was based on three pillars. To develop the concept for the project—the first pillar—Kitagawa held a writing and photography contest called "80,000 Residents Discover Something Unique about Echigo-Tsumari" (Kitagawa 2015). The purpose of the contest was to identify the richness of the region's nature and culture through the perspective of the residents. The photos and writings submitted by the residents were then reviewed by a panel composed of a poet, a photographer, a designer, and an actress. This exercise helped

to establish the characters of the region from the residents' perspective: the four seasons and life in satoyama, terraced rice paddies, and heavy snowfall. From this, the basic principle that "human beings are part of nature" was derived.

The second pillar was a cooperative project with the participation of local residents called "The Way of Flowers." In the Echigo-Tsumari region, it is customary to plant flowers along the road and to offer hospitality to visitors—to cherish and celebrate the half year without snow. The project, led by elderly people who love gardening, created a beautiful exchange network connecting the six municipalities in the greater administrative area by planting flowers along roads and in the yards of private homes.

The third pillar was the "Stage Construction," in which each of the six municipalities was asked to establish and maintain a strategic foothold, an institutional base, or stage that would serve as a kind of showroom that embodies the characteristics of the region.

ART THAT CONNECTS PEOPLE TO PLACES



PHOTO 2.4

Les Regards

Source: Artwork by Christian Boltanski. Photo by Keizo Kioku/Courtesy: Echigo-tsumari

Note: The existence and disappearance of people was a strong theme in Boltanski's artwork. In this work, Boltanski took black-and-white photographs of the faces of the residents and printed them on netted cloths. These prints were displayed in a cedar forest, providing an example of a project illustrating the importance of resident cooperation in the artwork production.



PHOTO 2.5

The Rice Fields

Source: Artwork by Ilya and Emilia Kabakov. Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale

In Echigo-Tsumari, there are no conventional gallery spaces, and even the art creation process is unconventional. When an artist decides to create a project as part of the festival, the artist needs to obtain the necessary permissions related to the location. This could involve obtaining the consent of landowners or owners of abandoned properties. Obtaining consent goes far beyond an administrative procedure—the artist also needs to win the trust and cooperation of the residents.

Initially, many residents were strongly opposed to the idea of artists and outsiders coming to create artworks in their daily living spaces and altering the landscape. But through community meetings, consultations, and with the help of Fram Kitagawa and his team, the artists were able to convince the residents to stage artworks in the local landscape, which often included sites on private land.

The creation of *The Rice Fields*, one of the most iconic works of the Echigo-Tsumari Art

Triennale, was conceived in spring 1999 when Kitagawa invited artist Ilya Kabakov to come to Echigo-Tsumari. Kabakov was born in Dnipro, Ukraine, under the Soviet Union, and later he emigrated from Russia to the United States. Although Kitagawa and Kabakov visited many places in the region, Kabakov was not able to find a place for his project. Fortunately, while they were waiting for the Hokuhoku train, Kabakov was suddenly struck with awe at the sight of the terraced rice fields that he saw from Matusdai station.

The site that Kabakov identified for his project was private land that belonged to Tomoki Fukushima. At the time, Fukushima had suffered a severe injury, had no successor, and planned to retire from farming. Yet, Fukushima was reluctant to collaborate with Kabakov and lend his land to Kabakov's art project *To Fukushima*, the land represented the history of his ancestors and had sentimental value and symbolized endurance, given the backbreaking nature of farming in this snowy region. While studying the terraced

rice fields, Kabakov conceived the idea of creating sculpted cutouts of farmers working the rice terraces. Through this work, Kabakov expressed his deep respect for the hardships of farming in this snowy area. The cutouts created by Kabakov (photo 2.6) narrated the process of rice production, including tilling, seeding, planting, mowing, harvesting, and the selling of goods. Fukushima was eventually won over by Kabakov's respect for the history of the land and the challenges faced by the local farming community.

Along with Kabakov's work, visitors to the art festival celebrated the terraced rice paddies that have been maintained by Fukushima's labor. Fukushima continued to farm for six years after the first festival. And today, Kabakov's art continues to stand as a symbol of the region's agricultural history and farming culture. *The Rice Fields* illustrates that community participation and cooperation is required not only in producing the artwork, but also in maintaining the art.

PHOTO 2.6

Visitors Walking up *The Rice Fields*

Source: Photo by Osamu Nakamura.

Courtesy: Echigo-Tsumari Art Triennale

Note: Ilya and Emilia Kabakov's *The Rice Fields*, displayed on plots of land that are still used, is a work that highlights the agricultural history and the complexities involved in rice production.



ART THAT CONNECTS PEOPLE TO MEMORIES

As a result of the declining population, many buildings in the Echigo-Tsumari area, including houses and schools, were abandoned and closed. While homes house individual memories, schools represent spaces of collective memory. Although the closing of schools was expected by local residents, they nonetheless maintained a strong desire for school buildings to remain open and be used somehow. This was an aspiration that the art festival worked to address.

In response, as part of the festival design, using abandoned schools was established as a part of the revitalizing mission. One of the early works from the festival, “The Hachi and Seizo Tashima Museum of Picture Book Art,” was one of the projects that repurposed abandoned schools.

The Sanada Elementary School (photo 2.7) is located in a mountainous area in the center of Tokamachi City. The locals desired the elementary school to remain in use, so Kitagawa invited Seizo Tashima, a painter who has published numerous best-selling children’s books, to develop the artwork. Compared with other projects, filling an empty house or an empty school can be relatively challenging for artists, because it is not the conventional, neutral, white canvas they typically use. Instead, it pushes the artist to work with what is already there and to preserve the marks of life left by the previous occupants.

Despite the challenges, Tashima conceived of the idea of creating artworks using driftwood and nuts that he had collected from beaches and

the remaining items that he found on the school campus. Using these objects, Tashima went on to create life-sized representations of the things that appear in his children’s books, and representations of the last three students at the school (photo 2.9).

During the production process, former students from Sanada Elementary School helped with the construction and installation of the artworks. Now, the school is not only a space for exhibition, but also a space for gathering, with a café, a picture book library, workshop rooms, and an events space. While the school is not filled with classes, it continues to hold cherished memories and welcomes visitors to make new ones.



PHOTO 2.7

The Former Sanada Elementary School

Source: Photo by Ayumi Yanagi

Courtesy: Echigo-Tsumari Art Triennale

PHOTO 2.8

Depictions of Children's Colorful "Hopes" and "Dreams" at the Former Sanada Elementary School

Source: Artwork by Seizo Tashima. Photo by Takenori Miyamoto and Hiromi Seno Courtesy: Echigo-Tsumari Art Triennale



PHOTO 2.9

Depictions of Three Students Made from Driftwood at the Former Sanada Elementary School

Source: Artwork by Seizo Tashima. Photo by Takenori Miyamoto and Hiromi Seno Courtesy: Echigo-Tsumari Art Triennale

BEYOND ART, A FESTIVAL THAT CONNECTS PEOPLE TO PEOPLE

Food is an important component of any festival, and it is an organic (and delicious!) way to experience another culture. The ingredients and the methods used to prepare meals are all reflective of a local culture.

The Ubusuna House, a farmhouse built in 1924, was severely damaged by the Chuetsu Great Earthquake in 2004. As part of the preparations for a festival, the

farmhouse was renovated in collaboration with top ceramic artists and repurposed to be a pottery exhibit and a restaurant serving local dishes. Visitors have the option to stay overnight at the Ubusuna House to experience local hospitality and the surrounding nature (photos 2.10 and 2.11).

To celebrate and reflect the agricultural history of the region, the menu at Ubusuna

House incorporates the wild mountain plants and vegetables that are found locally (photos 2.13 and 2.14). The desire to connect local residents with visitors led to the idea of the restaurant. One of the representatives working at Ubusuna House expressed that serving local cuisine to visitors allowed her to better connect with local culture and gave her a sense of pride.



