



ROPPONGI ARTNIGHT

Project Evaluation Report 2018

Roppongi Art Night Executive Committee



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Roppongi Art Night: The past and the future

The Roppongi Art Night (RAN), a one-night celebration of art staged in the district of Roppongi that started in 2009, has created a lot of excitement for the city. Held in the Roppongi area where Tokyo's various cultural, art and commercial facilities are gathered, the event proposes a new lifestyle celebrating the enjoyment of art in everyday living while also offering a trailblazing example of neighborhood initiative within the vast metropolis of Tokyo. Since its inauguration, RAN has created extraordinary experiences for its visitors with a diverse range of works including not only art but also design, music, video and performance pieces dotted around the Roppongi neighborhood. This event is known not only in the Roppongi area, but has become a leading premier art festival of Tokyo and gathered many visitors. RAN is continuously growing with the aim to become an international art festival. The RAN project evaluation report has been compiled to look back on the previous events and also discuss the future of the festival.

The 4 Basics

The Roppongi Art Night has attracted many visitors from Japan and overseas. Before going into details about this event, we asked Fumio Nanjo, the Chairperson of RAN's Executive Committee for his views on the initiative.

1

What is the Roppongi Art Night (RAN)?

It is a one-night celebration of art staged in Tokyo's Roppongi district.

The original concept comes from the "Nuit Blanche" festival that started in Paris in 2002. We wanted to organize something similar in Roppongi. As part of that event, many international artists color the city of Paris with large scale creations. The main venue also changes within the city each time, for example, for one particular year they might decide to do it in the subway and the buildings and public spaces around the area will be used to exhibit the art creations. RAN, on the other hand, currently holds exhibitions on the streets in the Roppongi district. Exhibited works are chosen maintaining a balance between "something everyone will find interesting" and "a presentation of artistic pursuit by artists". I explained that it is a festival in Roppongi, but if you look at it another way, it is also the only "community-based art festival" in Tokyo.

2

What are the successes of RAN?

We have been able to bring the art out to the streets, and as a result, proposed a lifestyle where the people can enjoy art in their daily lives.

Since we have been doing this for many years, the Roppongi Shopping District and the residents have started to recognize the concept of "exhibiting art as a community". It is where art will suddenly appear along the streets, the station, the shopping malls and squares; all the places they otherwise just pass through everyday. As a result, many people have become familiar with art and understand what it is like to enjoy art as part of their daily life. In addition, for young artists in Japan, this is a golden opportunity for a large number of people to appreciate their work, and the artists that are aware of this are actively participating in the open call for their art creations.

However, in my opinion, I would like more artists from other countries to participate in this event, and I would like to increase the number of art creations that allow for participation of the audience. I also think that it will be great to include works that reflect the depth of the art, or ones that are rather subtle and spiritual in nature. That way, we will be able to express the diversity and dynamic of the arts to many people. I think there is still a lot of work for RAN to do in that sense.

3

What are the main challenges of RAN?

Internationalization, flexible exhibition planning, and budget.

Although RAN advocates internationality, it has yet to achieve that. What is needed is more international artists' participation and the ability for them to freely exhibit their art in the public spaces. This would encourage more foreign media to report on the event, which in turn would promote more visitors from overseas. RAN will then have the potential to develop into an international exhibition such as the Venice Biennale. One idea to look into as we prepare for the 2020 event is to seek cooperation from embassies based in Tokyo. However, in reality that requires a reasonable budget (laughs). Due to the nature of Tokyo, safety measures and administration take up most of the budget, putting a limit on spending for creative production. There is a need for more efficient programming and a bigger budget.

4

What is RAN's goal for the future?

To transform into a form of art, and become a medium of creative presentation.

Future possibilities can be explored for the "space" (expanding area for the exhibition) and "time" (longer exhibition period). However, both of these require overcoming a huge hurdle. In addition, increased flexibility in regulations is also important to allow more freedom in planning on-street exhibitions. In today's Japan where the age of the mass-production economy has come to an end, focusing on creativity and new ideas of craftsmanship are becoming more important than ever. I think that Tokyo should grow into a center for creative minds from all over Japan and across the world, for expressing their cutting-edge artistic endeavors freely. That would make Tokyo the Asian hub of creative ideas, art, and design. Art festivals like RAN can be thought of as an opportunity to showcase Tokyo as a place that respects and nurtures creative ideas. That is the meaning of this art night. Rather than simply seeing art as a way to promote the local community, it will be an opportunity to spread the joy and fun of creating new ideas. This might also lead to the creation of a new lifestyle. Such direction is what I believe RAN should aim for as it aspires to become a unique venue for artistic presentation.

*For the historical background of RAN, please see p.22-23 "Roppongi Art Night up until 2018"

Looking back at the Roppongi Art Night through data

What is the current situation of the Roppongi Art Night as seen from the reactions taken from the visitors' survey?

The Roppongi Art Night (hereinafter referred as RAN) is a large scale art event that gathers many visitors. According to the results of the survey, the satisfaction level is very high and many of the visitors mentioned that they would like to participate again next time. On the other hand, the ratio of new visitors is high overall, and it is found to also attract people other than those who are interested in art. The visitors' response tends to fluctuate from year to year. It is necessary to analyze the direction and program selection policy and utilize it for future internationalization development.

What is the total number of viewers?



2009

550,000
people



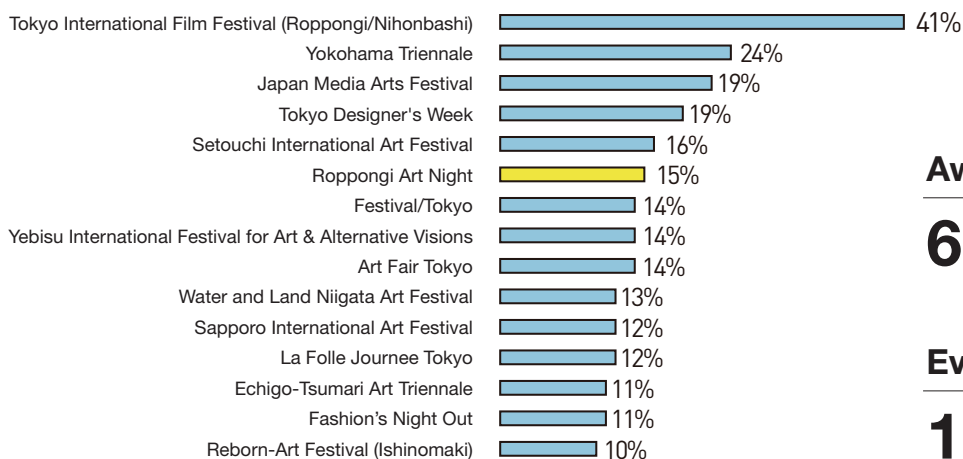
2018

760,000
people



Since the 2nd event in 2010, there have been more than 700,000 total viewers. For your reference, the Yokohama Triennale had 260,000 people over 88 days, and the 2016 Aichi Triennale had 600,000 people over 74 days.

What is the level of public awareness?



Awareness level

6th/15 events

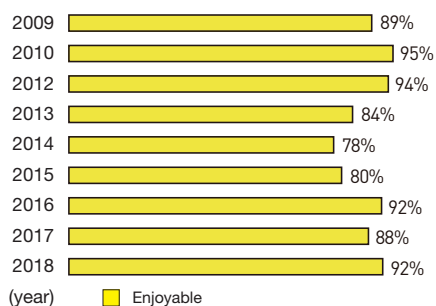
Event participation rate

1st/15 events

RAN ranked 6th despite being held for only 2 days. Among the 9 art-related events, it ranked 4th, and is ranked higher than the Echigo-Tsumari Art Festival held in the same year. For the participation rate among the 15 events, it is ranked 1st.

