

**Art Brut Working Group Report
Reference Materials**

January 19, 2017

Tokyo Arts and Culture Committee
Art Brut Working Group

Bureau of Citizens and Cultural Affairs
Tokyo Metropolitan Government

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1. Survey on the Recognition of *Art Brut*

TMG conducted a survey on the recognition of *art brut* for men and women in their 20s to 60s in Japan.

1. About the survey

(1) Survey overview

TMG conducted an online questionnaire survey on *art brut*, and confirmed its recognition status in society.

(2) Survey target

TMG wanted to confirm recognition of *art brut* by comparing its status in Tokyo with that of other prefectures. TMG therefore targeted men and women in their 20s to 60s who live in the following three regions: 1. Tokyo 2. The three prefectures of Saitama Prefecture, Chiba Prefecture, and Kanagawa Prefecture to confirm the difference between Tokyo and its neighboring three prefectures. 3. Shiga Prefecture where proactive approaches for *art brut* are being made. For regions 1 to 3, the minimum number of results collected is 35 people per age and gender combination. TMG designed the survey so that the results would be collected from 350 people or more in total for each region, and 1,050 people or more for all three regions.

Minimum number of results collected

(Persons)

		Total	Age 20-29	Age 30-39	Age 40-49	Age 50-59	Age 60-69
Metropolitan Tokyo	Men	175	35	35	35	35	35
	Women	175	35	35	35	35	35
	Total	350	70	70	70	70	70
Saitama Pref., Chiba Pref., Kanagawa Pref.	Men	175	35	35	35	35	35
	Women	175	35	35	35	35	35
	Total	350	70	70	70	70	70
Shiga Pref.	Men	175	35	35	35	35	35
	Women	175	35	35	35	35	35
	Total	350	70	70	70	70	70
Total	Men	525	105	105	105	105	105
	Women	525	105	105	105	105	105
	Total	1,050	210	210	210	210	210

a. Survey period

From Wednesday, February 3 to Monday, February 8, 2016

b. Survey method

Online questionnaire survey

c. Collection status

(Persons)

		Total	Age 20-29	Age 30-39	Age 40-49	Age 50-59	Age 60-69
Metropolitan Tokyo	Men	224	40	51	52	39	42
	Women	204	39	47	44	38	36
	Total	428	79	98	96	77	78
Saitama Pref., Chiba Pref., Kanagawa Pref.	Men	215	39	39	52	44	41
	Women	200	38	46	38	39	39
	Total	415	77	85	90	83	80
Shiga Pref.	Men	219	39	42	45	53	40
	Women	183	35	40	35	38	35
	Total	402	74	82	80	91	75
Total	Men	658	118	132	149	136	123
	Women	587	112	133	117	115	110
	Total	1,245	230	265	266	251	233

2. Survey results

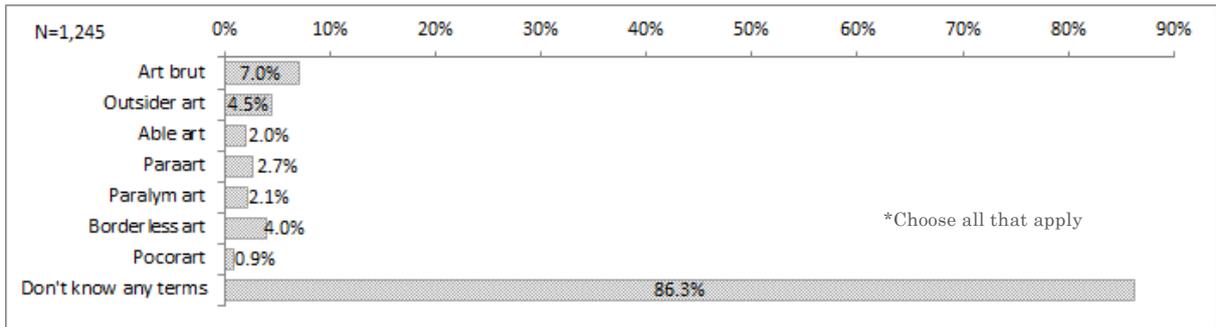
(1) Recognition of *art brut*

The recognition rate of the term “*art brut*” is generally low, but compared to other relevant terms, the recognition rate of the term “*art brut*” was the highest (7.0 % overall).

If we look at the recognition rates in the three regions, in Tokyo, “*art brut*” (5.4 %) and “outsider art” (5.1 %) were almost at the same level, and in the neighboring three prefectures, “outsider art” (5.1 %) was higher than “*art brut*” (3.1%). On the other hand, in Shiga Prefecture, where *art brut* is being developed proactively, the recognition of “*art brut*” (12.7 %) was nearly twice as high as that of other regions, showing public awareness has been improved.

As to how respondents learned about the term, “announcements of art exhibitions and events,” “articles from newspapers and magazines or books,” and “news, TV, and radio programs” accounted for the large proportions of the total in all three regions. On the other hand, in Shiga Prefecture, the number of respondents who chose “publicity and approaches by prefectures and municipalities” (21.6 %) were greater than for other regions.

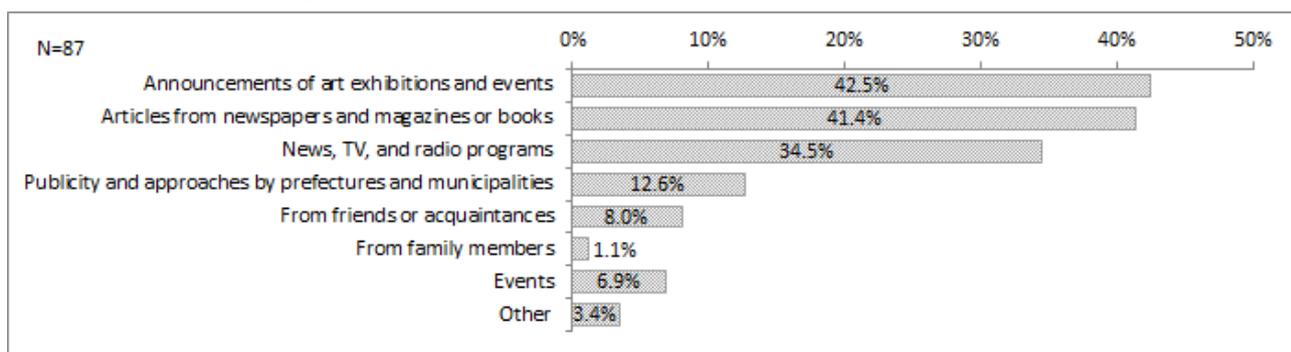
Figure 1 Are there any terms you know among these terms? (N=1,245)



(Unit: %)

	Number of responses	Art brut	Outsider art	Able art	Paraart	Paraly m art	Borderless art	Pocorart	Don't know any terms	
Total	1,245	7.0	4.5	2.0	2.7	2.1	4.0	0.9	86.3	
Age 20-29	230	5.7	4.3	1.7	1.7	1.3	2.2	0.4	89.6	
Age 30-39	265	4.5	3.8	1.9	2.3	1.9	3.0	1.1	90.6	
Age 40-49	266	8.6	3.4	2.3	3.4	2.3	2.6	0.8	85.7	
Age 50-59	251	8.4	5.6	1.6	2.8	2.8	7.2	1.2	81.3	
Age 60-69	233	7.7	5.6	2.6	3.4	2.1	5.2	0.9	84.1	
Men total	658	6.7	4.3	2.4	2.6	1.7	2.9	1.2	86.2	
Women total	587	7.3	4.8	1.5	2.9	2.6	5.3	0.5	86.4	
Tokyo	Metropolitan Tokyo total	428	5.4	5.1	2.1	3.3	2.6	4.2	0.7	88.6
	Men total	224	5.8	3.6	2.7	2.2	2.2	2.7	0.9	88.8
	Women total	204	4.9	6.9	1.5	4.4	2.9	5.9	0.5	88.2
Neighboring 3 pref.	Kanagawa Pref., Saitama Pref., Chiba Pref. total	415	3.1	5.1	2.4	2.4	1.7	3.6	1.0	89.9
	Men total	215	3.7	6.0	2.8	2.3	1.9	3.7	1.4	87.4
	Women total	200	2.5	4.0	2.0	2.5	1.5	3.5	0.5	92.5
Shiga Pref.	Shiga Pref. total	402	12.7	3.2	1.5	2.5	2.0	4.2	1.0	80.1
	Men total	219	10.5	3.2	1.8	3.2	0.9	2.3	1.4	82.2
	Women total	183	15.3	3.3	1.1	1.6	3.3	6.6	0.5	77.6

Figure 2 How did you learn about *art brut*? (N=87)



(Unit %)

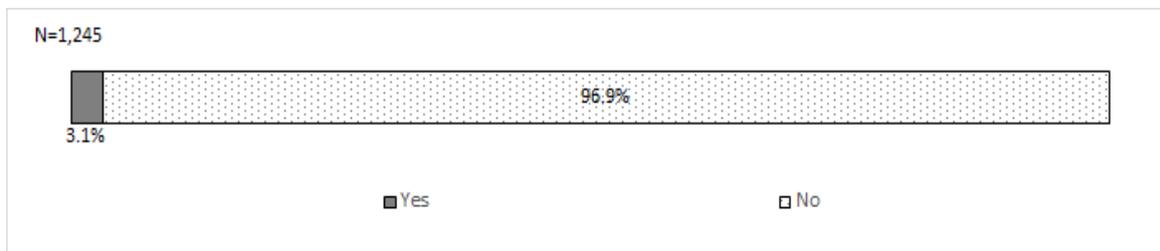
	Number of responses	Announcements of art exhibitions and events	Articles from newspapers and magazines or books	News, TV, and radio programs	Publicity and approaches by prefectures and municipalities	From friends or acquaintances	From family members	Events	Other	
Total	87	42.5	41.4	34.5	12.6	8.0	1.1	6.9	3.4	
Age 20-29	13	61.5	30.8	15.4	15.4	15.4	0.0	0.0	0.0	
Age 30-39	12	50.0	8.3	41.7	8.3	16.7	0.0	25.0	8.3	
Age 40-49	23	34.8	52.2	34.8	17.4	0.0	0.0	0.0	4.3	
Age 50-59	21	28.6	42.9	38.1	4.8	14.3	4.8	14.3	0.0	
Age 60-69	18	50.0	55.6	38.9	16.7	0.0	0.0	0.0	5.6	
Men total	44	47.7	38.6	34.1	9.1	4.5	2.3	6.8	0.0	
Women total	43	37.2	44.2	34.9	16.3	11.6	0.0	7.0	7.0	
Tokyo	Metropolitan Tokyo total	23	26.1	43.5	34.8	0.0	21.7	0.0	13.0	4.3
	Men total	13	23.1	46.2	30.8	0.0	7.7	0.0	7.7	0.0
	Women total	10	30.0	40.0	40.0	0.0	40.0	0.0	20.0	10.0
Neighboring 3 pref.	Kanagawa Pref., Saitama Pref., Chiba Pref. total	13	38.5	30.8	30.8	0.0	15.4	7.7	0.0	0.0
	Men total	8	25.0	25.0	37.5	0.0	12.5	12.5	0.0	0.0
	Women total	5	60.0	40.0	20.0	0.0	20.0	0.0	0.0	0.0
Shiga Pref.	Shiga Pref. total	51	51.0	43.1	35.3	21.6	0.0	0.0	5.9	3.9
	Men total	23	69.6	39.1	34.8	17.4	0.0	0.0	8.7	0.0
	Women total	28	35.7	46.4	35.7	25.0	0.0	0.0	3.6	7.1

(2) Exhibitions of *art brut*

The percentage of people who have seen “*art brut*” exhibitions was 3.1 % overall, which is very low. Shiga Prefecture among the three regions subject to the survey had the highest percentage.

About places where people have seen “*art brut*” exhibitions (respondents can choose multiple answers), “museums” accounted for more than half of the total in the two regions of Tokyo and its neighboring three prefectures. On the other hand, in Shiga Prefecture, “public facilities, such as community centers” had the highest percentage (58.8 %). “Galleries” (29.4 %), which had a low percentage in other regions, was the second highest, and “museums” and “commercial facilities, such as department stores” (both 23.5 %) followed. This shows Shiga Prefecture has a variety of places for exhibitions compared to other regions.