PHOTO 2.10

Staff Members Pose in Front of the Ubusuna House

Source: Photo by Ayumi Yanagi Courtesy: Echigo-Tsumari Art Triennale

PHOTO 2.11

The Repurposed Ubusuna House Offers Overnight Accommodations for Visitors

Source: Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale



PHOTO 2.12

Patrons Enjoy a Meal at the Ubusuna House Restaurant

Source: Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale

PHOTO 2.13

Local Cuisine Served at the Ubusuna House Restaurant

Source: Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale



PHOTO 2.14

Ubusuna House Exhibit Kamado Stove

Source: Artwork by Goro Suzuki. Photo by Osamu Nakamura. Courtesy: Echigo-Tsumari Art Triennale

FUNDING AND IMPACT

The first three iterations of the Echigo-Tsumari Art Triennale (ETAT), held between 1997 and 2006, were mainly budgeted by Niigata Prefecture and the participating local governments, namely, the cities of Tokamachi, Kawanishi, Nakasato, Matsudai, Matsunoyama, and Tsunan. The remaining costs were covered by passport (ticket) sales and sponsorships. In 2005, the six municipalities were merged, to become the cities of Tokamachi and Tsunan. More recently, ETAT received the financial support of the Agency of Culture of the national government. Currently, the budget is funded by the Tokamachi and Tsunan local governments, sales of tickets,

private sponsorships, and governmental subsidies.

Similar to starting a new business, site-specific art festivals require upfront investments to plan and execute the festival. The majority of the cost is associated with the construction of the art exhibitions—expenses related to constructing stages for artworks and installing or displaying site-specific artworks. After the initial investments, the monetary considerations for the subsequent iterations of the art festivals center on the sustainable operation of the festival, in which the festival should, at a minimum, break

even. For 10 years, starting from 1997, ETAT received prefectural financial support as part of the New Niigata Risou Plan.

To demonstrate, the cashflow chart from the 2009 Echigo-Tsumari Art Festival (table 2.1) presents the revenue, operational cost, and net balance. The revenues come in the form of municipal government subsidies, donation, ticket sales, festival passport sales, and community revitalization grants. The operational costs comprise subcontracting fees for operation and maintenance, facility usage fees, museum development, event-related fees, and other administrative costs (table 2.2).

Table 2.1 Cashflow Chart from the 2009 Echigo-Tsumari Art Triennale

Sources of Funds (in thousands of JPY)

ITEMS		FY2007	FY2008	FY2009	TOTAL
City / Town	Tokamachi City	31,036	24,172	7,801	63,009
	Tsunan City	4,182	4,182	6,913	15,277
Donation and sponsorships		89,088	57,394	94,771	241,252
Subsidies		997	62,272	61,399	123,668
Admission passport sales		-	-	89,936	89,936
Other income	Regional revitalization grant fund	-	-	25,000	25,000
	Regional affairs association grant	19,500	-	-	19,500
	Miscellaneous income (printed materials, sales commission)	-	281	3,190	3,471
Total		144,803	147,301	289,010	581,114

Use of Funds (in thousands of JPY)

ITEMS		FY2007	FY2008	FY2009	TOTAL
Business expenses	Operation, maintenance, development costs	75,282	132,110	299,067	506,459
	Director	5,000	5,000	10,000	20,000
Facility usage fee	Passport admission rebate	-	-	30,000	30,000
Grants	Museum subsidies	-	10,000	8,000	18,000
Administrative expenses		1,657	1,462	3,599	6,718
Total		81,939	148,572	350,666	581,177

Net Revenue (in thousands of JPY)

ITEMS		FY2007	FY2008	FY2009	TOTAL
Annual Balance		62,864	(1,271)	(61,656)	(63)
Echigo-Tsumari Art Triennale Fund	Accumulation	62,864	700	-	63,564
	Transferred balance	-	1,971	61,656	63,627
Net Balance		0	0	0	0

Table 2.2 Costs and Fees Associated with the Echigo-Tsumari Art Triennale, 1997–2022

PREPARATION PERIODS	YEAR	NO. OF VISITORS	REVENUE	OPERATIONAL COST	NET BALANCE
1997–2000	2000	162,800	549,896	549,896	0
2001–2003	2003	205,100	976,484	976,484	0
2004–2006	2006	348,997	670,399	654,122	16,277
2009–2009	2009	375,311	581,114	581,177	(63)
2010–2012	2012	488,848	489,034	478,597	10,437
2013–2015	2015	510,690	624,203	623,657	546
2016–2018	2018	548,380	669,720	661,900	7,820
2019–2022	2022	574,138			

Source: Compiled from the Echigo-Tsumari Art Triennale Summary Reports
 Note: Economic numbers presented in thousands of Japanese yen.

ECONOMIC RIPPLE EFFECTS

The Echigo-Tsumari Comprehensive Report presents the primary and secondary economic effects derived from each iteration of the festival. The primary economic effects are calculated by direct spending related to the festival. The secondary economic

effects are calculated by visitor spending related to the art festival, such as spending on car rentals, lodging, gas stations, local restaurant sales, and so on. The economic effects produced from the art festivals are summarized below in Table 2.3 and Table 2.4.

The benefits of local revitalization are not realized overnight. However, the continuation of the Echigo-Tsumari Triennale, which embarked on its ninth iteration in 2024, shows the strength and longevity of this festival—and the role of festivals in supporting local revitalization.

Table 2.3 Festival Budget and Economic Effects Produced from the First Two Art Triennales, 1996–2003

PREPARATION PERIODS	YEAR	NO. OF VISITORS	FESTIVAL BUDGET	CONSTRUCTION-INDUCED RIPPLE EFFECT	CONSUMPTION INDUCED ECONOMIC RIPPLE EFFECT	TOTAL ECONOMIC EFFECT
1996–2000	2000	162,800	479,613	10,054	2,704	12,758
2001–2003	2003	205,100	426,588	13,190	5,650	18,840

Source: Data collected by Tokamachi city government.

Note: Economic numbers presented in millions of Japanese yen. The methodology in calculating the economic effect was modified after the second Echigo-Tsumari Art Triennale.

Table 2.4 Economic Effects of the Echigo-Tsumari Art Triennale 1997–2022

PREPARATION PERIODS	YEAR	PRIMARY ECONOMIC EFFECT	SECONDARY ECONOMIC EFFECT	GROSS ECONOMIC EFFECT
1997–2000	2000	-	-	-
2001–2003	2003	-	-	-
2004–2006	2006	4,927	754	5,681
2009–2009	2009	3,097	464	3,560
2010–012	2012	4,030	620	4,650
2013–2015	2015	4,350	740	5,089
2016–2018	2018	5,625	903	6,528
2019–2022	2022	1,775	1,096	8,262

Source: Compiled from the Echigo-Tsumari Art Triennale Summary Reports

Note: Economic numbers presented in millions of Japanese yen.

THE PROCESS OF DESIGNING A COMMUNITY-DRIVEN, SITE-SPECIFIC ART FESTIVAL



PHOTO 3.1
Volunteers at the Matsudai Rice Terrace
Source: Photo by Noriko Yoneyama. Courtesy:
Echigo-Tsumari Art Triennale



CONCEPT DEVELOPMENT

This section presents the organization and development of site-specific art festivals. Of the various steps involved, the first stage of concept development is the most important as it sets the overall theme and determines the scale of the festival, enabling the organization to move on to the preparation and implementation stages. Therefore, this section details the specific steps required in developing a festival concept and highlights key factors to consider in this creative process.

These actionable steps and key considerations, illustrated in figure 3.1, have been distilled from Fram Kitagawa's extensive experience³ in organizing art festivals across Japan.

PRELIMINARY STUDY

Every community-driven, site-specific festival begins with developing a concept that articulates a shared vision, which elevates the branding of the festival and provides a structure for promotional activities. Site-specific art festivals are founded on the characteristics of a place, therefore, the festival concept is linked to those same, unique elements. Concept development starts with a preliminary study of the region of interest to develop an understanding of the local culture, demographics, economy, geography, and history. This research should also take note of local landmarks and creative assets. The study not only helps develop a topographic profile

of the natural landscape and vegetation, but also helps establish a socioeconomic profile of the residents, providing insights into current challenges and mindsets. In the beginning, the regions of interest can be broad, encompassing multiple towns and villages.

The key concept for Echigo-Tsumari is that "human beings are part of nature." The theme, which permeates the festival, is illustrative of the relationship between the residents and the natural environment—in taming the landscape for rice farming, installing the artworks to spotlight the distinct landscape, and selling food prepared with local ingredients (such as sake, pickled vegetables, local spices, and locally grown rice).