[Roppongi Art Night official visitors' survey] (Conducted in 2018)

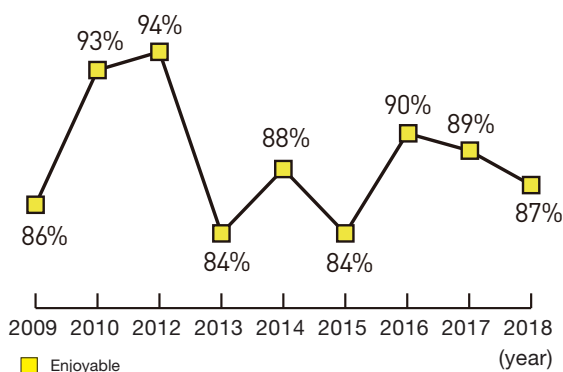
What is the satisfaction level of the visitors?



Although there are some fluctuations from 2015, more than 80% of the visitors commented that it was [enjoyable]. In 2018, 92% of the visitors commented that they were satisfied.

[Roppongi Art Night official visitors' survey]
(Conducted from 2009 to 2018)

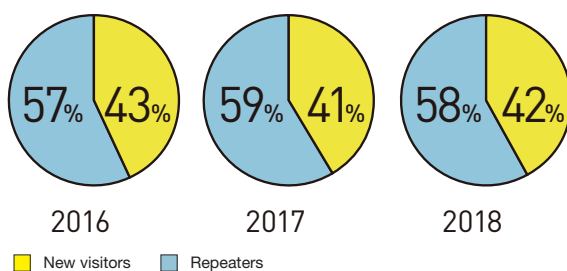
Do they want to come again next time?



Depending on the year, the [intention to visit again next time] fluctuates. It seems to depend on the details of the program. Nevertheless, in 2018, more than 80% of the visitors said that they intend to visit the next time.

[Roppongi Art Night official visitors' survey]
(Conducted from 2009 to 2018)

What is the ratio of new visitors?



It is normal for the repeater ratio to increase as the same event is held multiple times. For RAN, each time more than 40% are new visitors. From the 2nd time onwards, the ratio is similar.

[Roppongi Art Night official visitors' survey]
(Conducted from 2016 to 2018)

Can it be a place for the development of young artists and an experimental ground for art organizations?

How did artists and organizations change after participating in RAN? People who are involved in RAN include the people who are visitors of the program, and also the people who produce the program. From this time, we have begun to investigate how artists and art organizations involved in RAN have taken part in the event and how the experience has influenced their career. As a result of the survey, many said that participation in RAN, which is visited by not only art fans who frequently visit museums, but by a wide variety of visitors, had become an important experience in their life. In addition, they said that the experience they gained from RAN had led them to the next path in their life. Participants also made important suggestions to RAN organizers, and this indicates that they truly care about and consider the future of RAN.

Because the art exhibit is right in the middle of the city, it gave me confidence and a chance to hear feedback from visitors.

Artist

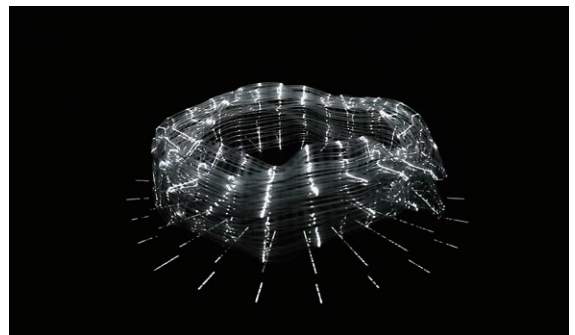
Mr. Akinori Goto

Honestly speaking, there weren't many places to display my art or chances to make something for an event up until now. But RAN is a kind of crazy event held that's held all-night, right in the middle of the city. Even if you have the desire to exhibit your work, nothing will happen if you just wait around for the chance to come to you. And RAN's open call project*, which doesn't limit the artist's type of the media, is a good opportunity to challenge yourself and a good chance to exhibit your work. The RAN exhibition is not managed in one place like an art museum. The exhibition space is semi-outdoor, and although there are visitors who visit the area specifically for the exhibits, there are also many people who are just passing through. My creation is controlled by an electric controller. I pay a lot of attention to the appearance and installation depending on the time of the day and it is a harsh time until the end. I was surprised by the reaction I received through RAN. There are a lot of people who have said "I have seen your creation". I thought it was great that many people were able to see my piece. Being able to exhibit my creation has given me the confidence to create and exhibit my work. At the moment, there are many opportunities to present my pieces domestically and overseas, and while exploring other ways of expression, I am planning to develop the "toki-J series". My hope for RAN in the future is that it is able to provide an opportunity for artists to connect with the press and that it also provides a chance for artists to interact with each other. With that, the artists, press, and RAN will have a three-way win-win situation.

* A program that accepts "programs (works) that have not been seen before" and that is able to enhance the appeal of the Roppongi district through the power of art. Anyone can apply without any restrictions to the existing genres such as art, music, performing art, etc.

Profile

An artist born in Gifu prefecture in 1984. Representative work is the time sculpture "toki-J series". Recent exhibitions include the Ars Electronica Festival (Australia, 2018) and "The Doraemon Exhibition Tokyo" (2018). Mr. Goto has a public collection in the National Media Museum (England). In 2018, he was awarded the Prix Ars Electronica Honor Award.



In 2016, Mr. Goto's RAN exhibition work was "toki-series_#00". It is a work that captures Mr. Goto's perspective and visualizes the diverse time of the people walking at the street crossing in Roppongi.

RAN is a place that connects people and opportunities, and reconfirms the “interesting aspects of daily life”.

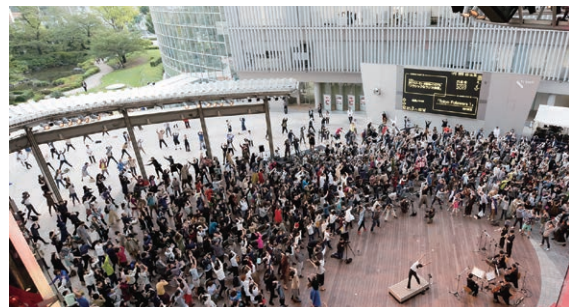
NPO inVisible

Mr. Akio Hayashi

We have been planning and running programs since RAN 2016 under the theme, we call “B-side.” As we recognize many aspects of life that could become invisible without our conscious intervention, what we always keep in mind is that, while great programs are being held all night, there is a necessity for “lifelike art” programs to be the catalyst in order to visualize and experience things in everyday life through art. One of them is “Classical Radio Calisthenics” - a program combined with Japanese traditional radio taiso with live classic music to experience exactly that and the transition from art to life moment. This program starts at 5:30 am right before the time of the first train, so we thought that its participants would be the visitors who had already been spending time at RAN all night and throughout the morning. There were people who even came by taxi, or some people who posted on SNS saying “Last year’s Radio Exercise was great. Does anyone want to go with me?”. Therefore, people who were not able to participate in RAN due to time constraints are excitedly included in this event. In the future, RAN will be an art event in one of the biggest cities in the world, Tokyo, so it will be even more important to create a program that can be enjoyed by many people while still maintaining the quality of the program. In addition, in order for Roppongi to be even more recognized as a place for arts and culture, it is crucial to take advantage of the features of the annual event and continue to engage in arts and cultural activities “throughout the year.”