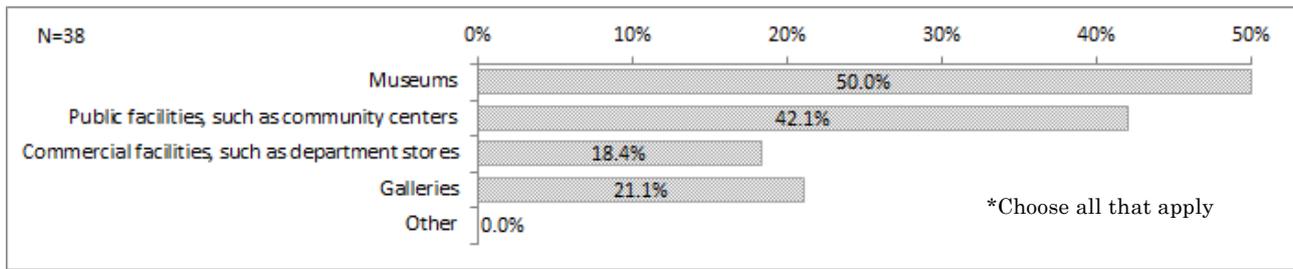
Figure 3 Have you seen exhibitions related to *art brut*? (N=1,245)



(Unit %)

		Number of responses	Yes	No
Total		1,245	3.1	96.9
Age 20-29		230	2.6	97.4
Age 30-39		265	3.0	97.0
Age 40-49		266	4.1	95.9
Age 50-59		251	2.8	97.2
Age 60-69		233	2.6	97.4
Men total		658	3.2	96.8
Women total		587	2.9	97.1
Tokyo	Metropolitan Tokyo total	428	3.0	97.0
	Men total	224	2.2	97.8
	Women total	204	3.9	96.1
Neighboring 3 pref.	Kanagawa Pref., Saitama Pref., Chiba Pref. total	415	1.9	98.1
	Men total	215	3.3	96.7
	Women total	200	0.5	99.5
Shiga Pref.	Shiga Pref. total	402	4.2	95.8
	Men total	219	4.1	95.9
	Women total	183	4.4	95.6

Figure 4 Where did you see exhibitions related to *art brut*? (N=38)



(Unit %)

		Number of responses	Museums	Public facilities, such as community centers	Commercial facilities, such as department stores	Galleries	Other
Total		38	50.0	42.1	18.4	21.1	0.0
Age 20-29		6	66.7	0.0	33.3	0.0	0.0
Age 30-39		8	62.5	25.0	25.0	37.5	0.0
Age 40-49		11	54.5	63.6	9.1	9.1	0.0
Age 50-59		7	28.6	71.4	14.3	28.6	0.0
Age 60-69		6	33.3	33.3	16.7	33.3	0.0
Men total		21	52.4	38.1	19.0	23.8	0.0
Women total		17	47.1	47.1	17.6	17.6	0.0
Tokyo	Metropolitan Tokyo total	13	76.9	38.5	15.4	15.4	0.0
	Men total	5	100.0	40.0	0.0	20.0	0.0
	Women total	8	62.5	37.5	25.0	12.5	0.0
Neighboring 3 pref.	Kanagawa Pref., Saitama Pref., Chiba Pref. total	8	62.5	12.5	12.5	12.5	0.0
	Men total	7	57.1	14.3	14.3	14.3	0.0
	Women total	1	100.0	0.0	0.0	0.0	0.0
Shiga Pref.	Shiga Pref. total	17	23.5	58.8	23.5	29.4	0.0
	Men total	9	22.2	55.6	33.3	33.3	0.0
	Women total	8	25.0	62.5	12.5	25.0	0.0

(3) Other

TMG asked an open-ended question: “About venues for exhibition of *art brut* work, in order to gather more people and enjoy work, what kind of qualities and changes should organizers deliver?” TMG received many responses to perform “publicity and activities for raising public awareness” with the purpose of improving recognition and “better exhibitions and places for exhibitions,” so as to provide more opportunities for people to see work in person.

2. Survey on Exhibitions in Japan and Overseas

TMG conducted a survey on *art brut* exhibitions which were held from 2000 onwards, in Japan and overseas.

1. Survey on exhibitions in Japan

(1) About the survey

a. Survey overview

TMG surveyed museums in Japan which hosted exhibitions related to *art brut* from 2000 onwards.

b. Survey target

TMG conducted a preliminary survey based on documents, and selected museums and exhibitions to be the target of the survey. 72 museums in total were subject to the preliminary survey; they included 64 museums, excluding specialized museums, which hosted exhibitions considered as *art brut* exhibitions from 2000 onwards, and eight specialized museums (1. Lumbini Art Museum 2. Nisipirica Museum 3. Hajimari Art Center 4. Museum of Alternative-Art 5. Borderless Art Museum NO-MA 6. Mizunoki Museum of Art 7. Tomonotsu Museum 8. Museum of Art Warakoh). TMG received responses from 56 museums (including the eight specialized museums), and as for the number of responses about exhibitions, TMG received 113 responses from regular museums and 220 responses from specialized museums, or 333 responses in total.

TMG assessed the above survey target at the time of the preliminary survey based on a certain degree of completeness. However, this was not a complete survey, and it is possible that TMG did not cover all the museums if there were exhibitions related to *art brut* hosted by museums other than those surveyed.

c. Survey period

From Monday, February 15 to Friday, February 26, 2016

d. Survey method

Self-administered questionnaire survey sent by e-mail or mail

e. Collection status

Survey target (number of survey slips distributed): 72 (including the eight specialized museums)

Number of survey slips collected: 56 (including the eight specialized museums)

*For the specialized museums, part of the survey was conducted by phone, and TMG

also confirmed information about exhibitions listed on their websites.

Collection rate: 77.8 %

f. Other

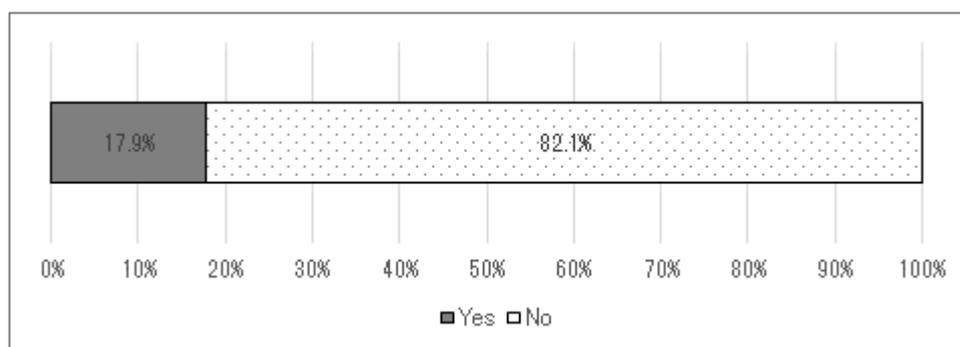
Since the response rate varies greatly depending on question items, the N value for each question is the number of valid responses for each question.

(2) Summary of survey results

a. Existence of permanent exhibition sections related to *art brut*

Among the museums which responded to the survey, ten museums (17.9 %) responded that they have permanent exhibitions related to *art brut*. Eight of these ten museums are museums specialized in *art brut*.

Figure 5 Existence of permanent exhibition sections related to *art brut* (N=56)



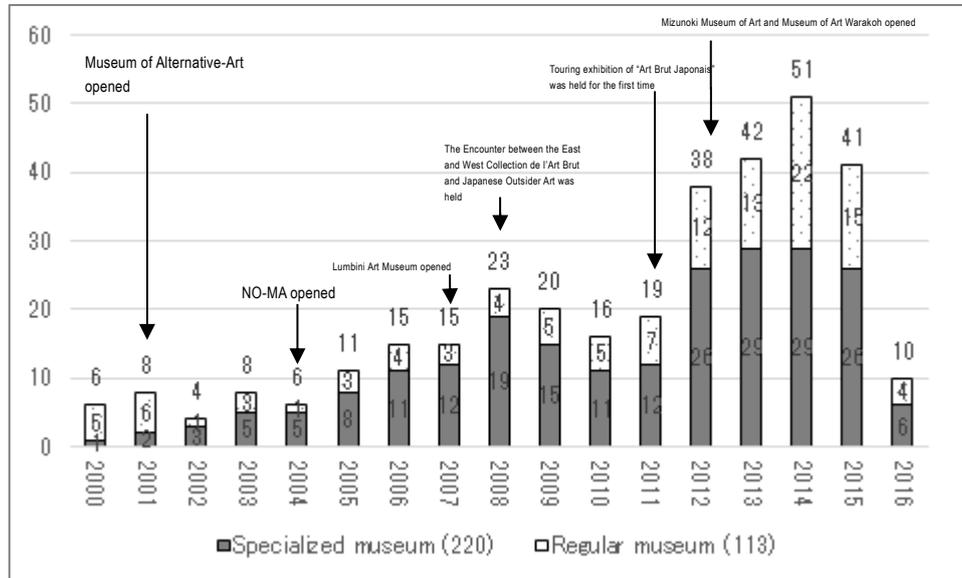
b. Number of exhibitions related to *art brut*

If we look at the exhibitions, the number of exhibitions has continued to rise every year since 2000. Especially from 2012 onwards, more regular museums started hosting exhibitions related to *art brut*.

In 2008, “The Encounter between the East and West Collection de l’Art Brut and Japanese Outsider Art” which exhibited work by Japanese artists and overseas *art brut* collections, which already had a good reputation, toured three locations in Japan (Hokkaido Asahikawa Museum of Art, Panasonic Shiodome Museum, and NO-MA). In addition, the “Art Brut Japonais” exhibition by Japanese artists, which was held in Paris from 2010 to 2011, was well received, and from 2011 onwards, as returned exhibitions, touring exhibitions were held across the country (in 2011: The Museum of Modern Art, Saitama and Niigata City Art Museum; in 2012: Kawara Museum of Takahama City, a hometown of ceramics, and Iwate Museum of Art; in 2013: The Museum of Art, Kochi, Fukuoka Art Museum, and Contemporary Art Museum Kumamoto). Many of the sponsors for the above exhibitions were large corporations, so it is believed that publicity and advertising were carried out extensively. Improvement of public awareness of *art*

brut through these exhibitions is considered to be one factor for the increasing exhibition trend in recent years.

**Figure 6 Number of exhibitions related to *art brut* since 2000 (by year)
(based on responses from 56 museums)**



*For 2016, the number of exhibitions as of the end of February is listed

c. Admission fees of exhibitions related to *art brut*

About admission fees overall for the exhibitions, 66.5 % of them were paid admission, and 33.5 % of them were free admission. As for the percentage of exhibitions with free admission, 48.6 % of the regular museums responded that they do not charge admission, a higher rate than that overall. However, only 25.9 % of the specialized museums responded that they do not charge for exhibitions.

With regard to setting of admission fees, “1,000 yen” (13 exhibitions) was the most common price range among the regular museums, and “500 yen” (11 exhibitions) and “600 yen” (nine exhibitions) followed. On the other hand, among the specialized museums, “500 yen” (41 exhibitions) was the most common price range, and “300 yen” (39 exhibitions) and “400 yen” (26 exhibitions) followed. Although the specialized museums have more exhibitions which charge admission compared to regular museums, their price range was lower than that of regular museums. There were 130 exhibitions whose admission was 500 yen or lower, which account for approximately 80 % of the exhibitions held at specialized museums.

Figure 7 Admission fees of exhibitions related to *art brut* 1 (N=331)

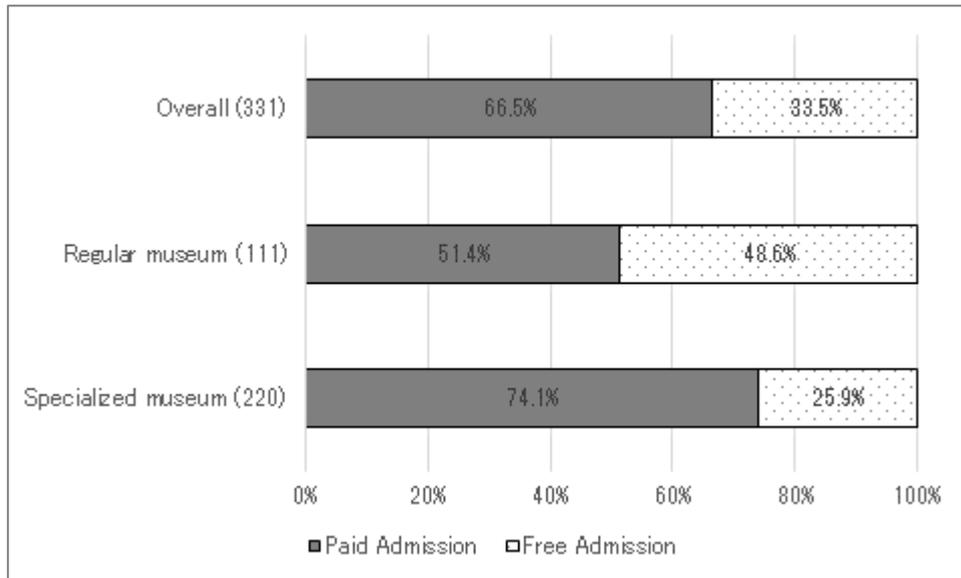
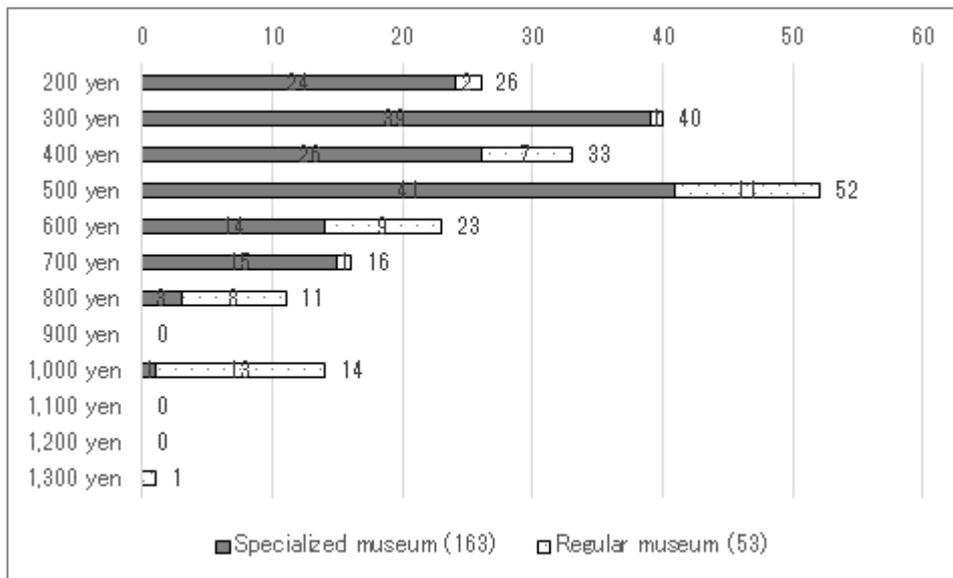


Figure 8 Admission fees of exhibitions related to *art brut* 2 (N=216)

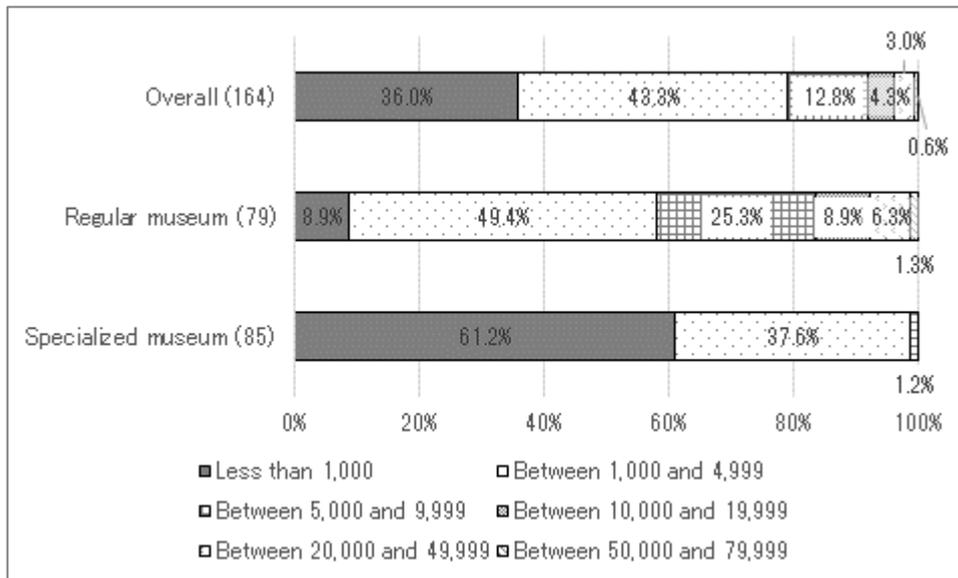


d. Number of visitors to exhibitions related to *art brut*

Among the exhibitions, approximately 80 % of the total had less than 5,000 visitors.