Figure 3.1 The Three Focus Areas for Developing Site-Specific Art Festivals

Concept Development

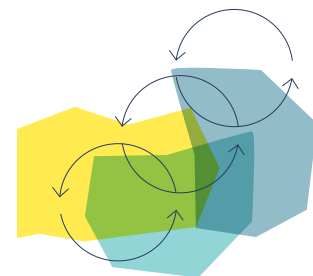
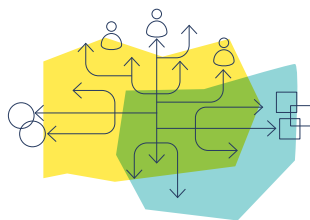
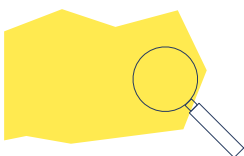
- Preliminary study
- Site identification and analysis
- Site selection

Planning

- Information briefings
- Budget setting
- Local implementation team
- Artist selection
- Festival promotion

Implementation and Post-Event Maintenance

- Logistics and operation
- Festival evaluation
- Artwork maintenance



Source: World Bank

³ The art festivals directed by Fram Kitagawa include the Echigo-Tsumari Art Festival, Osaka, Ibaragi, Ichihara Art x Mix, Setouchi International Art Triennale, Oku-noto, and Shinano-Omachi Northern Alps Art Festival.

SITE SELECTION—FROM REGIONS TO SPECIFIC PLACES

The preliminary study yields a long list of potential towns, villages, or other areas that have the potential to determine the festival concept and support the production of site-specific art. Then the real work begins: narrowing down the list to a few specific areas and selecting the ideal location. The following factors are typically considered in the development and organization of art festivals.

1. IDENTIFICATION OF LOCAL LEADERS—CATALYZING COMMUNITY INTEREST

A critical element in choosing the festival location is the identification of a local leader who is interested and supportive of revitalization that uses innovative solutions, such as art. The curiosity and commitment of a local leader who supports the use of art to revitalize an area can help mobilize community members and initiate community consultations, meetings, or workshops. Local leaders can be public figures (such as governors or mayors), or they can be community-based actors (such as town leaders or council members).

Although the request to hold the art festival is not made directly to a local leader, this individual serves

as a core member of the immediate community and helps gauge the interest of the community in hosting an art festival. Local leaders are highly aware of the local history, culture, and common perils of the community. Such leaders can be instrumental in communicating to the residents that a site-specific art festival is something constructive and worthy of pursuing as a community. Identifying a local champion who is accepting of and enthusiastic about the festival concept can help build trust with the festival organizers—as well as the overall community—as it can be difficult for residents to envision the festival from the beginning.

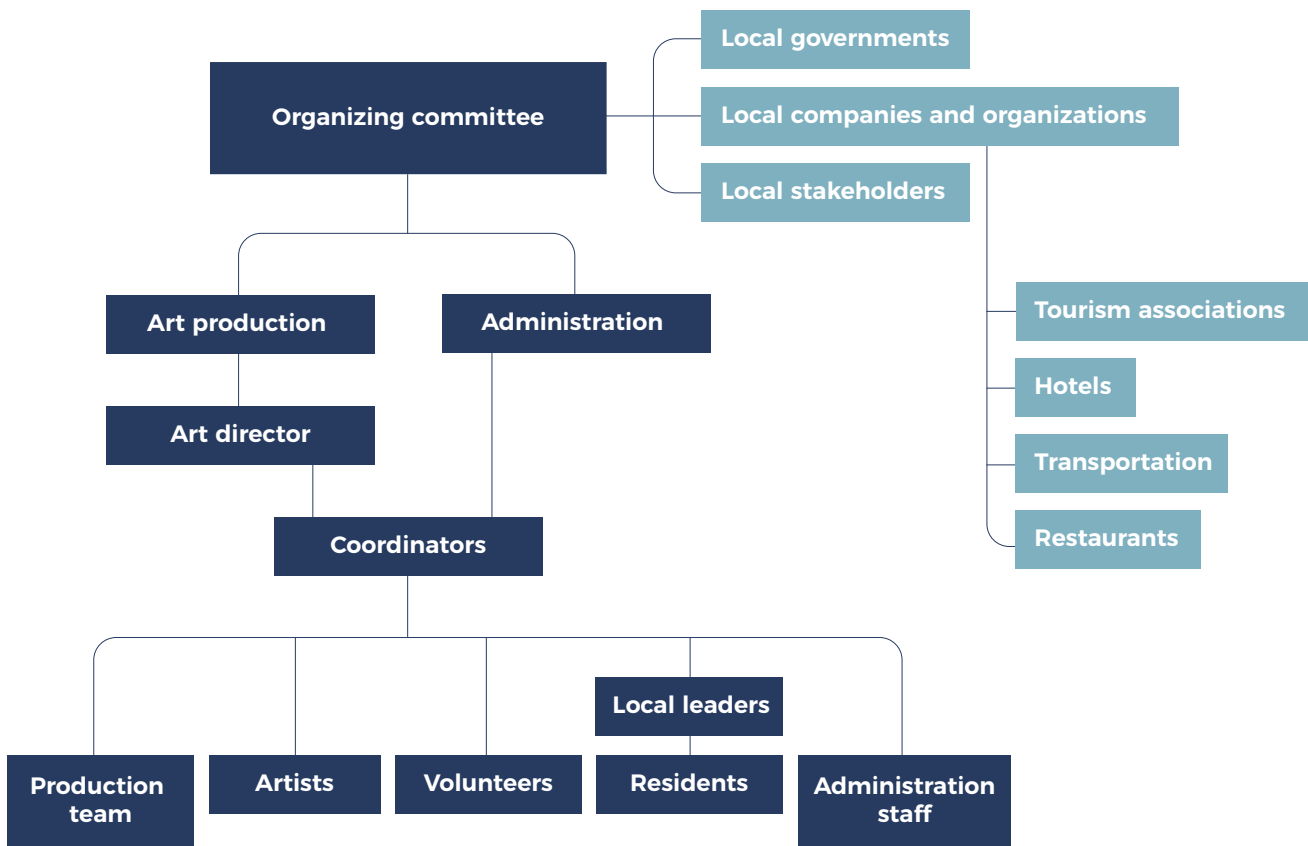
The critical role of the local leader is felt through the entire process of conceptualizing, preparing, and implementing the festival. Because there is extensive coordination required among the residents, artists, festival staff, and other stakeholders, it is important to have a local champion who can catalyze the community for the collective good. The local leader can also serve as the point of contact in setting up community consultations or disseminating information about planned work related to the festival organization.

To realize the vision of the art director and to implement the production of artworks, the festival art coordinators work with local leaders to remove various obstacles and to resolve any conflicts. The art coordinators endeavor to resolve institutional and budgetary matters, and the local leaders encourage the community to accept the work and cooperate in its production.

In developing rapport for the art festival idea, Kitagawa had more than 2,000 meetings over a three-year span to convince people and gain support for the idea of an art festival. Kitagawa received his first breakthrough at a municipalities meeting, when some officials were convinced and wanted to try out Kitagawa's idea (Kitagawa 2015, 16).

Kitagawa also received permission from the mayors of Matsudai and Matsuyama to make site-specific art. Last, the enthusiasm of the young volunteers and participating artists helped to win over the residents who initially expressed concerns about the festival. Figure 3.2 illustrates the hierarchy of participants.

Figure 3.2 Organizational Flowchart for a Site-Specific Art Festival



Source: Art Front Gallery

Notes: The **art coordinator** is responsible for managing the production team that is in charge of artists, artworks, and events. **Administration** consists of staff members from local municipalities who work with the residents and the production team in implementing the festival.

2. AWAKENING COMMUNITY INTEREST—BUILDING COMMUNITY SUPPORT

Site-specific artworks are produced to be reflective of the surrounding environment. Given this unique feature of site-specific artworks, artists find it highly meaningful and conducive to gain direct input from the local community, in the form of interviews or informal chats, as they produce their work. Capturing the essence of the region is imperative for the participating

artists to inspire their work and to create something that also resonates with the residents, such as artwork that narrate the realities of agriculture or declining population.

Building community support is done in a structured way through a series of town hall meetings and community consultations that present the concept of the festival and show the results from previous festivals. The initial meetings with the residents

are opportunities to hear and respond to the voices of the residents, including what they find to be beautiful or interesting about their town and its history and challenges. These meetings help build an understanding among the stakeholders and help organizers gauge residents' reactions about hosting an art festival.

Providing opportunities for the residents to voice their opinions and ideas about the prospect

of organizing a festival is the key to activating community interest and to gaining community commitment. Learning that the objective of the art festival is to support and improve the area as a whole can evoke a sense of collective responsibility and pride that helps create momentum and approval for the concept.