Profile

inVisible is an art and community planning and management organization, co-founded by Akio Hayashi (Managing Director) and Hiroko Kikuchi (Artist) in 2015. In charge of planning and running multiple programs since RAN 2016. Also plans and manages public programs at the Mori Art Museum and Tokyo National Museum, and is the curator of the Saitama International Art Festival 2020, scheduled to be held in 2020.



“Classic Radio Exercise” started in 2016.

The string quartet performs from the early morning, and after that radio exercise is performed together with live music. A program with many repeaters.

Awaken to the possibility of participatory art by making people think “Let’s go to where we haven’t seen before”

Chikasoshiki Co. Ltd.

Chief Executive Officer/Art Planner

Ms. Chika Usui

We first became involved with RAN through the “One body project” by Yoshinari Nishio in 2014. From this experience, we began to think about the significance and potential of “participatory art” - promoting the motivation to learn and influence people’s mindset and attitude in unexpected ways. Now, we inject this element of “participatory art” in all of our projects. The core members of the Mikawadai Park project are volunteers who gathered in 2014. Everyone was very involved in thinking about the artists, talking to them actively, and taking action on site. Participatory art has many uncertainties,



From “Let’s walk on the time: Time Traveler” set in the Mikawadai Park in 2018. Participants in the “Roppongi after 2000 years project” (by Toshiyuki Shibakawa) in discovering the future of Roppongi

including participants, and it is difficult to visualize the final form by just using the beginning form. Likewise, communication is essential. As the project progresses, it has become common practice for the core members to listen closely to other people and to have respect and a very keen sense of observation. “Let’s go to where we haven’t seen before” is slowly evolving. Even in daily life, there are many people who have changed, however trivial, after the project. This phenomenon occurs because of the depth of RAN. Personally, I reflect on myself every time, and I have had the opportunity to meet many people and develop my work and way of thinking. I think I am being personally developed by RAN (laughs).

Profile

Established in 1996. A behind-the-scenes group that engages in planning, managing, and producing exhibitions and programs related to art, with the theme of “depriving the soul”. After participating in RAN for the first time in 2014, the group has been developing since 2016 mainly on the “In-city Meeting” set in Mikawadai Park. In the future, they would like to “challenge the participation of people who have difficulties coming to the park during the RAN period”.

Looking back at the Roppongi Art Night through the image of the city

How is RAN contributing to the image of the Roppongi district?

Since 2009, we have been conducting surveys of the visitors and also online public survey for the public to select words that fit the image of Roppongi. Compared to people in general, RAN visitors have chosen more positive words such as [has a cultural and artistic side], which indicates that the participation can enhance their image of the city. Since 2016, we have also asked visitors about whether their image of the area changed after visiting RAN, and 70% of the respondents answered positively. It can be said that the visitors visited Roppongi for the art event and were able to dispel their negative image of the city while gaining a new positive image of Roppongi, and that RAN has contributed to the improvement of image and branding of the city.

Image of Roppongi before visiting Roppongi Art Night

- 1st Urban
- 2nd For adults
- 3rd Many foreigners
- 4th **Expensive city**
- 5th **Seems to have bad public security**

[Online public survey](Conducted in 2018.)

*93% of the survey participants are RAN visitors, multiple choice answer

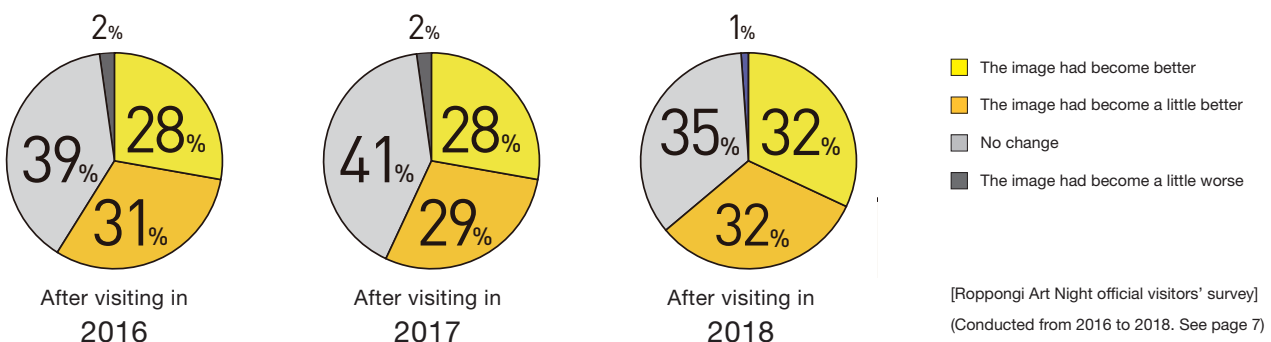
Image of Roppongi after visiting Roppongi Art Night

- 1st Urban
- 2nd For adults
- 3rd **Has a cultural and artistic side**
- 4th Many foreigners
- 5th International

[Roppongi Art Night official visitors' survey](Conducted in 2018.).

Multiple choice answer

Image change that was asked to visitors



In the survey conducted in 2018, 64% of the visitors said that [the image had become better]. The [seems to have a bad public security] image has reduced.

The Executive Committee and creator of the Roppongi Art Night, will discuss the past 10 years and the future.

| | | | |
|------------|--|-------------|--------------------------------|
| TM | Tokyo Midtown | NACT | The National Art Center, Tokyo |
| RS | Roppongi Shopping District Association | MB | Mori Building |
| SMA | Suntory Museum of Art | MAM | Mori Art Museum |
| 21 | 21_21 DESIGN SIGHT | | |

What is the biggest change in these 10 years?

- TM** The image of the city of Roppongi. While in 2009, it was mainly known as the “night city”, the perceptions around it are changing. Many galleries have relocated due to the influence of Roppongi Hills. We think people are beginning to feel that the city is interesting.
- RS** The change of perception of RAN in the region is great. Up until the 3rd time, the next day we were always asked “Last night was very noisy, what did you do?”. We think local people have come to appreciate the value of activities like RAN.
- SMA** Although some people may think differently, we think Roppongi has gradually established itself as a city of art. Tourists are also increasing in the city. RAN is gaining more and more attention internally year by year.
- 21** It seems like a totally different class of customers has started visiting the event. Compared to the beginning, RAN's awareness level has been increasing greatly.
- MB** The class of customers has changed, we think. One of the reasons is that the program changes every three years or so, depending on the director and the main artist. We think that when the change in program is felt, RAN becomes more attractive as a creator. The time and the concept of the RAN event is changing too.

Do you have any thoughts regarding the visitors?

- RS** There are a lot of people who are in their twenties and they are having fun and posting pictures on Instagram, and they keep the city clean. This is not only limited to RAN but, it seems like the number of people going out at night is decreasing, yet at the same time there is an increase in the number of parents and children coming during the daytime on Sundays.
- NACT** There are many children and grandchildren of the visiting class (senior class) who visit here. This is a chance for us to reach a new class of visitors. We always think about programs like “TOKYO_ANIMA!” (2017), an afternoon content that targets children. 2018's “Koinobori Now!” was well received by foreign visitors.
- SMA** Most of our visitors are in their 50s to 70s, but during RAN, we often get many young visitors as well. It is a good opportunity to approach a different class of visitors.
- 21** There is an impression that the number of art-related visitors are diminishing year by year. Because the event is held every year and not once every few years like the local art festivals, it may be leaving the impression that it is easy to skip.
- TM** The current RAN was held on the pretense that many of the visitors are people who like art, but we think it has become more and more of a general appeal event. In Roppongi, there has been an increase in visiting couples in their 20s to 30s. In the case of Tokyo Midtown, the average customer class volume zone is parents in their 30s to 40s bringing their children, but for RAN, the average visitors are mainly in their 20s.