Comparing regular museums with specialized museums, specialized museums had more small exhibitions with less than 1,000 visitors compared to regular museums. On the other hand, regular museums had 13 exhibitions, which account for 16.5 % of the total, with over 10,000 visitors.

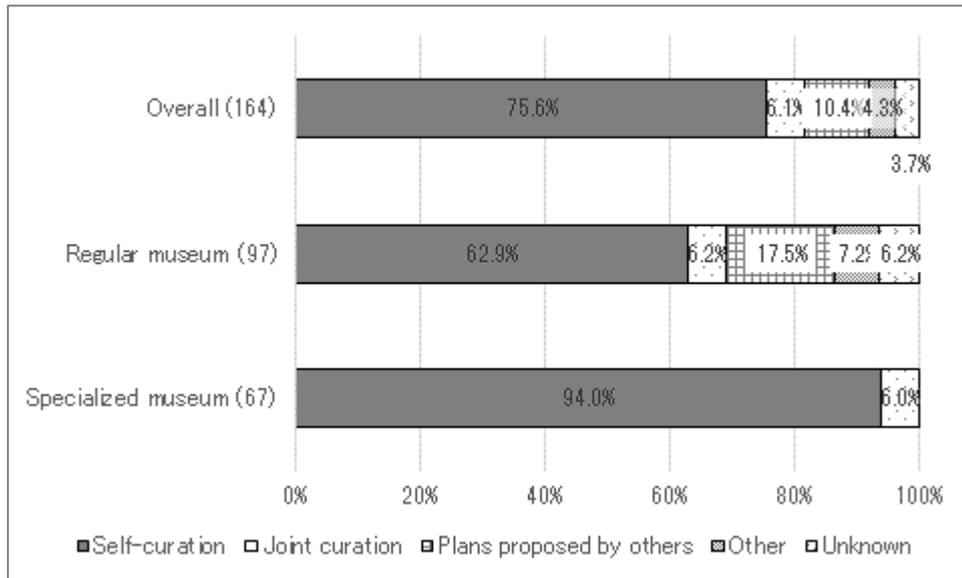
Figure 9 Number of visitors to exhibitions related to *art brut* (N=164)



e. Planning of exhibitions related to *art brut*

Among the exhibitions, 75.6 % of the total were “self-curation exhibitions,” and accounted for the majority of the exhibitions. Especially at specialized museums, 94.0 % of the exhibitions were “self-curation.” Regular museums also had a large number of “self-curation” exhibitions, but the number of “plans proposed by others,” which are not seen in specialized museums, increased.

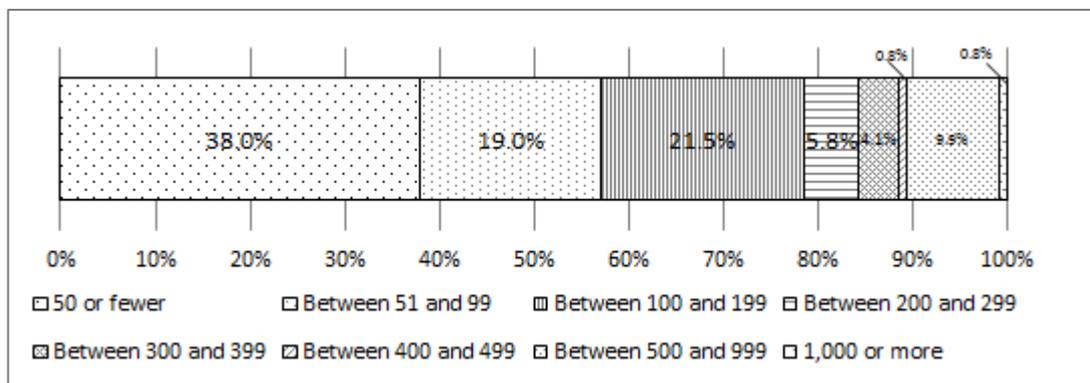
Figure 10 Planning of exhibitions related to *art brut* (N=164)



f. Number of works at exhibitions

With regard to the number of works at exhibitions, the number “50 or fewer” was 38.0 %, and it was the most common answer. Next was “between 100 and 199” (21.5 %), and then “between 51 and 99” (19.0 %). Approximately 80 % of the numbers of works at exhibitions were less than 199.

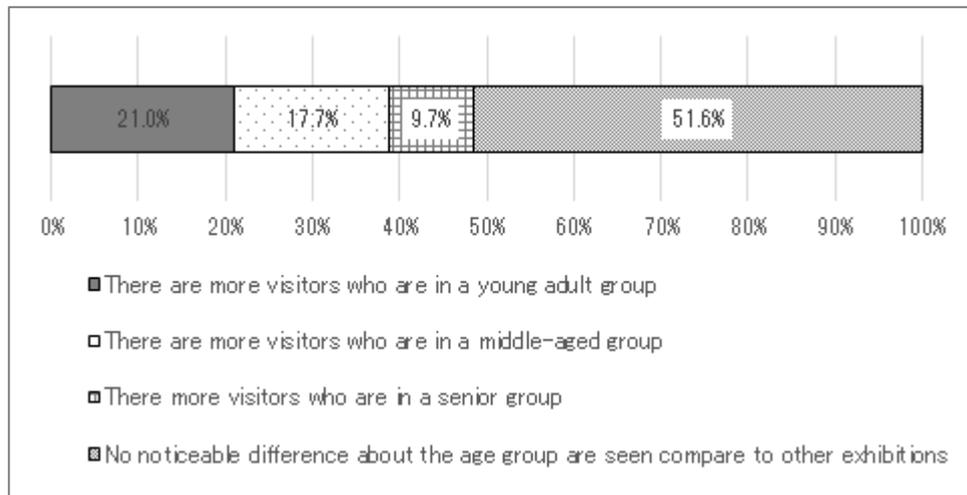
Figure 11 Number of works at exhibitions related to *art brut* (N=121)



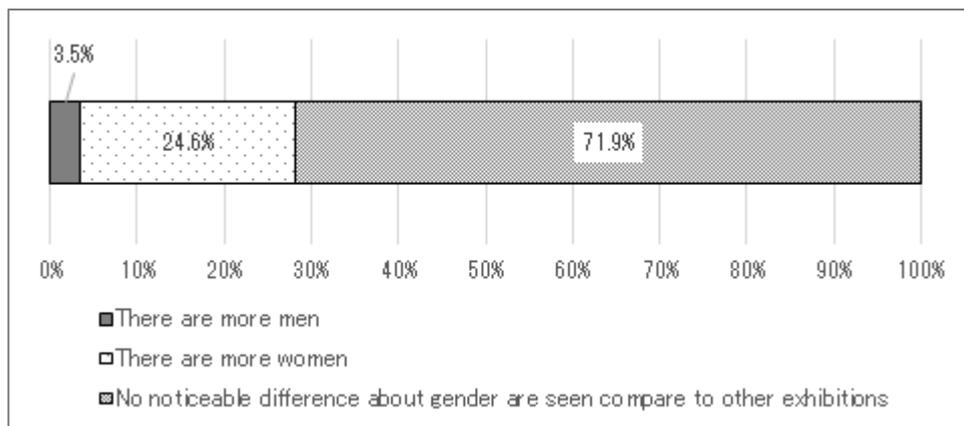
g. Visitor characteristics at exhibitions related to *art brut*

Among the exhibitions, for age group, gender, or persons accompanying the attendee, “noticeable differences are not seen compared to other exhibitions” accounted for a majority of the total responses. Other than that, the results showed that the proportions of young adult and middle-aged groups were the largest out of all age groups, the proportion of women was larger than that of men, and the proportions of multiple persons or persons involved in a party holding exhibitions were the largest among the visitors.

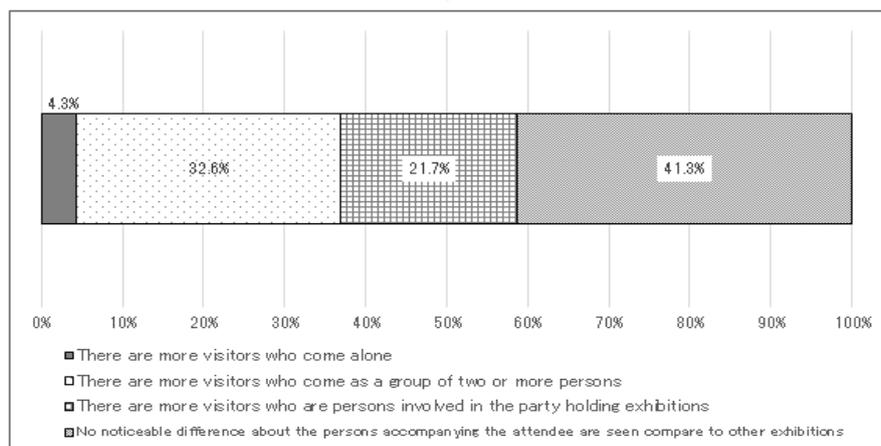
**Figure 12 Visitor characteristics at exhibitions related to *art brut* (age group) (N=62)
*excluding unknown**



**Figure 13 Visitor characteristics at exhibitions related to *art brut* (gender) (N=57)
*excluding unknown**



**Figure 14 Visitor characteristics at exhibitions related to *art brut*
(persons accompanying the attendee) (N=46)
*excluding unknown**



2. Survey on exhibitions overseas

(1) About the survey

a. Survey overview

TMG surveyed museums in Paris, London, and New York City, which hosted exhibitions related to *art brut*, and confirmed the situation of such exhibitions.

b. Survey target

Based on documents and the results of interviews with museums in the above cities, TMG selected 100 exhibitions considered to be a target of the survey.

c. Survey period

From Monday, February 15 to Friday, February 26, 2016

d. Survey method

Self-administered questionnaire survey sent by e-mail or mail

e. Collection status

Survey target (number of survey slips distributed): 100

Number of survey slips collected: 55

Collection rate: 55.0 %

f. Other

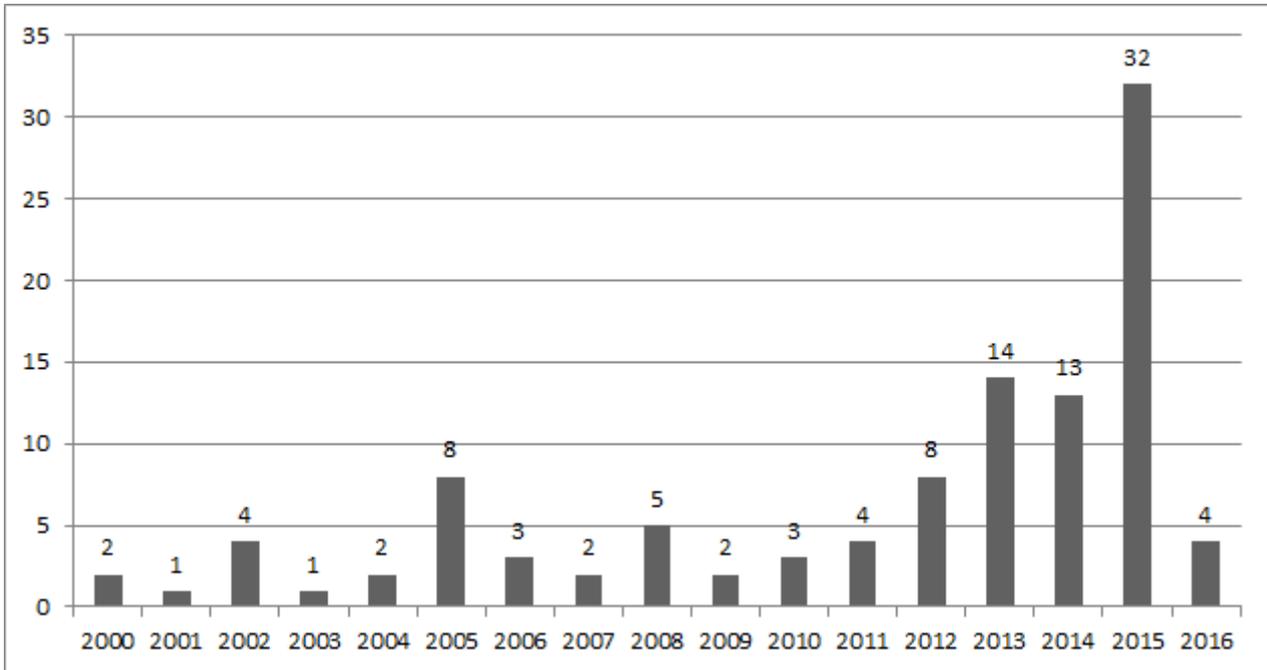
Since the response rate varies greatly depending on question items, the N value for each question is the number of responses for each question.