Informational presentations can be followed by open brainstorming sessions with the residents to gain additional insights on potential sites or to obtain ideas for activities that can contribute to the festival, such as preparation of local delicacies, setting up food stalls, organizing traditional dances, and so forth. During these interactions with the residents, it is important for organizers to demonstrate that the festival is completed through the participation of the residents, even though the initial ideas of the festival originated externally.

Measuring the strength of the community is highly subjective, but there are some recognizable characteristics, such as the presence of civic grassroot organizations, regular community meetings, or involvement of community networks, which point to a higher level of community activism. The community's potential level of participation can also be measured during the organization of festival-related community consultations by noting the turnout at town halls or how readily residents share their opinions.

3. ANALYSIS OF LOCAL CREATIVE ASSETS—CREATIVE FRAMING OF CULTURAL AND NATURAL HERITAGE

Creative assets broadly refer to heritage assets, which can be either tangible or intangible. Tangible assets include human cultural heritage (such as monuments, churches, temples, shrines, and historical buildings), and natural heritage (such as mountains, waterfalls, and other landscapes). Intangible assets include music, literature, dances, and local foods.

Not only are site-specific artworks shaped by the local environment, when displayed, they further highlight the aesthetics of the local landscape. Analyzing the creative assets of a site can help narrow the long list of potential sites.

Given that the objective of site-specific art festivals is local revitalization, the analysis should take note of underutilized assets, such as abandoned land and buildings, homes, schools, and rail tracks, which can be reused to house site-specific art. The analysis helps to shed light on the following questions:

- How do the tangible and intangible assets tell the story and history of the region?
- What is unique or different about the local lifestyle that can be spotlighted?

The information obtained from this analysis can later be shared with artists in the production of their site-specific art.

4. ASSESSING LOCAL INFRASTRUCTURE

Not only is infrastructure important for festival-driven activities, but also it is an essential part of maintaining services to local residents. In studying potential sites, it is important to assess each area's accessibility, accommodation, and other amenities. Site-specific art festivals are typically held in remote areas that are difficult to access, so it is important to identify the gaps in the current infrastructure, such as lack of signage, infrequent trains, few connections from major stations, absence of hotels, and so forth. Such assessment helps determine the required resources in preparation for the festival. However, it is important that new development does not overshadow the significance of the area's original heritage. While it is important to nurture development in the regions as part of the festival offering and experiences, it is equally important to consider how these new developments may affect the region and communities over time. The site-specific art festival is structured in a way that encourages visitors to travel slowly as they go from one site-specific art piece to the next, and while they use the infrequent service of public transportation in these remote areas.

PLANNING

INFORMATIONAL BRIEFINGS AND TOWN HALLS

The informational briefings and town halls held during the concept development process complement the preliminary study of the region of interest. Ideally, these informational town halls are organized by the local champion who already has a relationship with the residents. The objective of the town hall is to introduce the concept of the festival and share the impacts that the festival can bring to the neighborhood and the town. It also provides the opportunity to build consensus around the organization of the festival.

Initial suspicions and reluctance about the art festival may be natural, as many of the residents and local stakeholders will be unfamiliar with this concept. It is important to share the positive outcomes from the previous festivals and clearly outline likely engagement and requests, such as installation of site-specific artworks or allowing artists to interview residents to gain a better understanding of the local culture.

Once the long list of potential sites has been narrowed down, the implementation of the festival starts with working with the artists in the production of the artwork. The concept provides an analytical foundation with an overarching narrative for the festival. The implementation phase translates these visions into practice by working closely with the participating artists,

local community members, and with all the festival organizers in developing the art, installing the artworks, organizing festival-related activities (like performances or local food stalls), installing signage, promoting the festival, and other preparations.

INITIAL INVESTMENT

One of the most decisive points for the festival is determining various parameters such as dates, the location, the size, and financial planning. Budgeting allows the festival organizers, such as the art director, art coordinator, and the local champion, to clearly define the scope and scale of the art festival. A budget that clearly outlines the cost items helps build trust with stakeholders and raise the initial investment, which may be in the form of government subsidies, contributions, and donations. The size of the budget depends on several factors, such as the number of artworks to be created, the number of participating artists, research expenses, number of exhibition sites, and the cost of artwork materials and installations. Based on the size of the initial investment, a road map can be specified for the work that needs to be carried out along with a timeline from the planning stage to preparation and to the final delivery of the festival.

In the early phase of a site-specific art festival, the sources of funding are typically based on the local government budget, which is supplemented

by income from ticket sales and sponsorships. As the festival matures with greater recognition after several iterations, the source of funding becomes more varied, and can include corporate advertisements, company sponsorships, nonprofit grants, and other sources.

ORGANIZATION OF LOCAL IMPLEMENTATION TEAM

It is said that many hands make light work. Concept development and art production are led by artists and the festival organizer, but delivering the festival requires significant coordination of many other stakeholders and community members. The role of the implementation team is to provide logistic and administrative support. Typically, the implementation team is composed of festival staff (including art coordinators) and volunteers (see box 3.1).

Staff act as guides to the participating artists. Sometimes accompanied by local government staff, they take the artists around various towns and sites before the artist decides on the location for the artwork. The staff also help in finding housing for foreign and domestic artists who want to live in the area while making their artwork. In addition, volunteers assist the artists in the production process leading up to the festival.

During the festival season, volunteers help in ticketing, receiving visitors, and providing group tours to visitors. These

volunteers have learned about the artworks, installations, and the region.

For example, Kohebitai is a volunteer group that provides support to the ETAT. During the festival season, kohebitai plays many roles in introducing the artworks, acting as local guides, helping with the preparation of food, managing event venues, and other support. During the festival's offseason, Koebitai conducts maintenance on the artworks and helps guide visitors who come during the offseason. During the festival's regular season, ETAT is supported by 800 volunteers; during the offseason, it is supported by 100 volunteers.

In the early days, volunteers from outside of the community were the core of the operation, but over time, residents have taken on this role. Today, residents are responsible for much of the management and guidance, and volunteers from outside the community support the residents. In the process of serving guests, residents develop their own ways of hospitality, having learned about the artworks on their own initiative.

During nonfestival periods, volunteers provide tours for smaller groups and they maintain the permanent artworks. As part of that maintenance, the Matsudai Rice Terrace Bank was established in 2003. The Matsudai Rice Terrace Bank cares for many of the rice fields

that were used as sites for artworks and no longer have owners to manage them. The Matsudai Rice Terrace Bank organizes farming experience activities with visitors. It also maintains the rice fields—the bank has the largest area of rice terraces in Japan— by asking volunteers to help cut the grass and plant and harvest the rice (photo 3.1). People can also register to become a member of rice banks, such as the Matsudai Tanada Bank, and participate in agricultural events throughout the year.⁴

According to Kitagawa, volunteers make up a significant portion of the festival experience. They remind visitors that site-specific art festivals support and represent local communities as well support the revitalization of a declining region.

In 2008, NPO Echigo-Tsumari Satoyama Collaborative Organization was established for running artworks and facilities born from Echigo-Tsumari Art Triennale throughout the years. Staff members consist of both those who are originally from the region and moving from other parts of Japan. Their activities include not only administrating the festival once every three years but also maintenance of artworks in between years of the festival, presenting special exhibitions, events and workshop, engaging with rice production, welcoming visitors on guided tours, selling

local delicacies and products, operating accommodations and restaurants. They work in co-operation with local people, artists, kobebi volunteers.

SELECTING PARTICIPATING ARTISTS

A defining moment in the implementation of the festival concept is the selection of the artists that create the site-specific artworks, which are the most visible component of the festival. Typically, participating artists are expected to have originality and create works based on their own intuition and physiology to perceive the world and society. These artists are engaged in contemporary art and use diverse art expressions to respond to social issues. Hence, many of them want to understand the local context and are willing to work with the locals to create site-specific art.

FESTIVAL PROMOTION

Once the theme of the festival is set, it is important to decide on a title of the festival along with other visuals to promote the event. It is recommended to hire a designer who can work on the promotional materials, including the design of the festival posters, tickets, festival website, and other collateral items. The promotion of the festival should leverage the wide reach of the relevant organizations in the region, such as the local tourism agencies or the ministry of tourism at the national level.

⁴ For more information about the Matsudai Tanada Bank, see the Matsudai Nobutai Field Museum website at <https://matsudai-nohbutai-fieldmuseum.jp/bank/>.