What have you achieved as a company (organizations) in terms of the operation?

- SMA** We are able to tell people who love contemporary art about the activities and features of the museum, and enable them to become more familiar with it. In addition, it is encouraging to be able to do things “that only RAN can do” which cannot be done in normal exhibitions, and to be able to get positive feedback from all parties.
- 21** The network with the other museums and locals that has been established for 10 years. This network enables face-to-face communication at conferences etc., information exchange, and cooperation if anything were to come up.
- NACT** As a museum, we think that the relationship with locals is extremely important. From that point, too, we place importance in the network with the local commercial association and other museums. Participation in RAN is in line with the museum’s educational policy, and every year, all members of the museum actively participate in the planning meeting of RAN.
- RS** In collaboration with Katsuhiko Hibino who was the artistic director from 2013 to 2015, we are ready to talk and actively collaborate with artists. In addition, the ACOP guided tour for interactive viewing provided an opportunity to talk about the history of the Roppongi district.
- TM** Although the forming of commercial facilities is difficult in local collaboration, through art and design, it can easily connect. We are aware of the RAN schedule when planning our annual event.
- MAM** It is beyond our imagination that we have been able to gain the cooperation and understanding of even the government through our continuous efforts. There will be new expectations from the government, our museum, and other museums, and therefore make the planning more difficult in the future... However, we think this is very important for the branding of Roppongi.

What would you like to do as a company (organization) in terms of operation?

- TM** We would like to be able to work better with each shop and restaurant in our facility. We would like to have the shops consider menus that will please the RAN visitors.
- RS** We are still working on creating collaborations with business owners in the Roppongi Shopping District. It is especially difficult for stores that are affiliated with major companies. We would like to create a guide tool for RAN so that more visitors will go around the city.
- MB** Although there may be many issues, we consider the international information dissemination and its effectiveness as our priority.

Are there any programs or development you would like to undertake in the future?

- SMA** Normal exhibitions have about 4-5% foreign customers, so when the foreigner rate is high in RAN, we would like to do a project to convey the appeals of the Japanese traditional art. We would also like to deepen the collaborations with each organization.
- RS** Artists who actively involve the people of the city in their plans are most welcome. We would gladly cooperate as well. In addition, there are surprisingly many vacant buildings in Roppongi, so we would like to make use of those, too.
- NACT** We would like to think of the collaboration project between artist associations and RAN.
- 21** We would like to try to collaborate with other museums. It would also be nice to be able to work with Roppongi’s local creators like photographers, designers and open studios on a RANxDesign program and as a RAN event.

What are the next challenges of RAN?

From the Past to the Future: Insights from the Executive Committee

As a decade has passed since its inauguration, the RAN Executive Committee members were asked to reflect on their experiences as they reached a milestone, with a special focus on what RAN means to them and how they view the changes happening over the years. While museums and art spaces recognize the value of approaching new demographics in addition to their traditional audience, members also discussed the benefit of communicating and collaborating with different stakeholders such as art institutions, commercial facilities, and the local business owners.

The members also pointed out increasing awareness for on-street programs as a challenge for future RAN events. With art experts and commercial facilities sharing a different interest, organizing art events that incorporate different perspectives can be sought as an area for improvement. Other opinions included a need for an occasion to take time to discuss future plans among the members.

**“To develop long-term, concrete visions
in order to further strengthen community partnership efforts.”
(Mori Building, Mori Art Museum)**

We need to revisit what makes RAN so unique. We would like to reflect and explore how we can make the event more enjoyable while maintaining its status as an art initiative. (Mori Building)

If we can propose a framework where we continue our communication with the local community to support the entire neighborhood to become more attractive, not just large facilities but include the streets, that could bring more uniqueness in RAN. (Mori Art Museum)

**“Rebuild the attractiveness and use it for our continuous communication.
We are committed to bringing a special event where people throughout Japan
and the world would be thrilled to visit.”
(Tokyo Midtown)**

Having marked its 9th anniversary in 2018, it seems that public attention is being diverted now that more art events are happening in different cities every year. It is the time to reinforce publicity efforts, both at home and overseas, to raise awareness and develop new contents that present the “Roppongi” style so we can increase our fans.

**“Taking the audiences out on streets and alleys.
We will continue to work to create more traffic in town”
(Roppongi Shopping District Association)**

Create a program where renowned guest artists are invited for a project in the town. For example, reserve Roppongi Hills venues for young emerging creators while encouraging on-street venues for main programs by more established artists. Locating highlighted events in places distant from the stations will produce more traffic throughout the town. Use of abandoned buildings may be interesting, too.

“Increasing the value of RAN by open call projects and artists follow-up.”

(The National Art Center, Tokyo)

We would like to explore ideas for what can be enabled by aligning our own exhibition programs. A program to support artists applying for RAN similar to NACT's "Artist File" may also be considered. By helping artists rooted in RAN with their career development, RAN can enhance its value.

“Consider themes and programs beyond contemporary arts that appeal to a wider range of audience.”

(Suntory Museum of Art)

As we sense that the event gains less recognition by targets who are not interested in contemporary arts, we are working to undertake a better communication and publicity approach. We are also hoping that themes and programs can be extended so that the event can offer something for everyone, regardless of where they are from or the generation. This could be achieved if we strengthen our coordinated efforts and work as one team in bringing the event.

“Seek ways to connect locally even outside the RAN period, by utilizing Roppongi's creative resources and linking RAN to design events happening in the town.”

(21_21 DESIGN SIGHT)

If all the museums work together and organize a joint project, this will create a sense of unity getting involved in RAN. As there are many resident designers and photographers in Roppongi, ideas to deepen our relationship with the local community can be thought; for example, daily social programs with such artists or design events/competitions.

The Aim of the Evaluation

Roppongi Art Night (RAN) is a one-night celebration of art staged in the district of Roppongi. We set up the executive committee for Roppongi Art Night as an extension of some existing collaborative projects of museums in Roppongi, and in 2009, we launched the first RAN, co-hosting with Arts Council Tokyo (Formerly Tokyo Culture Creation Project), which was established to bid on hosting the 2016 Olympic and Paralympic Games in Tokyo. We have held it 9 times in total since then, except March 2011 due to the Great East Japan Earthquake right before the festival. 21_21 DESIGN SIGHT also joined the executive committee in 2010 and Minato city joined it as a co-organizer in 2013 and became an organizer in 2016, so now RAN is co-hosted by Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), Minato City, and the RAN Executive Committee (consisting of The National Art Center, Tokyo, Suntory Museum of Art, Tokyo Midtown, 21_21 DESIGN SIGHT, Mori Art Museum, Mori Building, and Roppongi Shopping District Association), and we are growing as a joint effort of the public and private sectors. As you see, RAN is run by many different stakeholders, thus the functions and the project values, as well as the resulting evaluations are varied.

In addition, RAN is expected to gain recognition as an international hub of art and culture since RAN was chosen as a location of the International Promotion of Art and Culture Project (by the Agency for Cultural Affairs) in 2018. It means that it is required to be both a local festival and an international art festival. In order to accomplish this goal, we thought it was necessary to analyze the past outcomes to ascertain what would be our next steps. In the 2018 survey, we thought it was crucial to elicit the values we have created and some changes we brought into the town through RAN. We applied a social impact assessment methodology aimed at finding out not only the numbers of visitors, but also the change of the stakeholders' experiences and actions, the impact we have had on society, and their economic ripple effect as well.