(2) Summary of survey results

a. Number of exhibitions related to *art brut*

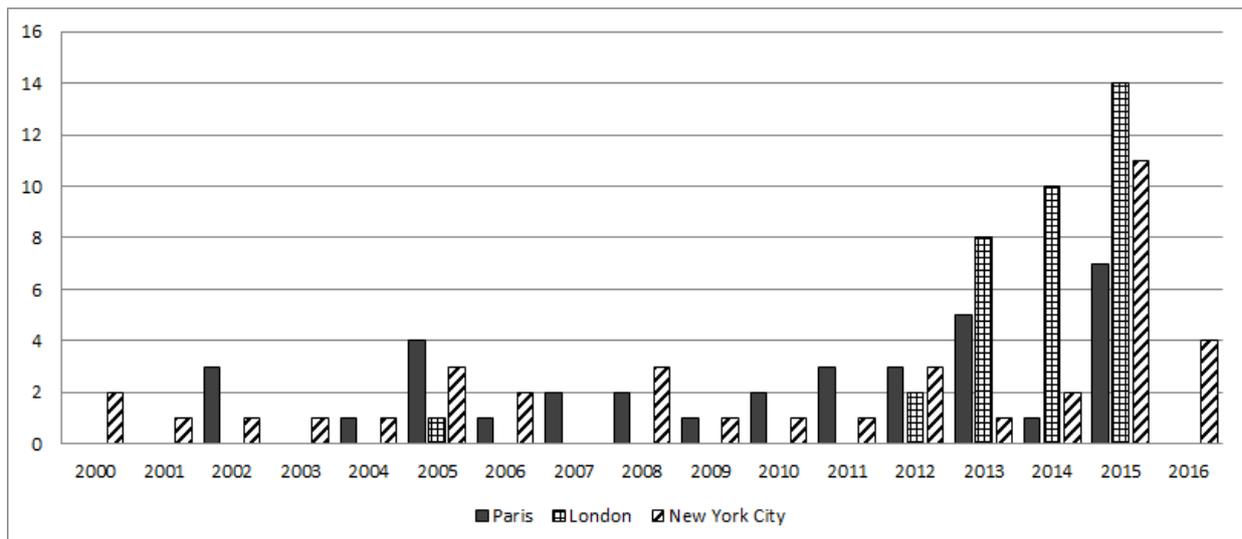
If we look at the number of exhibitions related to *art brut* from 2000 onwards, which TMG selected for the preliminary survey, it has continued to rise every year.

Figure 15 Number of exhibitions related to *art brut* since 2000 (N=108)



*For 2016, the number of exhibitions as of the end of February is listed

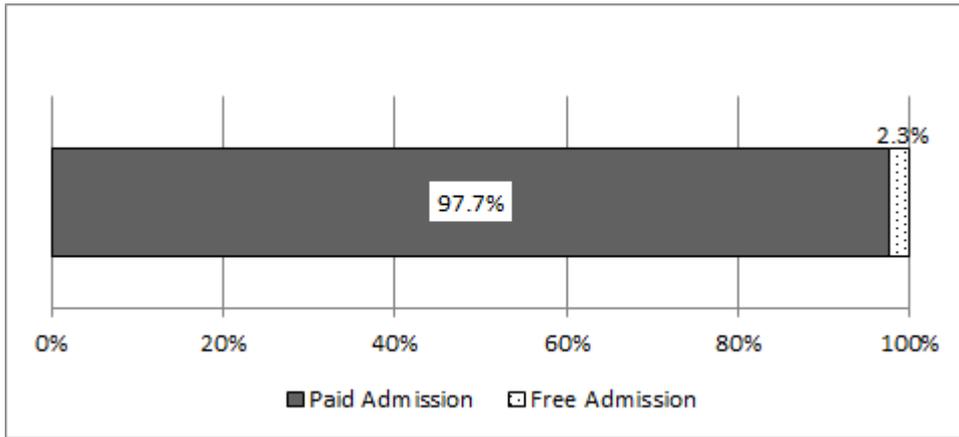
Figure 16 Number of exhibitions related to *art brut* since 2000 by city (N=108)



b. Admission fees of exhibitions related to *art brut*

97.7 % of the exhibitions were paid admission.

Figure 17 Admission fees of exhibitions related to *art brut* (N=44)



c. Number of visitors

Among the exhibitions, only 37 % of the totals (19 exhibitions) were aware of the number of the visitors, and 74 % of such exhibitions had less than 5,000 visitors.

Figure 18 Awareness of number of visitors to exhibitions related to *art brut* (N=44)

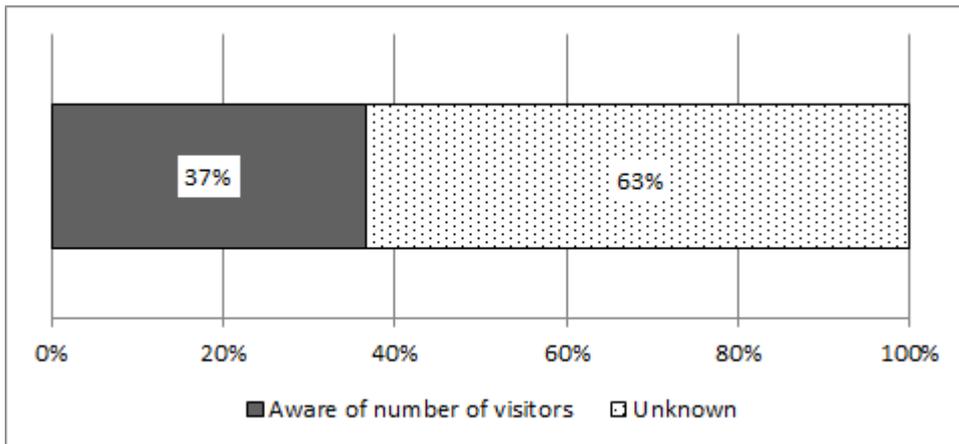
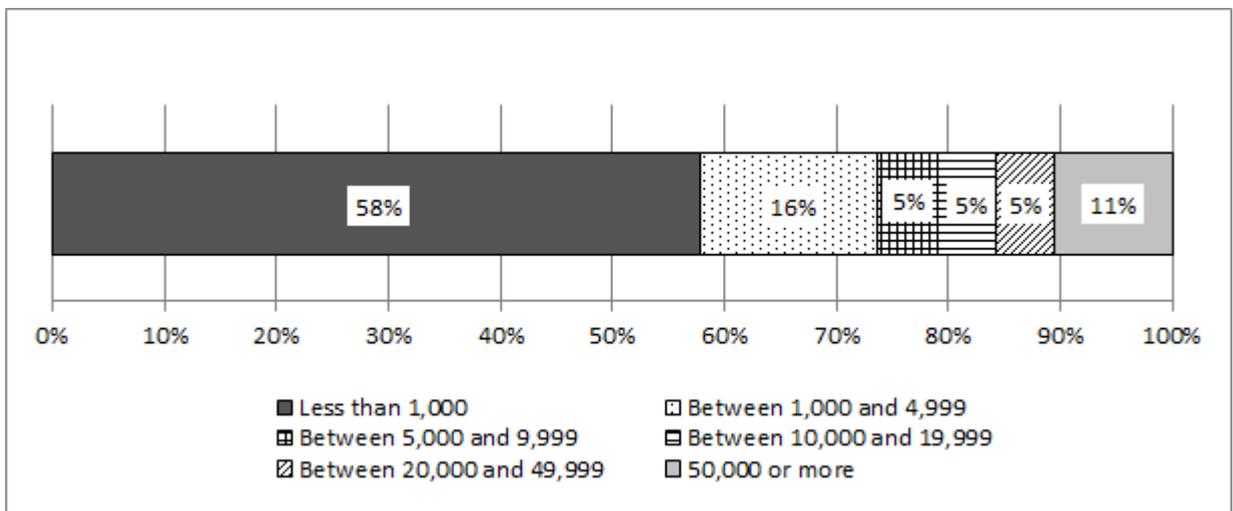


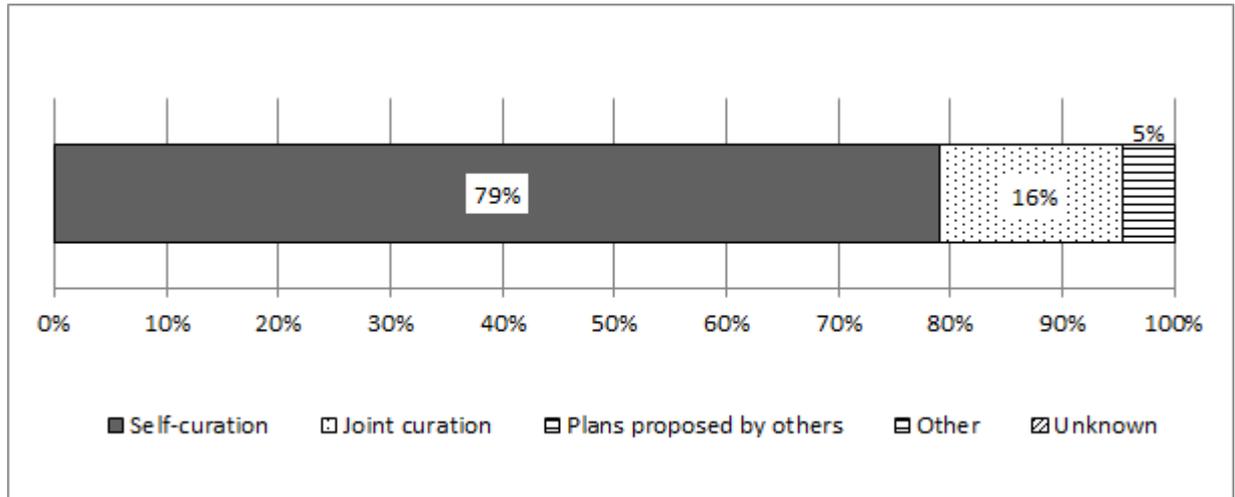
Figure 19 Number of visitors to exhibitions related to *art brut* (N=19)



d. Exhibition planning

Among the exhibitions, 79 % of the total planned exhibitions by “self-curation,” and next was “joint curation,” which accounts for 16 % of the total. For joint planners, the responses TMG received were art collectors, art magazines (*Raw Vision*), and the museums in Japan (Borderless Art Museum NO-MA).

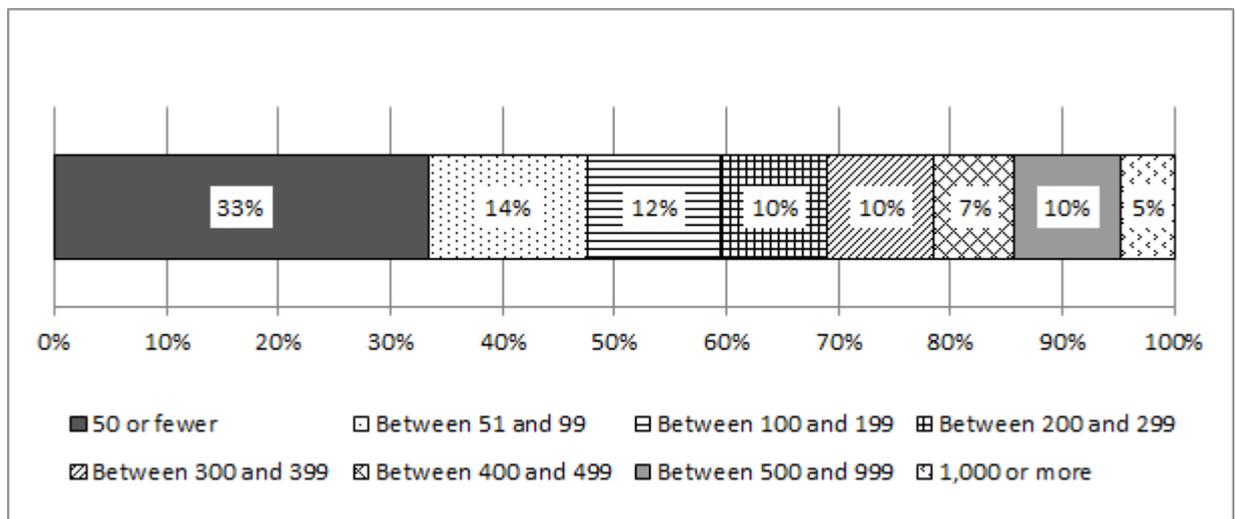
Figure 20 Planning of exhibitions related to *art brut* (N=43)



e. Number of works at exhibitions

With regard to the number of works at exhibitions, the number “50 or fewer” was 33 %, and it was the most common answer. Next was “between 51 and 99” (14 %), and then “between 100 and 199” (12 %). Approximately 60 % of the numbers of works at exhibitions were less than 199.

Figure 21 Number of works at exhibitions related to *art brut* (N=42)



f. Visitor characteristics at exhibitions related to *art brut*

Although not many exhibitions were aware of the characteristics of the visitors, TMG received many responses that “the proportion of the middle-aged group is the largest” out of all age groups. About gender and persons accompanying the attendee, there were many responses saying that “noticeable differences are not seen compared to other exhibitions.”