PHOTO 3.2

Volunteers Planting Rice

Source: Photo by Noriko Yoneyama

Courtesy: Echigo-Tsumari Art Triennale

IMPLEMENTATION AND POST-EVENT MAINTENANCE

LOGISTICS AND OPERATION

The implementation of the festival will depend on the coordination among the staff operating the festival. Strong coordination and smooth operation of the festival require the staff to be trained in managing the festival and hosting visitors. The training can include information on safety procedures, visitor management, ticketing, visitor engagement, conflict management, and knowledge about the festival artworks. Site-specific art festivals are delivered with the help of the local communities and volunteers. Festival staff can design training and informational materials for the community members and volunteers to address various roles and activities such as guiding and cooking local meals.

Once the staffing and training needs are planned, the festival organizers can consider the festival period and the number of tours that can be delivered each day. The details of the tours can also include performances and workshops.

FESTIVAL EVALUATION AND ARCHIVING

As each site-specific art festival builds upon previous festivals, collecting visitor feedback from each festival is vital. The responses and combined results serve as input in planning for the next festival. The survey can ask questions not only about the festival experience, but also about how the visitors learned about the festival and logistics' aspects. The answers to these questions inform future operations and provide insights into opportunities for improvement. It is also important to publish

a documentary book that contains all artworks, events, data, and texts after the festival. Such an archive is extremely helpful in accumulating experiences and continuing the art festival. As some of the artworks are replaced with new ones, archiving helps keep a record of previous artworks.

ARTWORK MAINTENANCE

Following the end of the festival, site-specific artworks can be viewed year round. This means that permanent installations need a minimum number of staff to help with ticketing, providing tours, and maintaining the artworks. Certain site-specific artworks are accommodated inside repurposed schools or houses, which requires facility maintenance, cleaning, operating of indoor cafes, and so forth.

MINICASES OF SITE-SPECIFIC ART FESTIVALS IN JAPAN



PHOTO 4.1

View of the Seto Islands

Source: Photo by Shintaro Miyawaki.

Courtesy: Setouchi Triennale



Because of the success and longevity of the Echigo-Tsumari Art Festival, the festival has become a model of local revitalization that has been adopted by other regions in Japan. This section briefly introduces the site-specific art festivals of different geographic scales in Japan; each festival is community-driven and integrates local nuances that are reflected in the site-specific artworks. The various sites also share the common challenges of an aging population and economic decline. The following minicases illustrate some of the common traits of site-specific art festivals.

CASE 1: **SETOUCHI TRIENNALE**



PHOTO 4.2
View of Cruise Ships in Seto Island
Source: Photo by Osamu Nakamura.
Courtesy: Setouchi Triennale

The Setouchi Triennale first took place in 2010 across seven islands and two ports located in the Seto Inland Sea. Historically, this region served as a vital trade route. However, in the process of modernization, the islands have been divided and burdened with a negative legacy: Naoshima and Inujima became refineries, Teshima became an illegal dumping ground for industrial waste, and Oshima Island became the site of an isolated sanatorium under government policy. With the theme “restoration of the sea,” the Setouchi Triennale aims at revitalizing the region through art.

The Setouchi Triennale has its origins in the Naoshima International Campsite, which opened in 1989 with the desire of then Mayor Chikatsugu Miyake and Tetsuhiko Fukutake, the founder of Fukutake Publishing (precursor to the Benesse Corporation), to create a place where children from around the world could gather on an island in the Seto Inland Sea. The mayor wanted to promote sustainable tourism using nature and cultural assets rather than through the construction of large-scale resorts, which were common in other tourist destinations (OECD 2014, 132). When Tetuhiko Fukutake passed

away with his vision still unrealized, Soichiro Fukutake, the founder’s son and successor to Fukutake Publishing, proved eager to continue the vision of revitalizing the Seto islands through sustainable tourism (Kasahara 2019).

Embodying the values of the Benesse Corporation, an educational company, Soichiro presented the “Naoshima Cultural Village” concept, which aimed to develop Naoshima as an educational place of nature and culture, by protecting the islands’ natural beauty and revitalizing the community to preserve the culture.



MAP 4.1
Seto Inland Sea
 Source: Courtesy: Setouchi Triennale

Soichiro launched Benesse Art Site Naoshima, an art activity on Naoshima and other islands in the Seto Inland Sea. First, Soichiro opened the Benesse House Museum, which included a hotel designed by Tadao Ando. In 1996, the Benesse Art Site Naoshima started to commission artists to create site-specific artworks

across various locations throughout Naoshima. The Benesse Corporation also started to rent or purchase abandoned houses and land to turn these unused spaces into artworks. The process of commissioning site-specific artworks allowed the residents to build a relationship with the artworks. Although residents

questioned the initial efforts of creative regeneration, over time, they fully supported the revitalization efforts and even assisted artists in making site-specific artworks. *Knitting the Sky* is a good example of local residents supporting and participating in the site-specific artworks (photos 4.3, and 4.4).



PHOTO 4.3

Sora-Ami: Knitting the Sky

Source: Artwork by Yasuaki Igarashi. Photo by Yasushi Ichikawa. Courtesy: Setouchi Triennale

Soichiro realized it would take more than the efforts of a single company to sustainably scale art-driven revitalization across the Seto islands. After conceiving the vision and observing the effects produced by the Echigo-Tsumari Art Triennale in 2003, he thought municipalities needed to be involved. Soichiro called on

Kagawa Prefecture to host the art festival and requested that Kitagawa collaborate. Meanwhile, after witnessing the revitalization in Naoshima with art, the Kagawa prefectural government also wanted to organize an art festival on multiple islands and visited Echigo-Tsumari Art Triennale. They invited Fram Kitagawa as

general director and, in 2007, they announced the launch of the Setouchi Triennale. With this backdrop, the Setouchi Triennale was conceived on the theme of restoring the seas and revitalizing the islands, which were suffering from environmental challenges, aging population, and a declining number of residents.



PHOTO 4.4

Residents Taking Part in the Knitting of “Sora-Ami: Knitting the Sky”

Source: Photo by Shintaro Miyawaki. Courtesy: Setouchi Triennale

Many artists used the abandoned houses and warehouses to make their artworks. For example, an abandoned warehouse was transformed into a small theatre (photo 4.5 and 4.6). Shima Kitchen is another example where an abandoned house was turned into a restaurant by architect Ryo Abe during the Setouchi Triennale in 2010. Shima Kitchen is not only helps to connect visitors to the local culture, but it organizes monthly meals and other community events for the local residents. Another interesting example is the Onba Factory in Ogijima. Artist Yoshifumi Oshima, who grew up in Seto Islands, creates artsy carts called “onba” that can be used by the residents. Oshima also runs onba workshops, where visitors can experience making their own onba.

PHOTO 4.5

Exterior of the Island Theatre Megi

Source: Artwork by Yoichiro Yoda. Photo by Yasushi Ichikawa. Courtesy: Setouchi Triennale



PHOTO 4.6

Interior of the Island Theatre Megi

Source: Artwork by Yoichiro Yoda. Photo by Shintaro Miyawaki. Photo: Setouchi Triennale

Note: An existing warehouse on the island of Megijima was transformed into the Island Theatre Megi, a movie theater.



PHOTO 4.7

Shima Kitchen

Source: Artwork by Ryo Abe. Photo by Kimito Takahashi. Courtesy: Setouchi Triennale

PHOTO 4.8

Inside Shima Kitchen

Source: Photo by Kimito Takahashi. Courtesy: Setouchi Triennale.



PHOTO 4.9

Different Types of Onbas

Source: Artwork by ONBA FACTORY. Photo by Osamu Nakamura. Courtesy: Setouchi Triennale



PHOTO 4.10

A Local Resident Using an Onba to Carry Things

Source: Photo by Osamu Nakamura. Courtesy: Setouchi Triennale

FUNDING AND IMPACT

The Setouchi Triennale was first funded by Kagawa Prefecture and local municipalities, such as Takamatsu City, and the Fukutake Foundation, which was created by Soichiro Fukutake, who was the president of Benesse Corporation at that time. After the initial success of the Setouchi Triennale, the festival raised funds and sponsorships from a wide range of corporations. The Setouchi Triennale, now a world-acclaimed festival not limited to tourists and art-lovers, is also a vehicle for private companies to participate as part of their

corporate social responsibility initiatives beyond promoting their own brands.

Having completed five iterations, the Setouchi Triennale has had a widely recognized effect within Japan and across the international art community. The fourth Setouchi Triennale in 2019 had nearly 1.2 million visitors, 23 percent of which were from abroad, in a span of 107 days. Table 3.1 details the primary and secondary economic effects of the Setouchi Triennale from 2010-19.