More specifically, we re-analyzed the data from the visitor survey using an evaluation axis that we derived from the 2016 Project Evaluation Meeting. Unlike the 2016 survey where we covered only a year's worth of data, in the 2018 survey, we set a goal to present numerical data that shows the transition of RAN over time based on the data we have accumulated since 2009.

In addition to the data analysis, we conducted a follow-up survey, interviews and questionnaires to the stakeholders aimed at revealing the impact of RAN. In this survey, we scaled down the number of meeting participants and thus able to meet more frequently and conduct more detailed and productive analysis. We set up the Project Evaluation Committee with external consultants and young researchers who analyzed the data. In the future, we may open up more opportunities for assistance or suggest methodologies that would be useful to other art festivals outside of RAN.

From next year, we are going to investigate what kind of objective data we need to collect and evaluate the project in an even more suitable way, as international art and cultural hub. We believe this new survey to be useful for developing the project.

Finally, we want to thank everyone for supporting our project.

Roppongi Art Night Executive Committee

2018 Evaluation Background

1. Summary of 2016 Evaluation

Taking RAN's mission statement written in the next page, the Project Evaluation Meeting held in 2016 developed the "Logic Model for Evaluations" to map out the goals which must be pursued through RAN. An analysis of visitor survey and online public survey for the public was conducted based on the logic model. As for methodology, the social impact assessment which has been employed since 2016 was used to examine the outcomes of the event as well as the overall initiatives by different categories including social and environmental/education impacts with a goal to gain insights for considering improvements to the event and its management. A noteworthy fact is that the impact of the event to various stakeholders and the local community were not limited to direct, quantitative outputs (i.e. visitor attendance or numbers of events held) but also included emotional/behavioral/conditional changes to identify the outcomes as a whole. These outcomes were then classified into short-term/intermediate/final outcomes and evaluated individually.

The four areas that were analyzed with a special attention were as follows:

1. Characteristics of RAN fans
2. Changes in perception of Roppongi after visiting RAN
3. Behaviors and attitudes of RAN's key stakeholders
4. Important visitor segments to be explored in order to expand RAN initiatives

The analysis revealed that RAN visitors can be divided into two groups depending on the degree of liking for RAN. As RAN aims to promote "Night Culture (evening cultural activities, or nightlife)" and serve as a local festival in the Roppongi district, an analysis on frequent night time visitors as well as local residents was conducted, and as a result, showed a level of satisfaction for the event. Additionally, a survey to examine if RAN experience has impact on the positive image of the Roppongi district has also been initiated since 2016. The survey showed a favorable result, confirming that message conveyed through execution of the event concept addressed in the RAN's mission reached the visitors of RAN 2016. Moreover, in regard to the goal set forth in the mission statement, the survey result shows that RAN provides a certain level of contribution to the improvement of the local community.

2. Summary of 2018 Evaluation

In the 2018 survey, we analyzed visitors' attitudes and actions by categorizing them into high and low degrees of liking for RAN based on the hypothesis derived in 2016*. We re-analyzed the accumulated data since 2009, and carried out additional surveys (interviews and surveys) to elicit changes in stakeholders whose data had been insufficient. More specifically, we created two different logic models of the project - artists & staff and audiences, and we formulated the hypothesis that the experiences of both subjects were equally important. To analyze the survey over time to reveal the trend of RAN visitors, we did an interannual comparison on visitor surveys since 2009, and cross-sectionally looked at the total review, which is shared internally every year. We especially looked at three key factors: the actions on the day during the event, evaluation of the programs, daily behavior related to art (except the pre-program period). From this analysis, we found out each year has a distinctive visitors' trend. We believe that this is related to the annual changes in main artists, design of venues, and curated artworks. Thus, it is necessary to analyze program contents and visitor trends each year in order to create a better program in the future.

To analyze stakeholders, we took an additional survey of the executive committee, artists, outsourced staff, and galleries/shops. We also chose some important stakeholders and interviewed them. By doing so, we found some important changes amongst the creators of the project, which we couldn't see by taking only a visitor survey. We confirmed a certain level of achievement in the short-term and the intermediate-term (details will be described below). We need to plan for further investigation as well as continue to investigate and evaluate the project in order to accomplish our ultimate goal, the long-term outcomes.

*For more details, please refer to Roppongi Art Project Evaluation Meeting 2016 Report
<http://www.roppongiartnight.com/2016/evaluation.html> (Japanese only)

Survey items

[1] Continuous survey (some changes from year to year)

- Visitor survey (onsite and online 2009-2018)
*The survey is conducted every year, except 2011 when RAN was not held. We started a brief survey in English from 2018.
- Online public survey (2012-2018)

[2] Follow-up survey for involved parties (conducted from 2018)

- Executive Committee (survey and interview for the executive committee in 2018)
- Artists (survey for artists who participated prior to 2018)
- Outsourced staff (survey for staff who worked in 2018)
- Participating galleries and shops (survey for the galleries and shops who were involve in 2018)
- Tour with English guide (survey for the participants in 2018)
- Inclusive tour (survey for the participants in 2018)

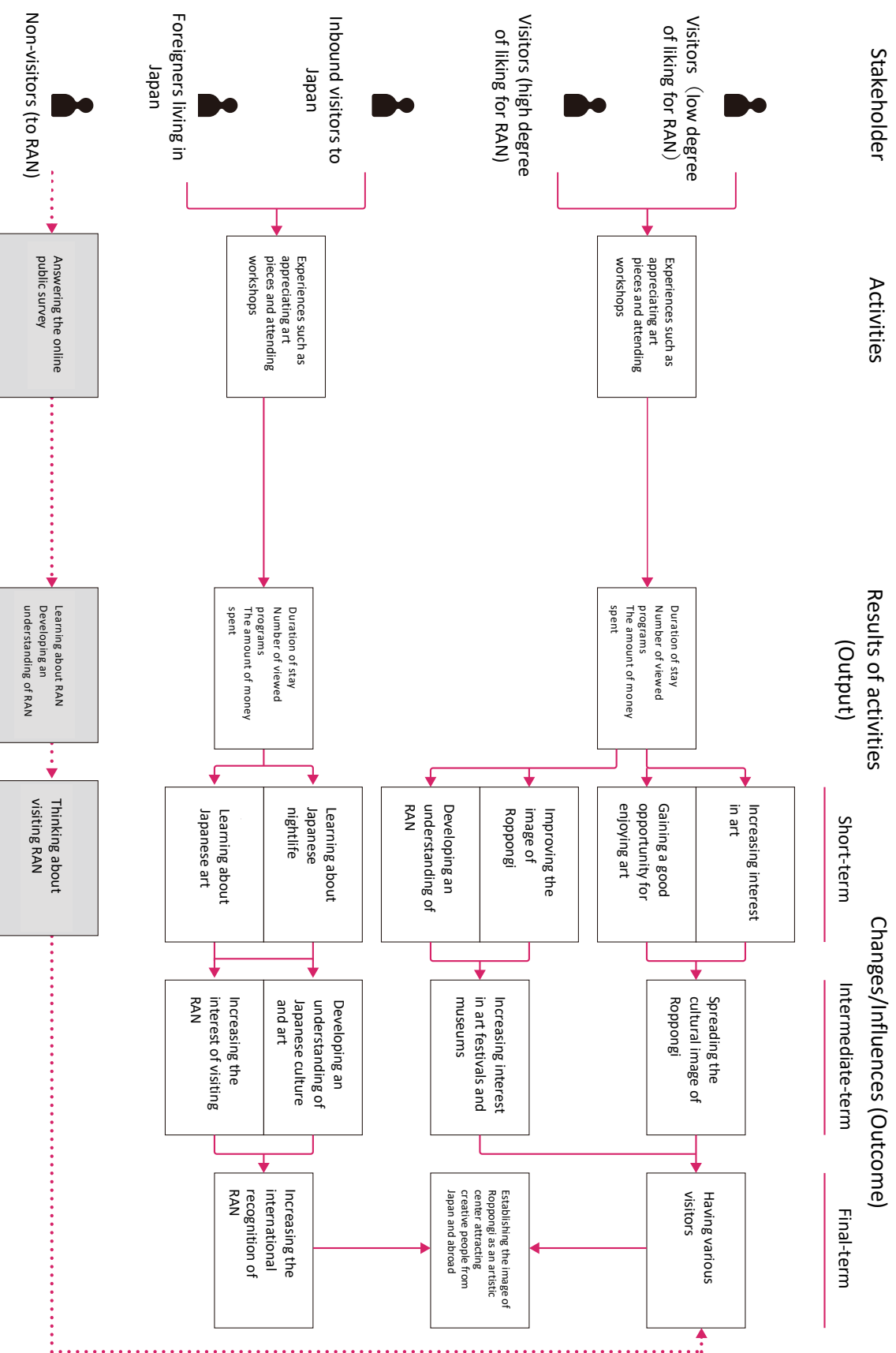
The details of the Project Evaluation Meeting 2018