Figure 22 Visitor characteristics at exhibitions related to *art brut* (age group) (N=54)

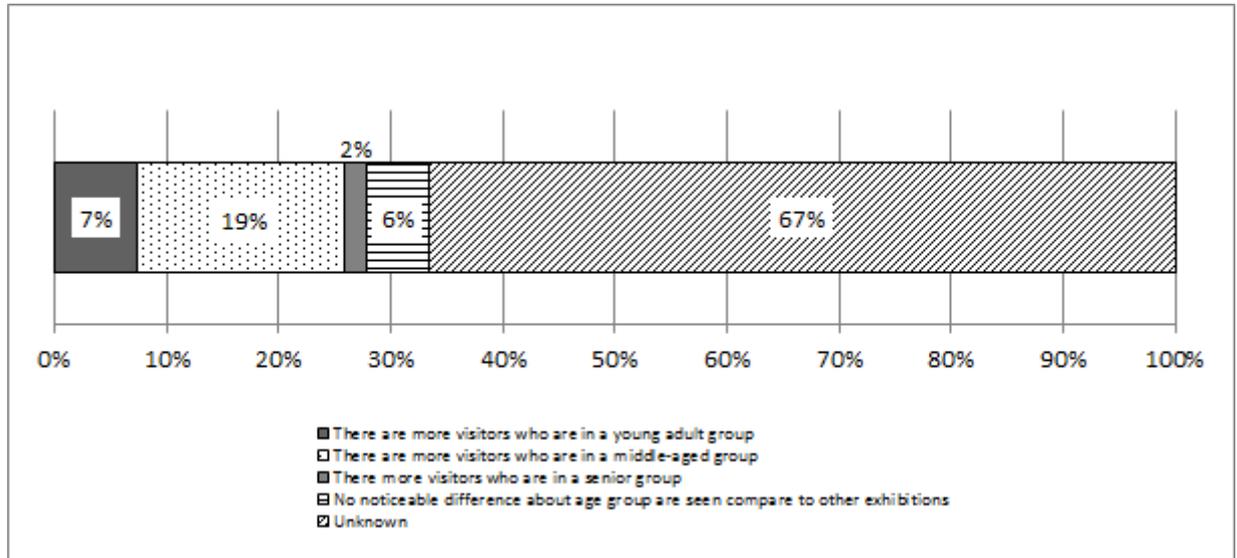


Figure 23 Visitor characteristics at exhibitions related to *art brut* (gender) (N=54)

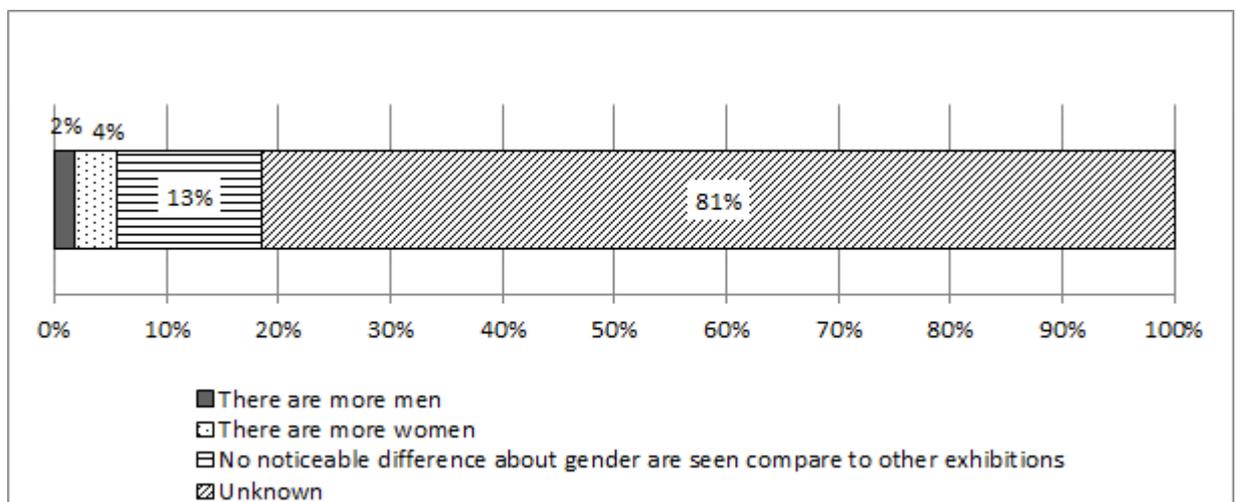
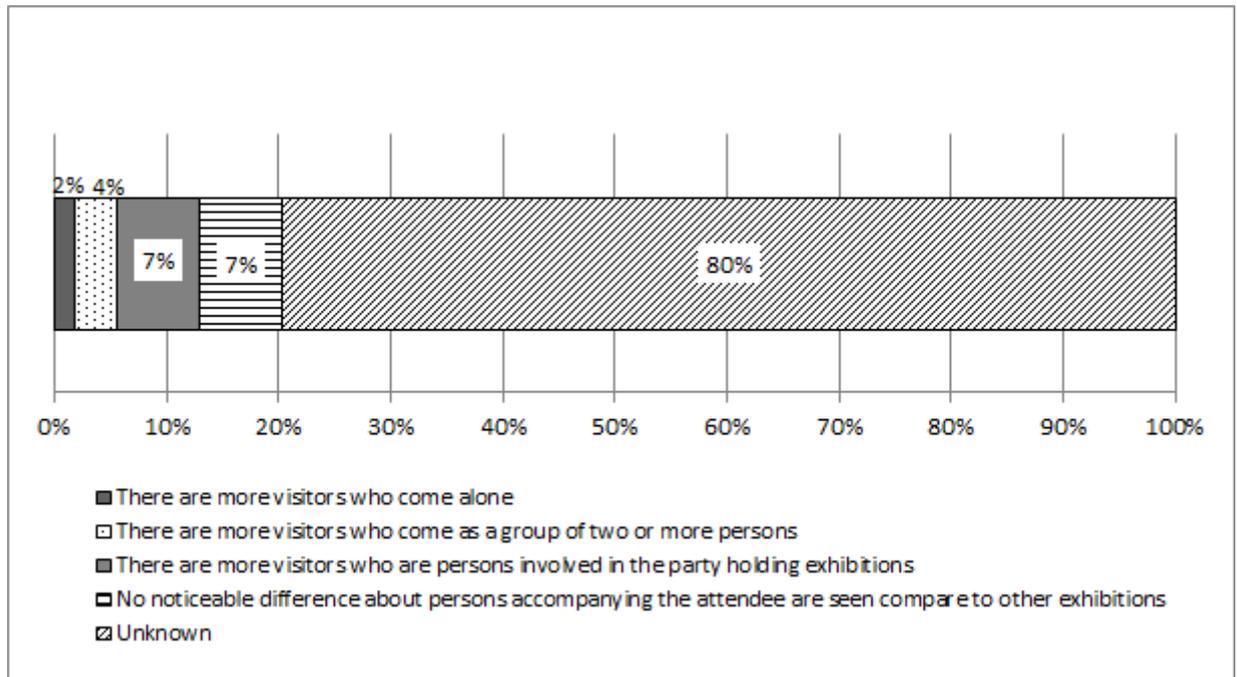


Figure 24 Visitor characteristics at exhibitions related to *art brut*
(persons accompanying the attendee) (N=54)



(3) Other

During the survey on exhibitions in the three cities below, the following was confirmed.

■ London

In the course of the survey on exhibitions in London, TMG confirmed activities by organizations which are proactive in raising awareness of *art brut* (outsider art), and of developing artists. In London, many exhibitions are held by an organization called “Outside In” and at its museum, “Pallant House Gallery,” which plays a very important role in the UK.

There is also the Bethlem Gallery, which is a museum specialized in *art brut*. Although the museum is located in the administrative district of Kent, since it is within commuting distance of London and considered a suburb of London, the museum has become an important site for development of *art brut* in London.

■ Paris

In the course of the survey on exhibitions in Paris, TMG confirmed the situation in which health and welfare organizations for *art brut* are working on an organizational basis, and discussions regarding the definition of *art brut* are being held in the context of such situation.

In France, people with intellectual disabilities spend their social lives at a health and welfare organization called ESAT (Établissement et service d'aide par le travail). Organizations centering on ESAT aim to “create places for people who are active at ateliers to exhibit their work,” with the support of the City of Paris. As one of their approaches, “Essentiel – 40 ans d’art brut et singulier,” an exhibition celebrating the 40th anniversary of ESAT’s atelier, was held at Pavillon Carré de Baudouin operated by the City of Paris in July 2011. In December of the same year, “EXIL L’Art Brut Parisien,” in which 57 Paris artists from the atelier and two organizations participated, was held at Réfectoire des Cordeliers. However, there were criticisms towards the selection of work from people involved in *art brut* for said exhibitions. On the other hand, since the art production is positioned as a “therapy and social involvement” activity at ESAT, which is a health and welfare organization, it is pointed out that a future issue is dialogue on the definition of *art brut* among the art world, people involved in *art brut*, and people involved in welfare¹.

■ New York City

In the course of the survey on exhibitions in New York City, TMG confirmed movements to develop *art brut* very widely. The American Folk Art Museum, a leading museum in the US, has a wide variety of collection of folk art from the 18th century to today. The museum exhibits past and modern *art brut* work from the US and overseas through the Contemporary Center.

As a relatively large-scale *art brut* event, Outsider Art Fair has been held every year since 1992. The administrative body changed to Wide Open Arts in 2013, and the event was held in Paris in the same year, showing expansion of activities.

¹ Reference “*Art Brut Art Nippon*” (2013, supervised by Kenjiro Hosaka)

3. Survey on Art Production in Tokyo

TMG conducted a survey of the situation at studios.

1. Survey of organizations for *art brut* production in Tokyo

(1) About the survey

a. Survey overview

TMG surveyed studios for *art brut* work, the situation at those studios, and the application status of open call exhibitions, and confirmed their activity status.

b. Survey target

Art brut work in Japan has been discovered in the fields of welfare services for people with disabilities and of mental health, and art production activities have also been conducted as daily activities or therapy in such fields. Therefore, TMG expected that studios are 1. Welfare (daily activities at welfare facilities for people with disabilities and at workplaces); 2. Medical (therapy or day care at psychiatric care facilities); 3. Education (art activities at schools for special needs education and in special classes). Prior to selection, TMG interviewed associations in the above fields (based on interviews, online and literature research, and the application status of open call exhibitions, TMG selected organizations considered to be undertaking art production activities on a continuous basis, and TMG chose them as targets of the survey).

c. Survey period

From Tuesday, March 8 to Tuesday, March 22, 2016

d. Survey period

Self-administered questionnaire survey sent by e-mail or mail

e. Collection status

Survey target (number of survey slips distributed):	43 organizations
Number of survey slips collected:	28
Collection rate:	65.1 %

(2) Summary of survey results

The following is 28 organizations from which TMG received responses regarding this survey.

In the table below, social welfare organization indicate community center run by social

welfare organizations, medical facilities indicate psychiatric hospitals, NPO's and business corporations are the main provider of career programs, and school indicates schools for special needs education

Social welfare organizations	13	46.4 %
Medical facilities (psychiatric hospitals)	7	25.0 %
NPOs	4	14.3 %
Business corporations	1	3.6 %
Schools	3	10.7 %
Total	28	100.0 %

a. Reasons and background for beginning art production activities

Almost 70 % of the survey's targets are communal space for people with intellectual disabilities and psychiatric hospitals. Therefore, most of the responses for the reasons and background for beginning art production activities were leisure, social involvement, and self-fulfillment of people who use those facilities.

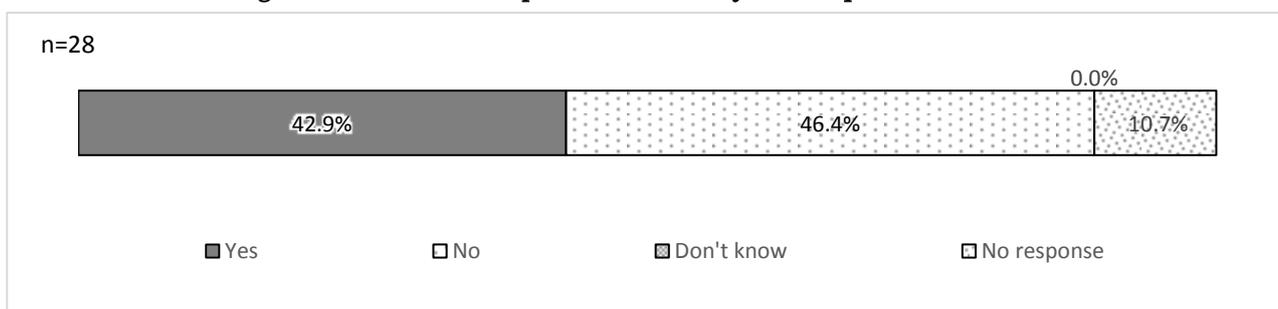
Main responses:

- As part of activities for users (57.1 %)
- Supporters became available, or support began (10.7 %)
- For the purpose of arts and culture activities (7.1 %)

b. Existence of places exclusively for art production (ateliers, studios, workplaces, etc.)

Twelve organizations (more than 40 % of the total) have places exclusively for art production. Among those 12 organizations, all of them responded that they have such places within their facilities or communal space, excluding respondents who did not answer. All the places for creative activities are owned by such organizations, excluding the case of two NPOs. The organizations which do not have places exclusively for production share and use spaces within the facilities or communal space.

Figure 25 Existence of places exclusively for art production (N=28)

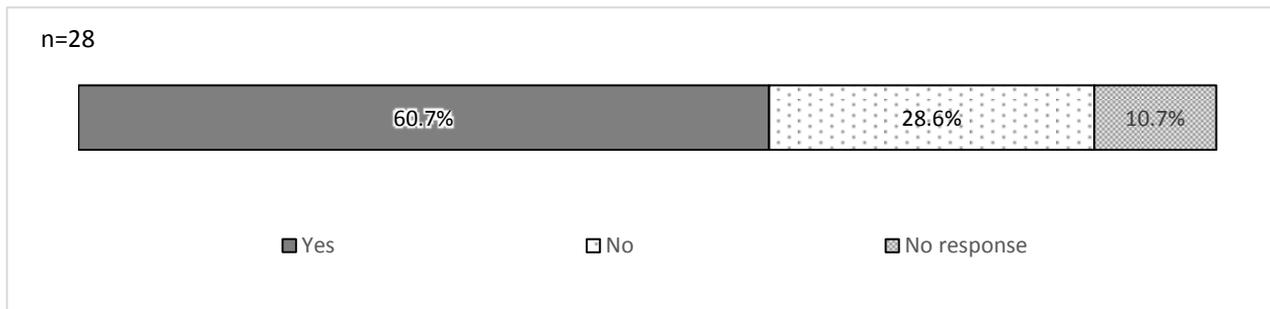


c. Equipment that organizations own for art production

Seventeen organizations (60 % of the total) own equipment for art production. The most

common equipment is kilns for pottery, and 11 organizations own them. Eight organizations own equipment for sewing and dyeing.