According to the Takamatsu branch of the Bank of Japan, the first Setouchi Triennale in

2010 generated an economic ripple effect of ¥11 billion (equivalent to US\$127 million), which increased to ¥18 billion in the fourth Triennale in 2019 (OECD 2014, 24). And since 2010, the number of visitors to Setouchi Triennale has grown steadily. Concerning social outcomes, the net number of immigrants has increased, and a public school was reopened on Ogijima Island. In 2004, there were no restaurants in the Honmura district in Naoshima, but by 2012, there were about 50 new restaurants and inns to meet the growing tourist demand (OECD 2014, 131).

Table 4.1 Primary and Secondary Economic Effects of the Setouchi Triennale, 2010-19

ITERATION	YEAR	NO. OF VISITORS	FESTIVAL BUDGET	PRIMARY ECONOMIC EFFECT	SECONDARY ECONOMIC EFFECT	TOTAL ECONOMIC EFFECT
1st	2010	938,000	653,000	-	-	11,000,000
2nd	2013	1,070,000	1,026,000	13,190,000	2,600,000	13,200,000
3rd	2016	1,048,050	1,276,000	4,927,000	2,400,000	13,900,000
4th	2019	1,178,484	1,225,000	3,097,000	3,100,000	18,000,000

Source: Setouchi Triennale Executive Committee.

CASE 2: ICHIHARA ART X MIX

Located in Ichihara City of Chiba Prefecture, Ichihara Art x Mix was first held in 2014. Situated an hour away from Tokyo by car, the festival began in the setting of “satoyama,” which denotes the rural area between the city and the mountains. The northern part of Ichihara City is a commuter town and an industrial area with a large population concentrated in the city center, while the southern part of the city is an agricultural area that has been depopulated. The Art x Mix was launched with the main objective of revitalizing this southern area.

The key outcome from the festival was the restoration of a major mode of transportation that operates across the city. The first festival focused on

the satoyama environment in the south of the city with the Kominato railway (photo 4.9), which was facing low ridership as the region suffered from a gradual population decline. The Kominato rail line includes 17 stations that have been readapted to become exhibition areas (photo 4.10) where visitors can hop on and off the Kominato trolley train to see the various displayed artworks. In addition to the Kominato rail line, the festival consists of nine different areas; each area reuses underutilized assets, such as closed schools, abandoned houses, and vacant land, as art installation sites.

The Ichihara festival was smaller in scale and festival area relative to ETAT or the Setouchi Triennale.

In 2024, as a commemorative event for Chiba Prefecture’s 150th anniversary, Ichihara Art x Mix was expanded as the “Uchiboso Art Festival” in a collaboration of five cities along the Tokyo Bay coast: Ichihara, Kisarazu, Sodegaura, Kimitsu, and Futtsu. While Chiba Prefecture is rich in agriculture and fisheries, it is also home to Japan’s second-largest industrial area. Artists created works featuring the history of Chiba’s transition from agriculture and fishing to industry during its rapid economic growth, and the festival attracted 150,000 visitors over 50 days. Table 4.2 summarizes the economic effects produced from the Ichihara Art x Mix.



PHOTO 4.11

Kominato Railway

Source: Photo by Osamu Nakamura. Courtesy: Ichihara Art x Mix



PHOTO 4.12
My moon is always travelling: Murakami's Last Flight. Or "Waiting the train to the Moon" (side view)

Source: Artwork by Leonid Tishkov. Photo by Osamu Nakamura. Courtesy: Ichihara Art x Mix

PHOTO 4.13
My moon is always travelling: Murakami's Last Flight. Or "Waiting the train to the Moon" (front view)

Source: Artwork by Leonid Tishkov. Photo by Osamu Nakamura. Courtesy: Ichihara Art x Mix



Table 4.2 Impacts of the Ichihara Art x Mix

ITERATION	YEAR	NO. OF VISITORS	FESTIVAL BUDGET	DIRECT EFFECT	PRIMARY ECONOMIC EFFECT	SECONDARY ECONOMIC EFFECT	TOTAL ECONOMIC PROFIT
1st	2014	87,025	429,831	669,556	186,000	155,000	1,011,260
2nd	2017	100,066	163,075	400,060	514,240	594,170	1,508,470
3rd	2020	110,354	600,774	743,000	387,000	-	1,130,000

Source: Ichihara Art x Mix Executive Committee.

Note: Economic values in Japanese yen

CASE 3:

OKU-NOTO TRIENNALE

Located at the tip of the Noto Peninsula, Suzu is one of the most isolated areas in Japan. Suzu was a once a vibrant port city serving as one of the hubs for sea trade. But with shifts in the Japanese economy, Suzu experienced a steady decline. In 1960, Suzu City recorded a population of 38,157.⁵ As of 2020, Suzu had a population of 12,929 people.⁶

The Oku-Noto Triennale took place in Suzu City in 2017. The idea of hosting the festival was initiated by the Suzu Chamber of Commerce and was pitched

to Art Front Gallery in 2013, stemming from the successful organization of the Setouchi Art Triennale in 2010. Fram Kitagawa became involved in designing the Oku-Noto Triennale in 2014, along with Suzu municipalities, which saw the festival as a way to mitigate the issues of severe residential population decline and aging (Sarale et al. 2020).

The 2017 festival was held from September 3 to October 22, with 39 artists participating. During this period, Suzu received 71,000 visitors and

visitors' direct spending was estimated at ¥418 million (roughly US\$3 million).

The second iteration of the festival was postponed for a year because of the COVID-19 pandemic, and the third was postponed for three weeks because of the May 5, 2023, earthquake, which had an intensity of 6 on the Japanese seismic scale (photos 4.14 and 4.15). Despite the challenges, more than 50,000 people visited the festival during its 50-day duration.



PHOTO 4.14

Suzu Coast

Source: Photo by Kiichiro Okamura.
Courtesy: Oku-Noto Triennale

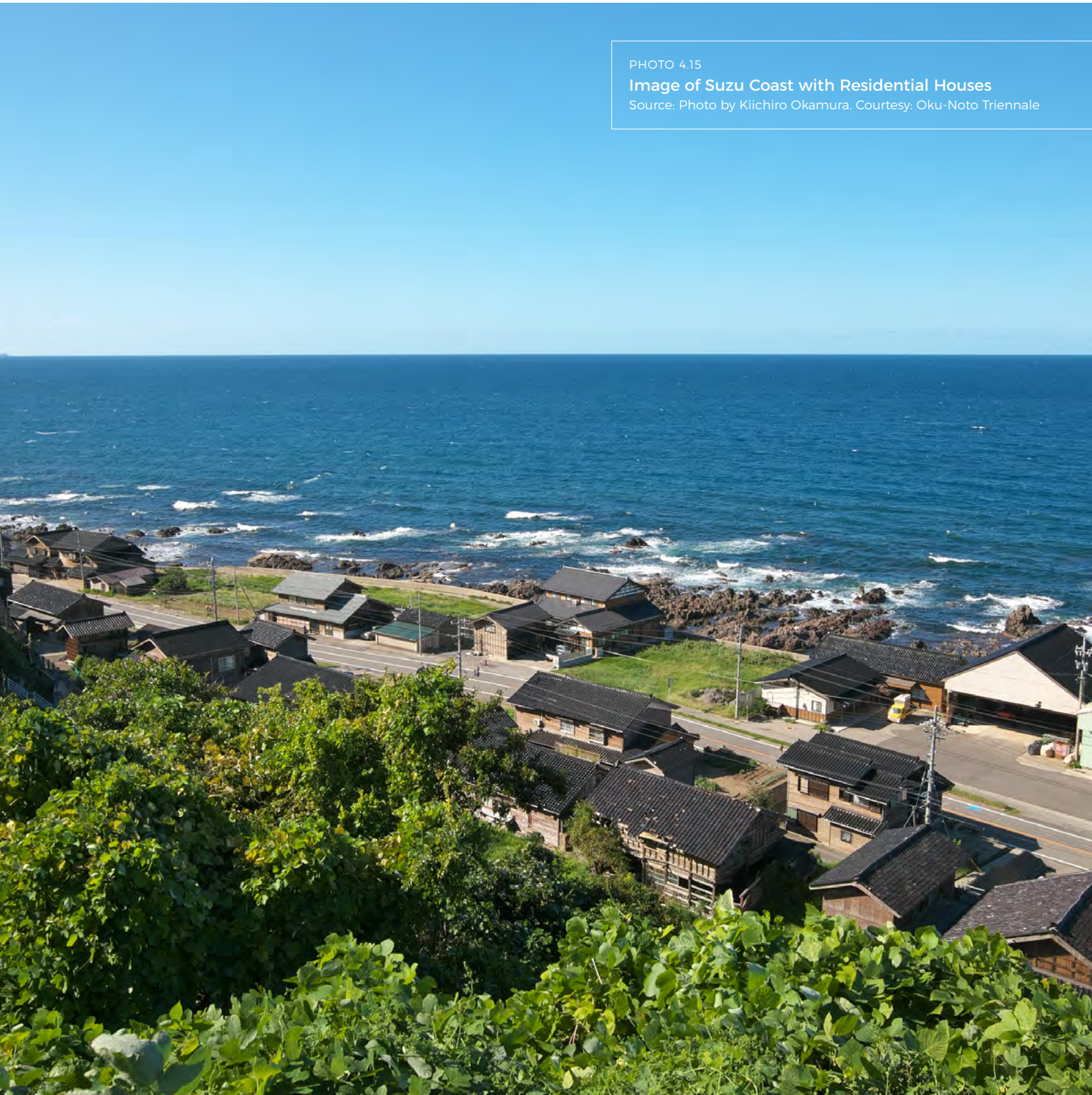
⁵ Data from the Suzu City website at <https://www.city.suzu.lg.jp/uploaded/attachment/1067.pdf>.