| | | |
|-------|-----------------|---|
| 4/12 | The first | Evaluation guidelines |
| 4/19 | The second | Logic model |
| 4/25 | The third | Analysis |
| 6/12 | The fourth | Meeting with consultants |
| 8/1 | The fifth | Meeting with the executive office, sharing of the guidelines |
| 9/25 | The sixth | Meeting with the executive office, sharing of the analysis |
| 12/14 | The seventh | Meeting with the executive office and Minato City, discussion about the mission |
| 3/1 | Debrief meeting | Sharing of the results of the analysis with the executive committee |

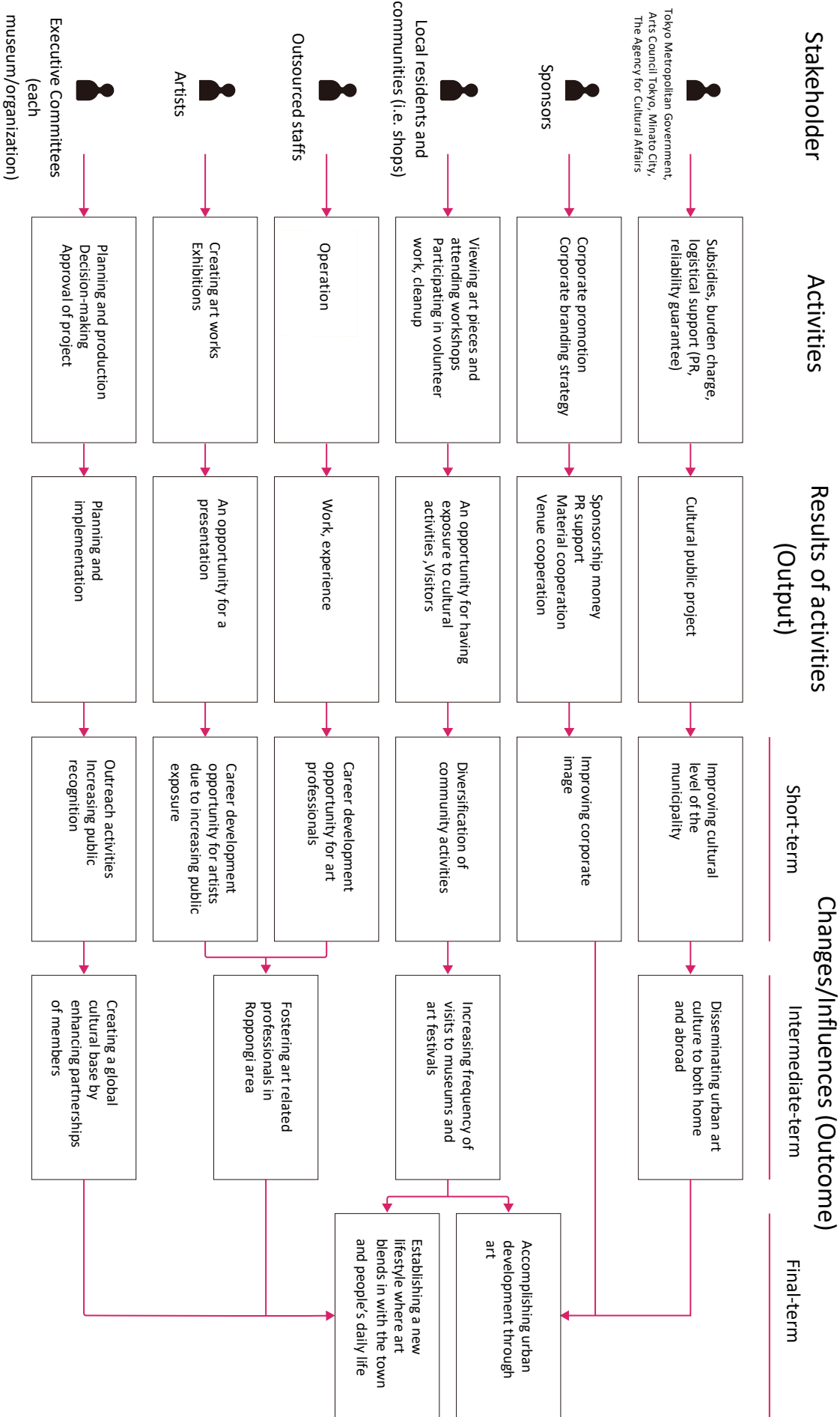
Roppongi Art Night Mission Statement

Roppongi Art Night is a one-night celebration of art staged in the district of Roppongi. A diverse range of works including not only artworks but also design, music, video and performance pieces are dotted around the Roppongi neighborhood with its high concentration of retail stores and cultural institutions, creating an extraordinary experience, while proposing a lifestyle that celebrates the enjoyment of art in everyday living. Bringing art and street together as one will also enhance the image of Roppongi as a cultural hub, and offer a trailblazing example of neighborhood initiative within the vast metropolis of Tokyo. Roppongi Art Night will continue to develop as the capital's premier art festival.