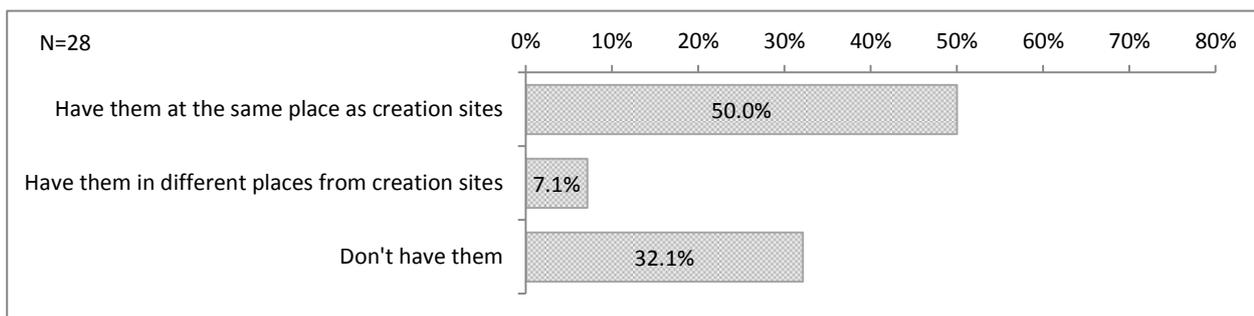
Figure 26 Ownership of equipment for art production (N=28)



d. Existence of exhibition space

Sixteen organizations own exhibition space, which account for almost 60 % of the total. Among them, 14 organizations own such space within the studios, and only two organizations have exhibition space in different locations.

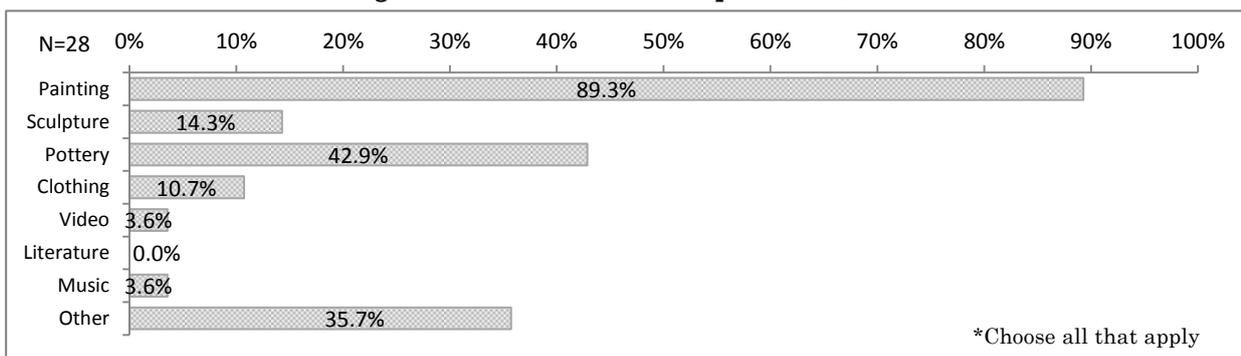
Figure 27 Existence of exhibition space (N=28)



e. Genres of artwork produced

The most popular genre of artwork produced is painting, and 25 organizations (approximately 90 % of the total) responded as such. The next popular genre is pottery, which 12 organizations (40 % or more of the total) responded as such. Four organizations (14.3 % of the total) perform sculpture.

Figure 28 Genres of artwork produced (N=28)



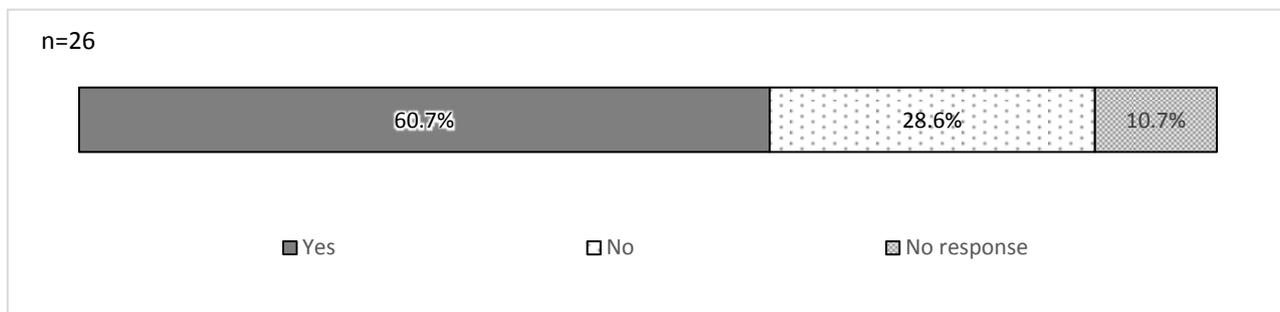
f. Storage and management of produced artwork

Seventeen organizations (60 % of the total) store produced artwork at studios.

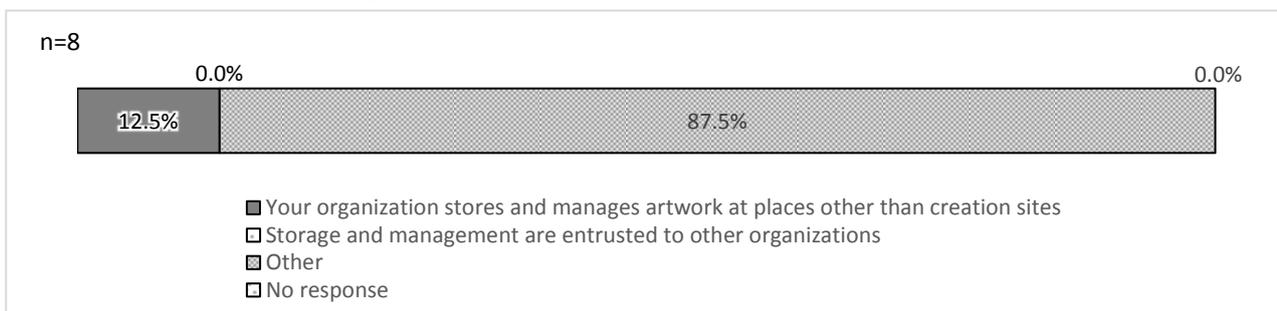
“Paintings” was the most common response for artwork stored by the organizations, but the number of stored artworks was between 20 and 3,000, and it varied depending on the organizations. As for mode of ownership, eight organizations store artwork under trusteeship from the artist himself/herself, and six organizations store artwork as possessions of organizations.

In the case where artwork is not stored at studios, one organization responded that it stores it in a different location. The rest of seven organizations’ responses were “other,” and they return artwork to artists who store it on their own. So it is considered that those organizations do not store artwork.

Figure 29 Storage and management of artwork at studios (N=28)



Responses when artwork is not stored at studios (N=8)



g. Sales of artwork and related goods

Five organizations (nearly 20 % of the total) sell artwork, and there were no organizations which serve as mediators or make referral. Out of these five organizations, three of them are social welfare organizations, and two of them are a medical facility and a business corporation.

Eleven organizations (approximately 40 % of the total) sell related goods, and there were no organizations which serve as mediators or make referral.

Figure 30 Sales of artwork (N=28)



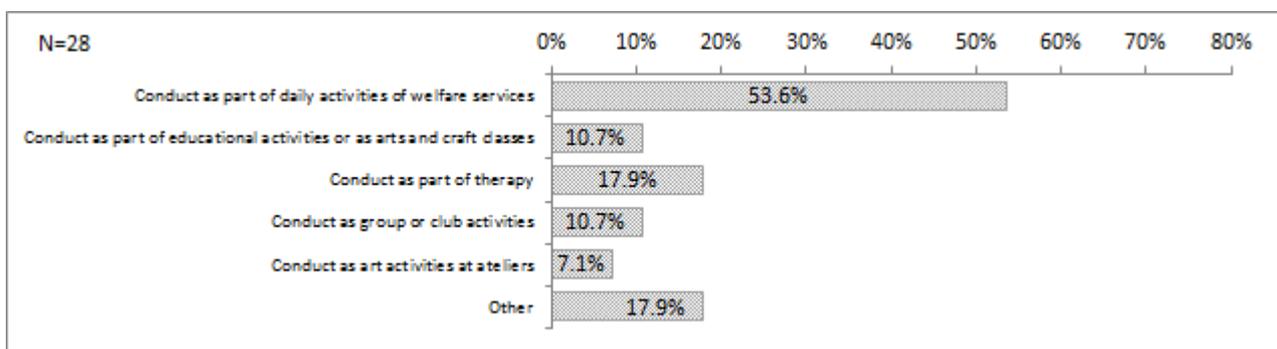
Figure 31 Sales of related goods (N=28)



h. Types of creative activities

Fifteen organizations, which account for more than 50 % of the total, responded that, as to their creative activities, they “conduct them as part of daily activities of welfare services.” The next common answer was “conduct them as part of therapy,” by five organizations (almost 20 % of the total). Two organizations (7.1 % of the total) responded that they “conduct them as art production activities at ateliers.” Said two organizations are a social welfare organization and a business corporation.

Figure 32 Types of creative activities (N=28)

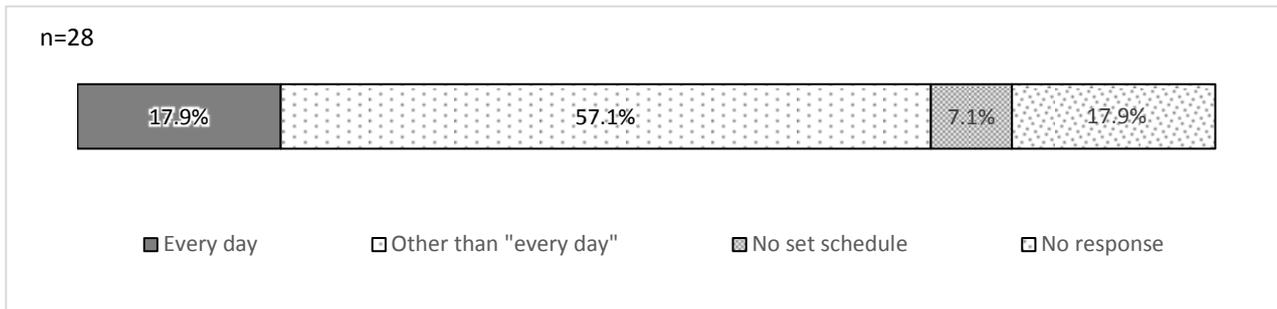


i. Frequency of creative activities

Sixteen organizations, which account for nearly 60 % of the total, responded that they conduct creative activities with a frequency other than “every day.” Next was “every day” by five organizations, which account for nearly 20 % of the total. In the case of conducting

creative activities with a frequency other than “every day,” six organizations responded that they conduct activities once or twice a month and five organizations responded one to three days a week. Five organizations responded that they conduct activities four or more days a week. If we combine these five organizations with the five organizations which responded that they conduct creative activities “every day,” this is ten organizations and accounts for almost 40 % of the total.

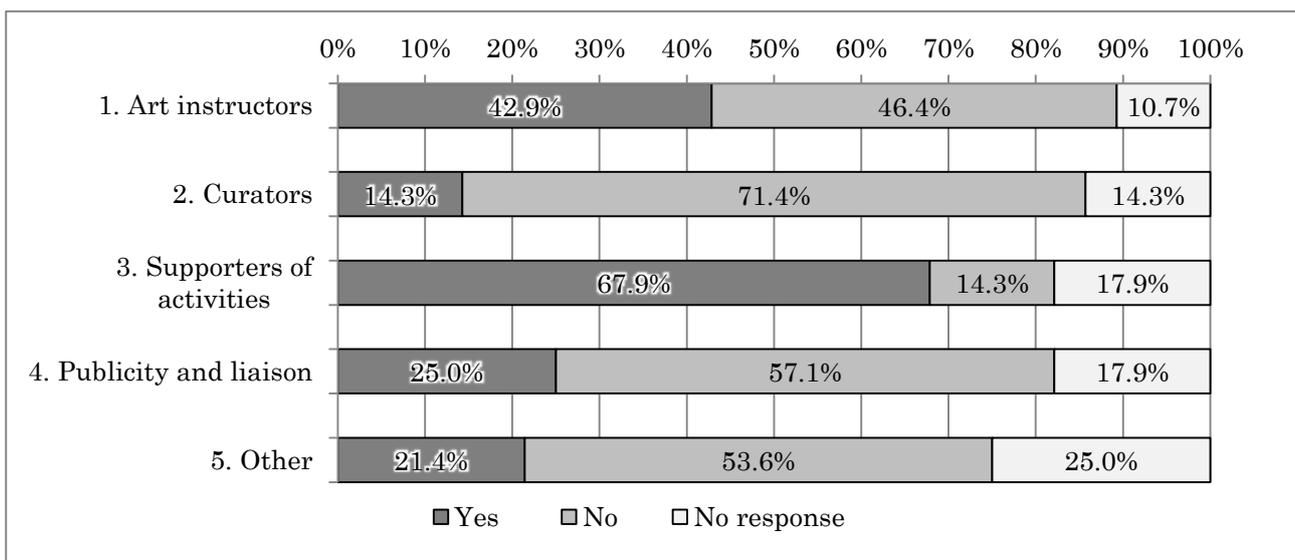
Figure 33 Frequency of creative activities (N=28)



j. Existence of supporters of creative activities

As supporters of creative activities, the percentage of “3. Supporters of activities” who do not specialize in arts was the largest and 19 organizations (almost 70 % of the total) responded as such. The second largest was “1. Art instructors” by 12 organizations (over 40 % of the total), and “4. Publicity and liaison” by seven organizations (25.0 % of the total). In the case of “1. Art instructors,” eight out of 12 organizations have full-time staff as instructors.