⁶ Data from the City Population website at https://www.citypopulation.de/en/japan/admin/17__ishikawa/.

PHOTO 4.15

Image of Suzu Coast with Residential Houses

Source: Photo by Kiichiro Okamura. Courtesy: Oku-Noto Triennale



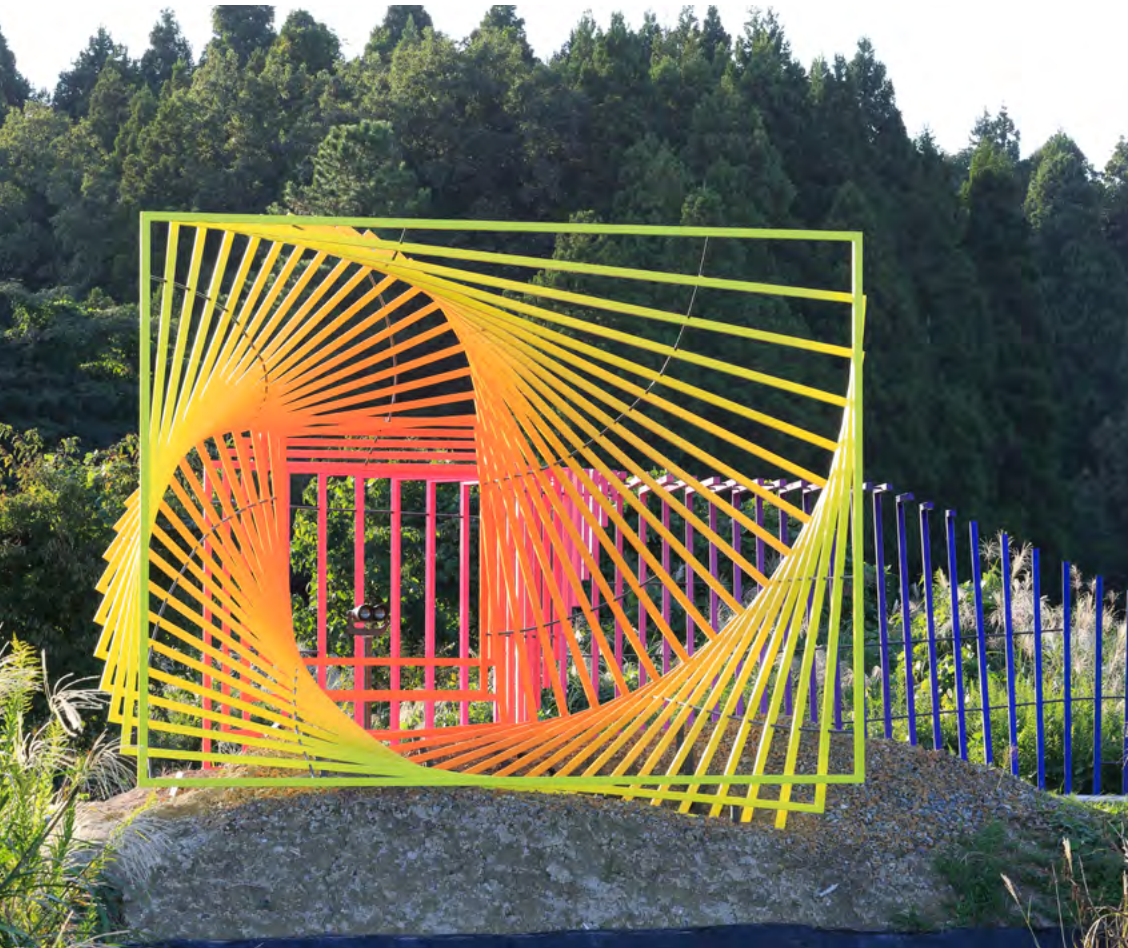


PHOTO 4.16
***Something Else
Is Possible***
Source: Artwork by Tobias
Rehberger. Courtesy: Oku-
Noto Triennale



PHOTO 4.17
***The Boat Which
Carries Time***
Source: Artwork by
Chiharu Shiota. Photo by
Kichiro Okamura.
© JASPAR, Tokyo, 2024
and Chiharu Shiota

The 2023 festival closed in November, and on January 1, 2024, less than two months later, the Noto Peninsula earthquake struck Suzu. The television and other media images reporting on the disaster were very real to those who had visited the art festival, walked the area, and interacted with the local people. There

were many applications for help and donations. The Okunoto-Suzu Yassa Project was launched to use the various connections created at the art festival as a force to support Suzu on its long road to recovery and to unite the hearts of people from various places and cultures to Suzu.

PHOTO 4.18

Effects of the January 1st, 2024, Earthquake, Suzu City

Source: Courtesy: Art Front Gallery.



CASE 4: NORTHERN ALPS ART FESTIVAL

The first iteration of the Northern Alps Art Festival, located in Omachi City, Nagano Prefecture, Japan, took place in 2017. Omachi City is characterized by 3,000-meter-high mountains and is blessed with streams and lakes, fresh air, and a scenic natural landscape, all of which has fostered a unique lifestyle and nurtured a distinctive culinary culture.

Yet, the city has experienced sharp population declines.

Omachi used to be an important transportation hub in the early twentieth century and saw rapid economic growth with aluminum refineries, cotton mills, dam construction, and tourism. However, the city suffered sharp economic declines when these industries phased out.⁷

The Northern Alps Art Festival is based on the concept “Water, Wood, Soil, and Sky,” which symbolizes the geographical features and climate of Omachi

(photo 4.16). Artists from around the world and in Japan created site-specific artworks in mountains, lakes, rivers, dams, forests, urban areas, villages, and shrines. Visitors discover and interact with the region and local people, while traveling from one work to the next through the regions.

These site-specific art festivals have expanded beyond the borders of Japan to Taiwan, China, the Republic of Korea, and Thailand.



PHOTO 4.19

Tangible Landscape

Source: Artwork by Mé. Photo by Tsuyoshi Hongo. Courtesy: Northern Alps Art Festival

⁷ For more information about the history of Omachi City and the development of the Northern Alps Art Festival, see the Universes website at <https://universes.art/en/northern-alps-art-festival/2020>.



PHOTO 4.20

What has happened/what will happen

Source: Artwork by Maaria Wirkkala. Photo by Tsuyoshi Hongo. Courtesy: Northern Alps Art Festival



PHOTO 4.21

Doctor's House

Source: Artwork by Lee Bul, Photo by Keizo Kioku.
Courtesy: Echigo-Tsumari Art Triennale



CLOSING COMMENTS

CLOSING COMMENTS

Local revitalization through community-driven, site-specific art festivals is an iterative process that takes time to produce measurable socioeconomic benefits, as each festival becomes more well-known and attracts new visitors. Achieving revitalization through the site-specific art festivals requires thoughtful conceptualization, thorough planning, and patient implementation. Careful analysis and strategic support from the local government and communities is integral to implementation.