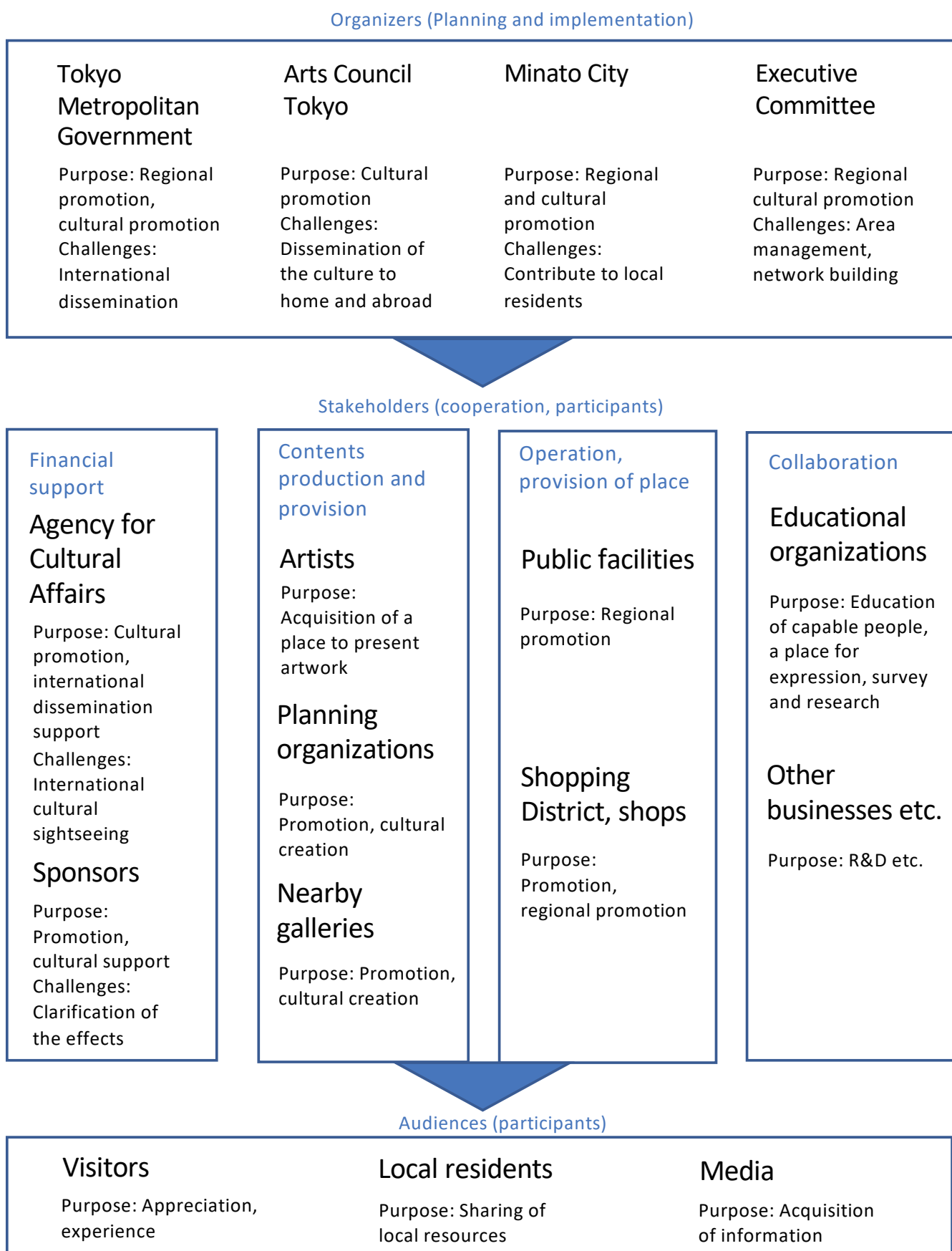
The logic model of the audiences (Diagram 1)



The logic model of the production side (Diagram 2)



Roppongi Art Night stakeholders relationship diagram (Diagram 3)



Summary of Analysis

Based on the visitor survey, the 2016 evaluation examined the three elements of visitors: demographic, their behavioral patterns, their expectations. In addition to these three endpoints, this year's evaluation examined changes in visitors' behaviors and the recognition of RAN's value over time, which saw an inconsistency in the yearly results affected by the direction and curation of the year.

On the other hand, as the visitor survey only looks at the trend of the event audiences, a new research plan was introduced in 2018 to identify the impact on the production side.

While analysis results of various evaluation surveys had been shared as part of the total review in the RAN Executive Committee, it was geared for experts and was difficult to understand. To that end, this report was created with an aim to provide an easy-to-read helpful resource for the improvement of the event featuring selected key data from the evaluation.

The report also addresses highlights of suggestions for sustainable event operation identified in the producer's research.

Analysis of Audiences

Initial analysis examined the levels of progress made in achieving the aimed outcomes addressed in the logic model (Diagram 1 on page 16) for the audience side.

As for visitors, an analysis was conducted to determine if there is correlation between number of visits and satisfaction level, based on an assumption that visitors who show a high level of liking for RAN are more likely to visit the event more than one year. As a result, first-time visitors generally found the event enjoyable, despite the fact that the return visitors expressed negative opinions towards the event (i.e. they could not enjoy the event) more than first timers. This suggests that return visitors have a deeper understanding for RAN proving that a certain level of progress was achieved for the goal to develop an understanding of the RAN. Meanwhile, the result also revealed a need for more attractive contents for experienced visitors.

Regarding visitors with a lower degree of liking for RAN, most of the visitors responded that they enjoyed RAN, contributing to the goal of "increasing interest in art" by the public. Further, a correlation was observed between program numbers and duration of stay, with smaller number of programs negatively affecting visitors' interest in returning to the next RAN event. Here again, the results not only suggest visitors with a strong interest in RAN are likely to view more programs in RAN but also showed a tendency for fans with a higher level of liking for RAN to visit the event more frequently than the other group. Also, those people who visit museums less frequently tend to have a higher satisfaction level. Based on these findings, it can be concluded that short-term aimed outcomes for visitors with lower interest in RAN ("being a good opportunity for enjoying art" and "increasing public interest in art") have been met to some degree.

The analysis of outcome from the perspective of foreign visitors was also conducted. As only a small number of responses were collected for this demographic (combined 30 responses from the post-event and online surveys, 24 responses collected onsite), objective analysis such as the difference between foreign residents and tourists was difficult. However, it should be noted that enthusiastic foreign visitors who joined an English guided tour all responded that they were satisfied with the tour, which proves that a continuous implementation of such measures is important in attracting more international audiences. Some visitors responded that the tour helped them understand artworks rooted in Japanese customs. This supports a case that foreign visitors who experienced the two short-term aimed outcomes ("learning about Japanese nightlife" and "learning about Japanese art") helped further progress in meeting the aimed intermediate outcome of "developing an understanding of Japanese culture and art".

Analysis of Artists & Staff

Following the audience analysis, an analysis of the artists & staff was carried out. This section reports the result of the analysis in terms of the level of progress made for the aimed outcomes laid out in the logic model (Diagram 2 on page 17) for the production-side stakeholders.

This year in particular, follow-up research was conducted for the first time with members of the RAN Executive Committee as well as participating artists, external staff members, and local residents & resident groups. The objective of the research was to identify how the production-side key stakeholders view the value of RAN and RAN's impact through surveys and interviews. Overall, the responses were positive for questions about the progress for the aimed short-term outcome of "increasing public recognition of outreach activities".

Regarding the question about the progress made for the short-term aimed goal to "create a global cultural base by enhancing partnerships among member museums/organizations", many executive committee members responded that they feel RAN helped them strengthen the partnership between each museum. Although the surveys for external staff members had fewer respondents, the survey confirmed that most external staff members recognize that RAN has helped them with "career development for art professionals", proving the achievement of the short-term goal for outcome for external staff. Artists respondents, whose short-term expected outcome is to "develop artistic career by increasing public exposure", also expressed their acknowledgement of RAN supporting their artistic career. However, the progress for their intermediate aimed outcome ("fostering art related professionals in Roppongi area") may require re-examination by collecting more responses for multifaceted review.

While the follow-up research helped identify the outcome for all the key stakeholders mentioned above, it did not cover a wider range of stakeholders. For example, regarding outcome achievement for government stakeholders, the current evaluation and research do not address the comparison between the government organizers (Tokyo Metropolitan Government and the Minato City) and other cities, nor any detailed analysis of changes in cultural perception among residents of Tokyo or Minato City. In addition, research must be conducted for measuring outcomes for corporate sponsors, such as impact for improvement of corporate image, by undertaking surveys and other appropriate methods.