Figure 34 Existence of supporters of creative activities (N=28)

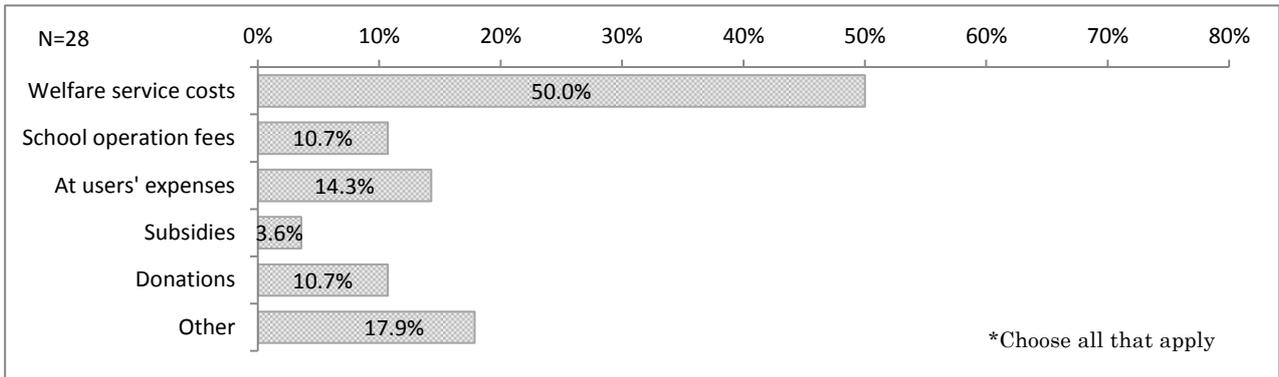


k. Funds for activities at studios

For funds for activities, 14 organizations, which account for 50 % of the total, use “welfare service costs,” and next is “at the users’ expense” (individuals bear costs) by four

organizations, which accounts for 14.3 % of the total.

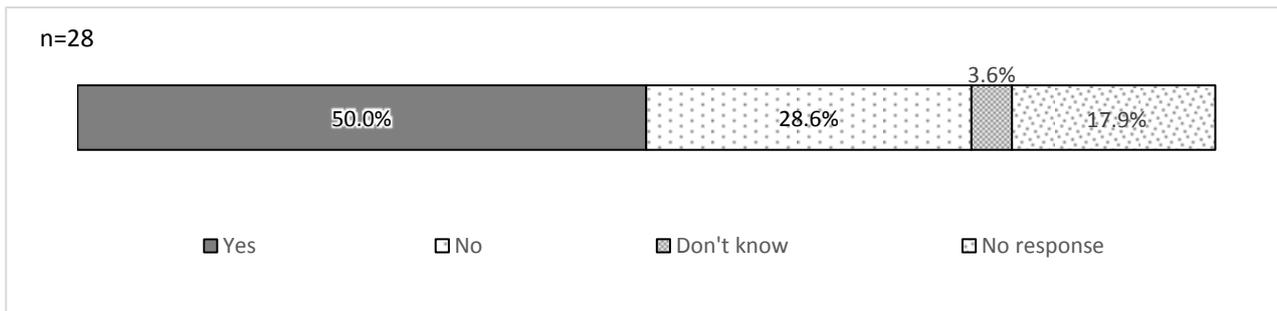
Figure 35 Funds for activities at studios (N=28)



l. Applications for open call exhibitions

Fourteen organizations (50 % of the total) apply for open call exhibitions.

Figure 36 Applications for open call exhibitions (N=28)



m. Other issues and feedback

- There are not enough specialized staff who can support art production activities
- There is not enough information on “*art brut*” itself (opportunities for seminars, experiences, visits, exhibitions, etc.)
- New ideas in creative activities are necessary (collaboration with other organizations, etc.)
- The definition of *art brut* has low recognition at on-site.

4. Survey on Approaches for Raising Public Awareness by Each Agency

TMG conducted a survey on approaches for raising public awareness, exhibitions, and support systems for *art brut* by administrative agencies and other organizations from 2000 onwards.

1. Survey of ward and municipalities in Tokyo

(1) About the survey

a. Survey overview

Regarding the status of approaches for *art brut* from 2000 onwards, TMG surveyed wards and municipalities in Tokyo, and confirmed their approach status. Then, TMG confirmed the trends and characteristics of each region.

b. Survey target

The target is 62 wards and municipalities in Tokyo.

c. Survey period

From Tuesday, March 8 to Tuesday, March 22, 2016

d. Survey method

Self-administered questionnaire survey sent by e-mail or mail

e. Collection status

Survey target (number of survey slips distributed): 62 wards and municipalities in Tokyo

Number of survey slips collected: 62

Collection rate: 100.0 %

f. Other

This survey includes approaches under the term of *art brut* as “art by people with disabilities.”

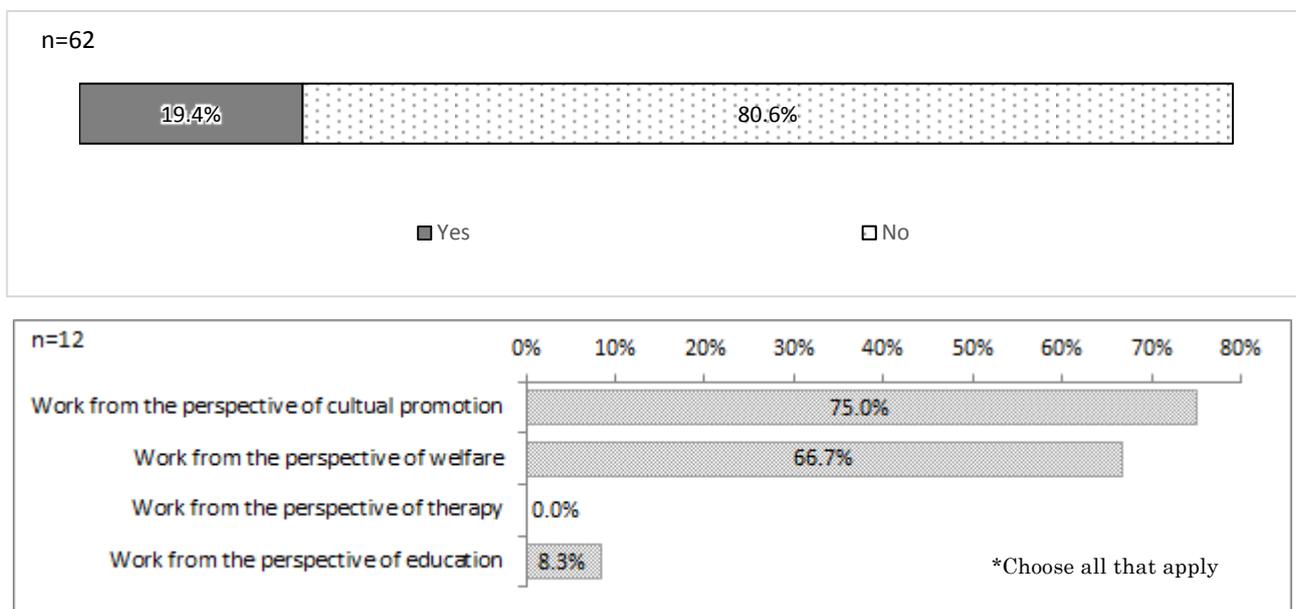
(2) Summary of survey results

a. Approaches for raising public awareness of *art brut*

Twelve wards and municipalities (approximately 20 % of the total) responded that they are working on raising public awareness of *art brut*. With regard to the perspectives of such approaches, nine wards and municipalities responded that they mainly work from the perspective of cultural promotion, and eight wards and municipalities responded that they work from the perspective of welfare.

Five wards and municipalities responded that they work from the perspectives of both cultural promotion and welfare.

Figure 37 Approaches for raising public awareness of *art brut* (N=62)

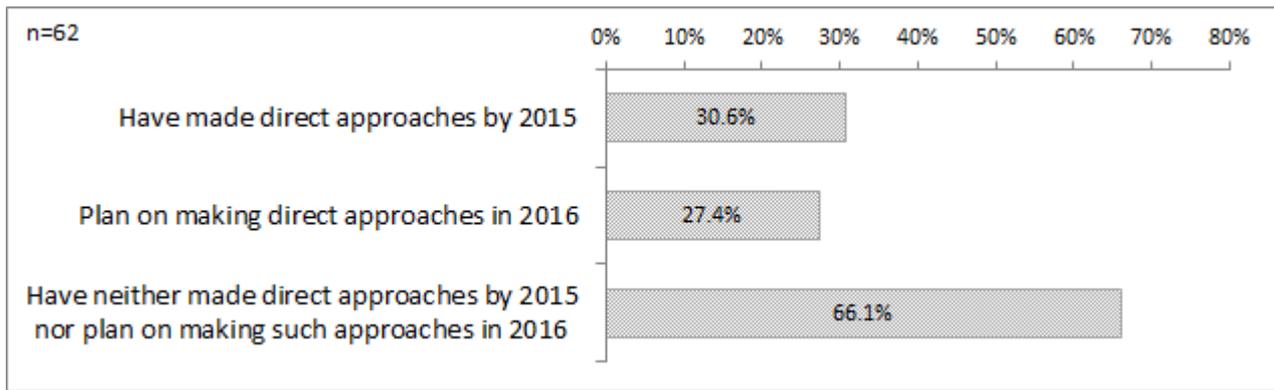


b. Existence of direct approaches towards *art brut* exhibitions and events

Nineteen wards and municipalities (30 % of the total) had made direct approaches towards *art brut* exhibitions and events by 2015. Seventeen wards and municipalities (nearly 30 % of the total) responded that they plan on making such approaches in 2016. Fifteen wards and municipalities (around 20 % of the total) responded that they had made direct approaches by 2015, and also plan on making such approaches in 2016.

On the other hand, 41 wards and municipalities (66.1 % of the total) responded that they had neither made direct approaches by 2015, nor plan on making such approaches in 2016.

Figure 38 Existence of direct approaches towards *art brut* exhibitions and events (N=62)



Major achievements up to 2015:

Regarding achievements where wards and municipalities directly worked on exhibitions and events, TMG received responses from 18 out of 19 wards and municipalities about their 30 approaches. Among the responses, feature exhibitions were the most common answer, and TMG received 14 approaches (46.7 % of the total). There were 13 approaches on open call exhibitions (43.3 % of the total), and this proportion is not much different from that of feature exhibitions. As for feature exhibitions, the wards and municipalities hosted a majority of them (ten approaches), but for open call exhibitions, the wards and municipalities hosted eight approaches and co-hosted five approaches.

Approaches to be implemented in 2016:

Regarding plans where wards and municipalities directly work on exhibitions and events, TMG received responses from 17 wards and municipalities about their 23 approaches. Among the responses, feature exhibitions were the most common answer, and TMG received 11 approaches (47.8 % of the total). There were nine approaches on open call exhibitions (39.1 % of the total). As for feature exhibitions, the wards and municipalities hosted a majority of them (seven approaches), but for open call exhibitions, the wards and municipalities hosted five approaches and co-hosted four approaches.

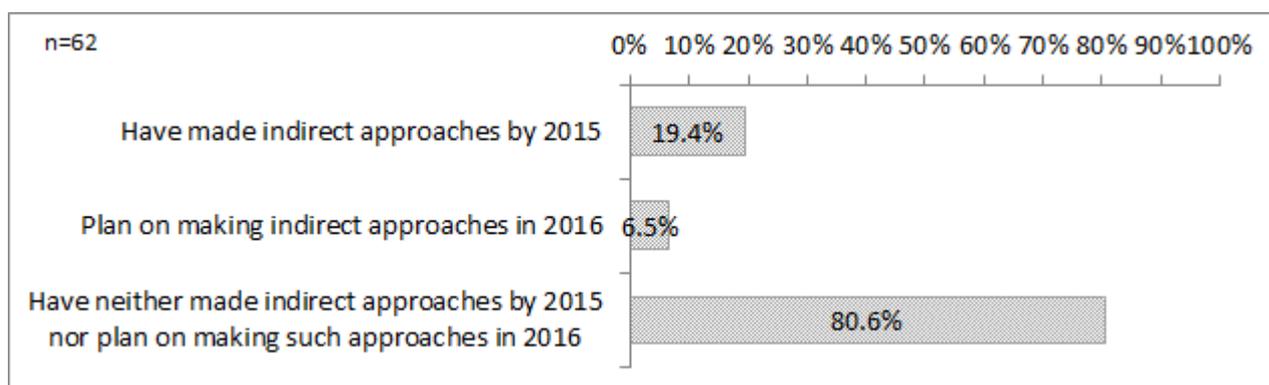
c. Existence of indirect approaches towards *art brut* exhibitions and events

Twelve wards and municipalities (nearly 20 % of the total) had made indirect approaches towards *art brut* exhibitions and events by 2015 (25 wards and municipalities, which account for approximately 40 % of the total, had made either the above “b. direct approaches” or these indirect approaches).

Four wards and municipalities (6.5 % of the total) responded that they plan on making indirect approaches in 2016. Four wards and municipalities (around 20 % of the total) responded that they had made indirect approaches by 2015, and also plan on making such approaches in 2016. On the other hand, 50 wards and municipalities (more than 80 % of the total) responded that they had neither made indirect approaches by 2015, nor

plan on making such approaches in 2016.

Figure 39 Existence of indirect approaches towards *art brut* exhibitions and events (N=62)



Major achievements up to 2015:

Regarding achievements where wards and municipalities indirectly worked on exhibitions and events, TMG received responses from 12 wards and municipalities about their 17 approaches. Among the responses, feature exhibitions were the most common answer, and TMG received ten approaches (58.8 % of the total). In this case, the wards and municipalities provided grants and financial aid for other organizations hosting exhibitions, gave support to exhibitions, and offered places for exhibitions.