While ETAT and other community-driven, site-specific art festival examples presented in this report have common themes and similarities in implementation, each is a distinctive series of carefully curated events developed overtime. Each provides experiences and insights that benefit communities, governments, and visitors—as well as contribute to the founding and establishment of new festivals.

Drawing upon this research, the development of a successful community-driven, site-specific art festival must include the following key elements:



PHOTO 4.22

Volunteers Planting Rice

Source: Photo by Noriko Yoneyama Courtesy: Echigo-Tsumari Art Triennale

1

A “slow travel” element enables visitors to become immersed in the local community culture—and fosters revitalization.

By encouraging “slow travel” through festivals, visitors stay longer in the festival region, not only to view the artworks, but also to experience the local people, culture, history, and nature. This style of “slow travel” is distinctive from fast-moving, mass consumption tourism that involves visits to many locations over a short period. In developing the festival site, it is important to consider this element, where inconvenience from the lack of frequent transportation and minimum availability of organized travel amenities can be positive inconveniences because they encourage visitors to spend more time in the region and to become more immersed in local community culture.

2

Communities have an indispensable role in the development of a site-specific festival.

Site-specific art festivals must have a human element, and the role of community in bringing this element to the festival is indispensable. For festivals to be sustainable, it is not enough to “beam in” outside visitors. Only festivals that strongly resonate with locals and are deeply connected to their communities can be viable and sustainable.

3

A clear mission and objectives are fundamental to the success of a festival.

From the onset of festival conceptualization, it is important to communicate the festival’s mission and objectives—to clearly define what can and cannot be achieved through the festival. The mission of a site-specific art festival is revitalizing areas that have suffered neglect over time, as opposed to other types of festivals that may be primarily focused on revenue-generation or other entertainment-focused goals. Hence, the primary and driving objective of the community-driven, site-specific art festival is to activate community interest and gain support from local governments to foster revitalization. Equally important is the lesson that revitalization is not attained through a one-time event; rather, it is a process that takes time, resources, and commitment to fully realize its potential.

4

Striking a careful balance between new developments and preserving local heritage is a continuous challenge integral to planning and overall success.

During the planning and implementation of a festival, it is important to complement the significance of the local heritage with the creation of new art developments. The intertwinement of the artists and the narrative behind their artworks with the local environment and cultures provides a rare vehicle for engaging communities while nurturing revitalization.

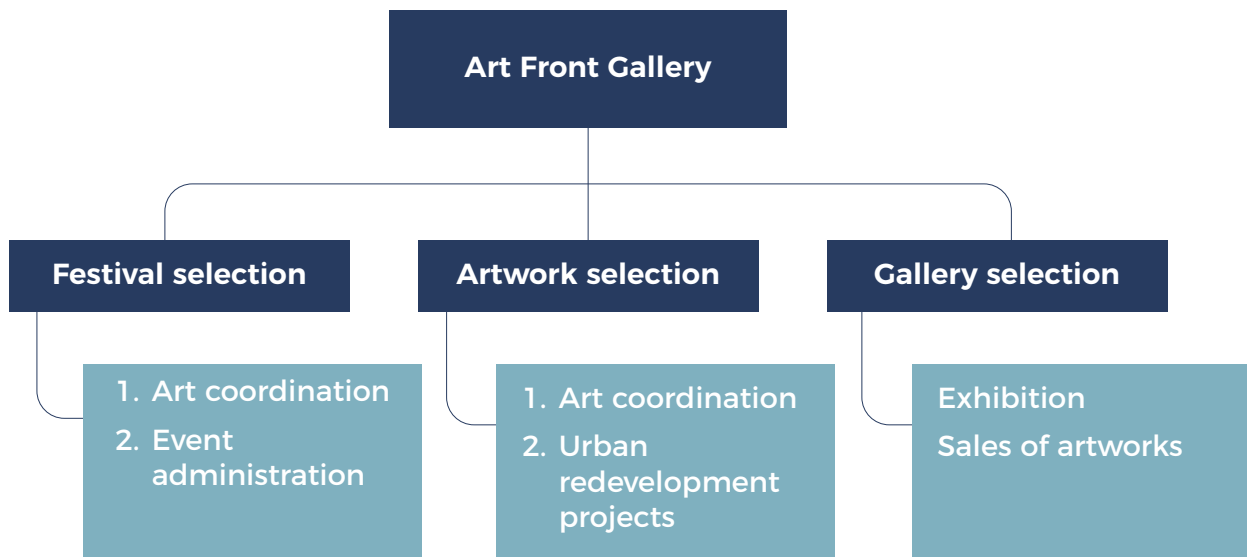
APPENDIXES

APPENDIX A. ORGANIZATIONAL CHART OF ART FRONT GALLERY

The site-specific art festivals introduced in this report are directed and coordinated by Fram Kitagawa, the staff at Art Front Gallery and those at NPO Echigo-Tsumari Satoyama Collaborative Organization. The organization of Art Front Gallery is composed of the festival section, artwork section, and gallery section. The festival section is the department that is in charge of festival related coordination, including working with artists, coordination with

local municipalities, production of artworks, other festival related administration. The artwork section undertakes art-led urban redevelopment projects, such as FARET Tachikawa, and art consulting and related services, spanning the full range from design to supervising production, installation, and maintenance for both monumental art designed for urban settings and smaller works for spaces inside or outside buildings. The gallery section exhibits artists, sell their artworks and participates in art fairs.

Figure A.1 Art Front Gallery Organization Chart



APPENDIX B. FESTIVAL-RELATED DATA

Table B.1 Echigo-Tsumari Art Triennale

ITERATION	YEAR	NO. OF VISITORS ^a	PARTICIPATING VILLAGES	NO. ARTWORKS HELD	NO. OF PARTICIPATING ARTISTS	FESTIVAL BUDGET ^b	PRIMARY ECONOMIC EFFECT	SECONDARY ECONOMIC EFFECT	TOTAL ECONOMIC PROFIT
1st	2000	162,800	28	149	148	479,613	10,054,000	2,704,000	12,758,000
2nd	2003	205,100	38	224	157	426,588	13,190,000	5,650,000	18,840,000
3rd	2006	348,997	67	329	225	670,399	4,927,000	754,000	5,681,000
4th	2009	375,311	92	365	200	581,114	3,097,000	464,000	3,651,000
5th	2012	488,848	102	367	320	489,034	4,030,000	620,000	4,650,000
6th	2015	510,690	110	378	363	624,203	4,350,000	740,000	5,089,000
7th	2018	548,380	109	379	355	669,720	5,625,000	903,000	6,528,000
8th	2022	574,138	109	333	263	600,201	1,775	1,096	8,262

Source: Echigo-Tsumari Art Triennale Executive Committee.

Note: All financial numbers are denoted in thousands of Japanese yen.

a. The number of visitors counts those who visited during the official festival season, which takes places at the start of the Triennale.

b. Festival budget includes donations, government grants, and projected ticket sales, which all have been invested in the preparation and delivery of the festival. Projected ticket sales are recalculated at the end of the festival season and reflected in the festival budget. This way of accounting reflects how nonprofits match grant budgets with the expenditures. The eighth iteration was held for 145 days from April to November due to the COVID-19 pandemic.

Table B.2 Setouchi Triennale

ITERATION	YEAR	NO. OF VISITORS ^a	VOLUNTEERS	NO. ARTWORKS HELD	NO. OF PARTICIPATING ARTISTS	FESTIVAL BUDGET ^b	DIRECT EFFECT	PRIMARY ECONOMIC EFFECT	SECONDARY ECONOMIC EFFECT	TOTAL ECONOMIC PROFIT
1st	2010	938,000	-	-	-	653,000	-	-	-	11,000,000
2nd	2013	1,070,000	1768	207	200	1,026,000	7,700,000	13,190,000	2,600,000	13,200,000
3rd	2016	1,048,050	7000	207	226	1,276,000	8,600,000	4,927,000	2,400,000	13,900,000
4th	2019	1,178,484	9458	214	230	1,225,000	11,200,000	3,097,000	3,100,000	18,000,000
5th	2022	723,316								

Source: Setouchi Triennale Executive Committee

Note: All financial numbers are denoted in thousands of Japanese yen.

a. The number of visitors counts those who visited during the official festival season, which takes places at the start of the Triennale.

b. Festival budget includes donations, government grants, and projected ticket sales, which all have been invested in the preparation and delivery of the festival. Projected ticket sales are recalculated at the end of the festival season and reflected in the festival budget. This way of accounting reflects how nonprofits match grant budgets with the expenditures.

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