Key Findings

The evaluation conducted this time confirmed that RAN has made some degree of progress in both short-term and intermediate outcomes for all stakeholders. However, more research is needed in the future to examine the long-term outcomes for the audience regarding the goal to "establish the image of Roppongi as an artistic center attracting creative people from Japan and abroad". In particular, as the survey with foreign visitors, conducted for the first time this year, did not receive enough responses, further consideration must be given including the exploration of a different research method. As for the long-term outcome for production-side stakeholders on the goal for "accomplishing urban development through art", breaking down and revisiting the mission statement using a simple language is necessary to establish a more clear vision for the goal.

This year's evaluation was conducted with an objective to uncover the comprehensive value of past RAN events through the visitor surveys rolled out this year and in past years, as well as general public surveys, program evaluation surveys, and stakeholder follow-up research. While the objective was met, it was found that some information was not possible to collect through post-event surveys and presented a need for more detailed research planning before the execution.

Challenges

RAN is being organized by multiple stakeholders and each of them have different expectations. Likewise, it is thought that in the future there will be a need for the sharing of information amongst these diverse stakeholders and to incorporate a Project Evaluation Meeting from the early stages of the project implementation preparation. What is noteworthy in this survey is that in the additional survey for the executive committee, artists, and staff, it was revealed that the changes in the Roppongi district, the organization, and personal changes felt by each of them are varied. In addition, with regard to the impression of Roppongi, as already mentioned (p.8), the participation in RAN is bringing positive changes. On the other hand, through interviews, even with the executive committee, there are differences in expectations of how RAN relates to the activities of the organization, and what the city event should look like. Under such circumstances, it is very important to have a common ground and understanding in developing the project. We also tried to conduct a survey with past stakeholders to see what value has been accumulated in the 10 years, but it is difficult to collect the data due to high employee turnover in this industry. Regarding the next intermediate outcome "spread of the cultural image of Roppongi", the results of the total review confirmed that the RAN visitors had more positive opinions compared to the online public survey, and that a certain level

of achievement was confirmed. Regarding the final outcome, “having various visitors” and “the image of Roppongi as an artistic center attracting creative people from Japan and abroad”, we’ve started inclusive tours and English guide tours based on the results of the 2016 survey. In the future, it is also necessary to continue conducting surveys of the participants.

Towards the future

This time, in addition to the survey that previously focused on the “audiences” of the project, we also conducted some new surveys regarding how the changing of the “artists & staffs” is also an important value of RAN. In particular, having multiple interviews with the executive committee, we are able to visualize some expressions, ideas and challenges of RAN that are difficult to put into words, and also the future prospects of RAN. Many of these art festivals organized by the executive committee have different stakeholders’ positions, and therefore it is not uncommon for their involvement method and expectations to be different. We hope that in RAN, we can make those clear and share them through the report. This time in particular, the chairman of the executive committee, Mr. Nanjo, was able to analyze the concept and the current situation of RAN, and was able to confirm the future direction of RAN. This type of project often changes according to the situation, so it is important to share information regarding the direction, and the renewal of that, for the continuation of the project based on project evaluations. Through RAN, you can experience all types of cutting-edge expressions “in the middle of the city” as part of your daily life. It is also in focus now as a new life-style. In addition, for the internationalization of RAN, chairman of the executive committee, Mr. Nanjo, stated that it is important to prepare many international contents that cater to overseas visitors. As for the growth as an international base, it is envisaged that the international contents will be enhanced, international communications to be strengthened, and inbound (foreign tourists) will increase. At present, international art and cultural cases are expected to increase the foreign visitors and contribute to the economy's ripple effect, but there are steps that should be taken to achieve that. In this survey, we focus on providing an overview of the value of past activities and also analyzing the current situation, but in the future, we will be setting clearer indicators and developing more detailed project evaluations. We are also considering more objective project evaluations through information exchange with other art festivals.

Roppongi Art Night up until 2018

2009

ROPPONGI ART NIGHT
First held



The 1ST

March 28, 2009 (Saturday) 10am - March 29 (Sunday) 6pm
Theme: "Encounters"
Total number of visitors: about 550,000 people
Main program artist: Kenji Yanobe

2010

21_21 DESIGN SIGHT
joined the Roppongi Art Night
Executive Committee



The 2ND

March 27, 2010 (Saturday) 10am - March 28 (Sunday) 6pm
Theme: "A Night of Dreams in the Town That Doesn't Sleep"
Total number of visitors: about 700,000 people
Main program artist: Noboru Tsubaki

2011

Cancelled due to the situation after the Great East Japan Earthquake

2012

Become the Agency of Cultural Affairs
grant project



The 3RD

March 24, 2012 (Saturday) 10am - March 25 (Sunday) 6pm
Theme: "Art: Giving 'Genki' Back to Japan"
Total number of visitors: about 700,000 people
Main program artist: Yayoi Kusama

2013

Minato City joined the co-organizers



The 4TH

March 23, 2013 (Saturday) 10am - March 24 (Sunday) 6pm
Theme: "TRIP->Witness Today's Transformation into Tomorrow"
Total number of visitors: about 830,000 people
Artistic Director: Katsuhiko Hibino

2014

Pre-program introduced three months
ago



The 5TH

April 19, 2014 (Saturday) 10am - April 20 (Sunday) 6pm
Theme: "Move Your Body!"
Total number of visitors: about 700,000 people
Artistic Director: Katsuhiko Hibino
Main program artist: Yoshinari Nishio

2015

Start of "Open call project"



The 6TH

April 25, 2015 (Saturday) 10am - April 26 (Sunday) 6pm
Theme: "In Spring It Is the Dawn: shining, connecting, joining in"
Total number of visitors: about 780,000 people
Artistic Director: Katsuhiko Hibino
Media Art Director: Seichi Saito

2016

Minato City joined the organizers
Held for the first time in autumn for
three days as a sponsored event of
"World Forum on Sport and Culture"



The 7TH

October 21, 2016 (Friday) 5.30pm - October 23 (Sunday) 6am
Theme: "Roppongi: Art Playground-Let's Run Around and Try
Things out!"
Total number of visitors: about 630,000 people
Main program artist: Kohei Nawa

2017

Implementing the
"Southeast Asia project"



The 8TH

September 30, 2017 (Saturday) 10am - October 1 (Sunday) 6pm
Theme: "Festival of the Future"
Total number of visitors: about 740,000 people
Main program artist: Mika Ninagawa

2018

Became part of the
"International Promotion of Art and
Culture Project"
(Agency of Cultural Affairs for
[International Dissemination of
Japanese Culture])



The 9TH

May 26, 2018 (Saturday) 10am - May 27 (Sunday) 6pm
Theme: "The City Dreams of Art"
Total number of visitors: about 760,000 people
Main program artists: Teppei Kaneuji, UJINO, Kengo Kito



About 2018

Date and time: May 26, 2018 (Saturday) 10am - May 27 (Sunday) 6pm

Venues: Roppongi Hills, Mori Art Museum, Tokyo Midtown, Suntory Museum of Art, 21_21 DESIGN SIGHT, The National Art Center, Tokyo, Roppongi Shopping District, other cooperative facilities and public spaces in Roppongi

Entrance fee: Free (However, fee is required for certain programs and museum events)

Organizers: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), Minato City, Roppongi Art Night Executive Committee (The National Art Center, Tokyo, Suntory Museum of Art, Tokyo Midtown, 21_21 DESIGN SIGHT, Mori Art Museum, Mori Building, Roppongi Shopping District Association)

Grant from: Supported by the Agency for Cultural Affairs Government of Japan in the fiscal 2018

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Translator: Kumiko Kato (Penguin Translation)

Roppongi Art Night Executive Committee

Roppongi Art Night Project Evaluation Report 2018

Published in March, 2020

Published by: Roppongi Art Night Executive Committee Secretariat Office [c/o Mori Building Co. Ltd., Mori Art Museum]

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