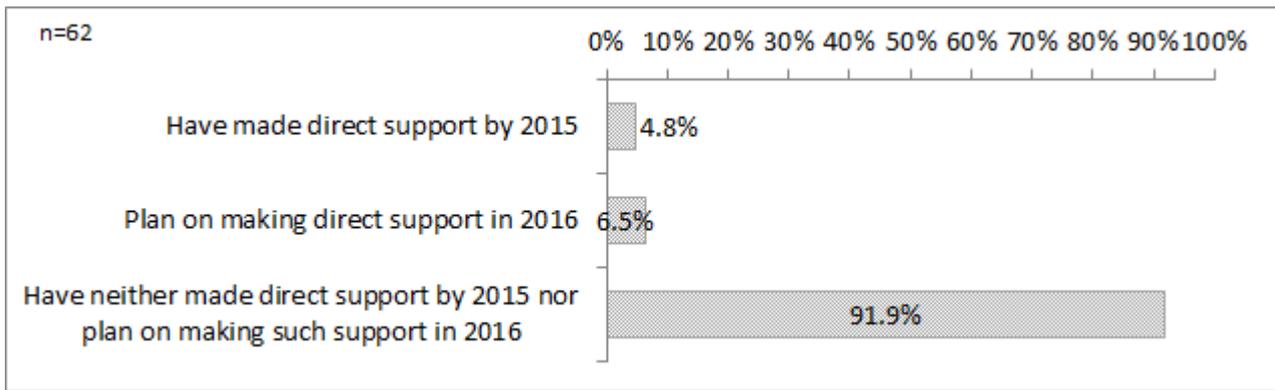
Approaches to be implemented in 2016:

Regarding plans where wards and municipalities indirectly work on exhibitions and events, TMG received responses from four wards and municipalities about their five approaches. Among the responses, feature exhibitions were the most common answer, and TMG received four approaches (80 % of the total). In this case, the wards and municipalities provided support to exhibitions, and offered places for exhibitions.

d. Existence of direct support for production of *art brut* work

Three wards and municipalities (4.8 % of the total) had directly worked on production of *art brut* work by 2015. Only four wards and municipalities (6.5 % of the total) responded that they plan on providing direct support for production in 2016. Two wards and municipalities responded that they had provided direct support for production of *art brut* work by 2015, and also plan on providing such support in 2016. On the other hand, 57 wards and municipalities (more than 90 % of the total) responded that they had neither provided direct support for production of *art brut* work by 2015, nor plan on providing such support in 2016.

Figure 40 Existence of direct support for production of *art brut* work (N=62)



Major achievements up to 2015:

Regarding achievements of direct support for art production, TMG received responses from three wards and municipalities about their three approaches.

Among them, two approaches of dispatch of art directors and art lessons for people with disabilities were made through cooperation with other organizations.

Direct support to be implemented in 2016:

Regarding plans for direct support for art production, TMG received responses from four wards and municipalities about their four approaches.

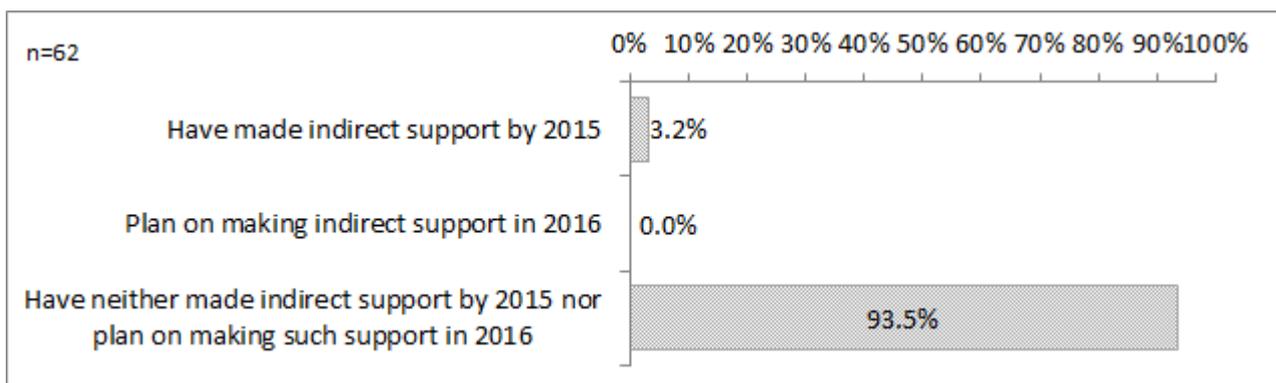
In addition to projects which have been performed since 2015, there were workshops for art production and projects for art production at welfare facilities.

e. Existence of indirect support for production of *art brut* work

Two wards and municipalities (3.2 % of the total) had indirectly worked on production of *art brut* work by 2015. There were no wards and municipalities which plan on providing indirect support for production in 2016.

On the other hand, 58 wards and municipalities (more than 90 % of the total) responded that they had neither provided indirect support for production of *art brut* work by 2015, nor plan on providing such support in 2016.

Figure 41 Existence of indirect support for production of *art brut* work (N=62)



Major achievements up to 2015:

Regarding achievements of indirect support for art production, TMG received responses from two wards and municipalities about their two approaches.

Among them, one approach was assistance for operation of cultural associations, and the other was grants to coordinators who match exhibitions places, such as stores which would like to exhibit work, and artists who would like to exhibit their work.

2. Survey of prefectures

(1) About the survey

a. Survey overview

As to the status of approaches for *art brut* from 2000 onwards, TMG surveyed 46 prefectures and confirmed their approach status. Then, TMG confirmed the trends and characteristics of each region.

b. Survey target

The target is 46 prefectures in Japan.

c. Survey period

From Tuesday, March 8 to Tuesday, March 22, 2016

d. Survey method

Self-administered questionnaire survey sent by e-mail or mail

e. Collection status

Survey target (number of survey slips distributed):	46 prefectures
Number of survey slips collected:	36
Collection rate:	78.3 %

f. Other

This survey includes approaches under the term of *art brut* as “art by people with disabilities.”

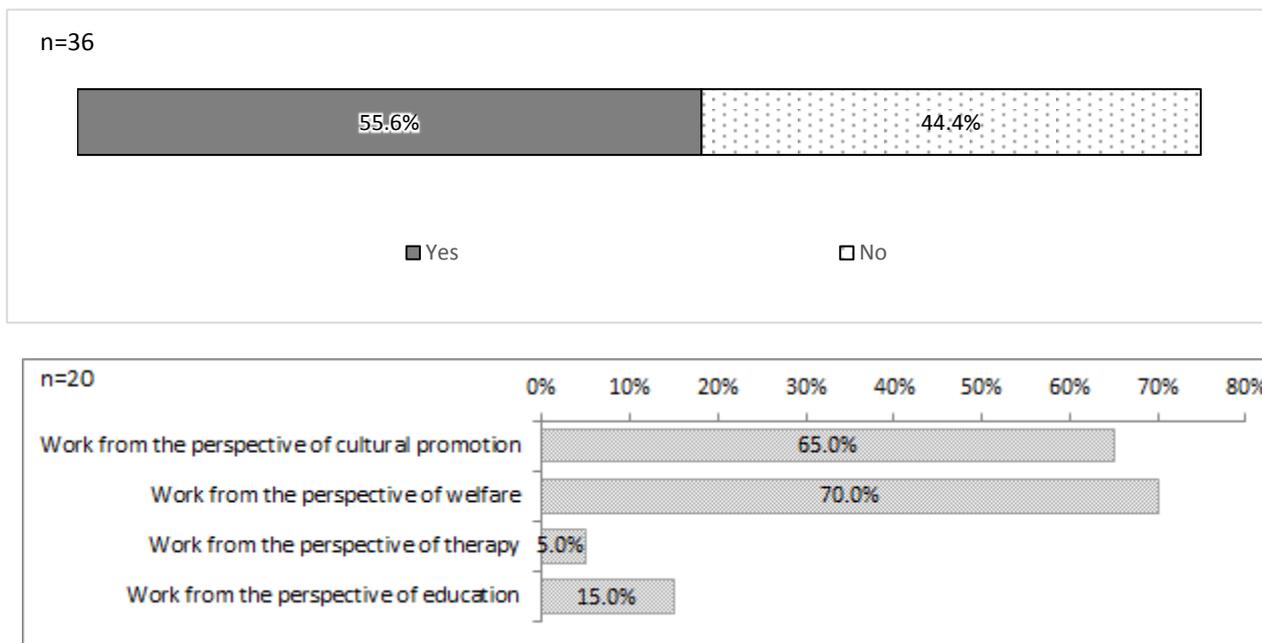
(2) Summary of survey results

a. Approaches for raising public awareness of *art brut*

Twenty prefectures (55.6 % of the total) responded that they are working on raising public awareness of *art brut*. With regard to the perspectives of such approaches, 14 prefectures responded that they mainly work from the perspective of welfare, and 13 prefectures responded that they work from the perspective of cultural promotion.

Eight prefectures (over 20 % of the total) responded that they work from the perspectives of both welfare and cultural promotion.

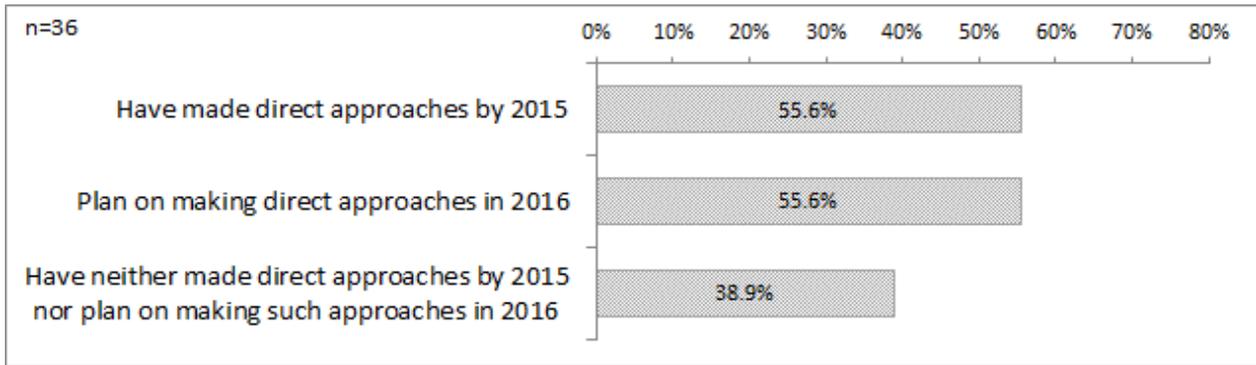
Figure 42 Approaches for raising public awareness of *art brut* (N=36)



b. Existence of direct approaches towards *art brut* exhibitions and events

Twenty prefectures (55.6 % of the total) had made direct approaches towards *art brut* exhibitions and events by 2015. Twenty prefectures (55.6 % of the total) responded that they plan on making such approaches in 2016. Nineteen prefectures responded that they had made direct approaches by 2015, and also plan on making such approaches in 2016. On the other hand, 14 prefectures (approximately 40 % of the total) responded that they had neither made direct approaches by 2015, nor plan on making such approaches in 2016.

Figure 43 Existence of direct approaches towards *art brut* exhibitions and events (N=36)



Major achievements up to 2015:

Regarding achievements where prefectures directly worked on exhibitions and events, TMG received responses from 20 prefectures about their 38 approaches.

Among the responses, feature exhibitions were the most common answer, and TMG received 18 approaches (47.4 % of the total). There were 16 approaches on open call exhibitions (42.1 % of the total), and this proportion was not much different from that of feature exhibitions. As for feature exhibitions, the prefectures hosted a majority of them (17 approaches). For open call exhibitions, the prefectures also hosted a majority of them (13 approaches).

Approaches to be implemented in 2016:

Regarding plans where prefectures directly work on exhibitions and events, TMG received responses from 20 prefectures about their 26 approaches.

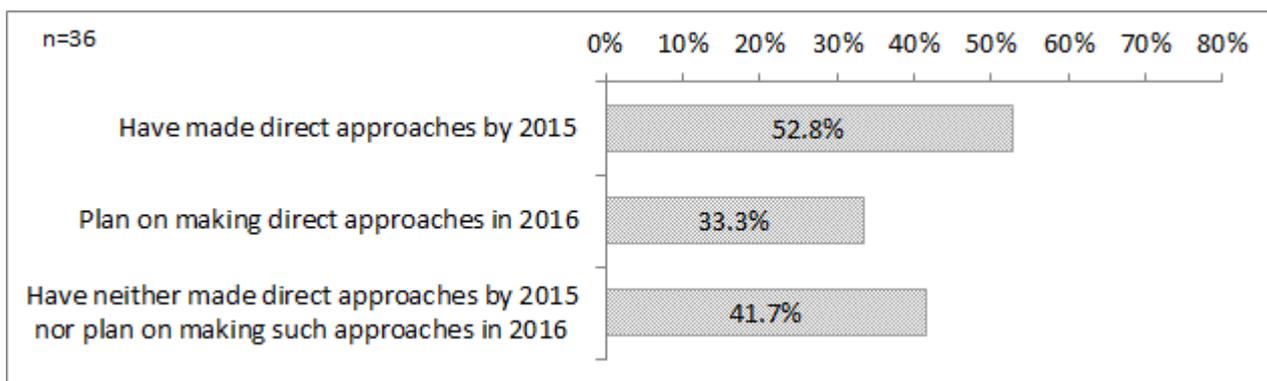
Among the responses, open call exhibitions were the most common answer, and TMG received 13 approaches (50 % of the total). There were ten approaches on feature exhibitions (38.4 % of the total). The prefectures hosted all ten approaches on feature exhibitions. As for open call exhibitions, the prefectures also hosted a majority of them (ten approaches).

c. Existence of indirect approaches towards *art brut* exhibitions and events

Nineteen prefectures (more than 50 % of the total) had made indirect approaches towards *art brut* exhibitions and events by 2015 (28 prefectures had made either the above “b. direct approaches” or these indirect approaches, and accounted for nearly 80 % of the prefectures which responded to the questionnaire, and approximately 60 % of the total prefectures in Japan).

Twelve prefectures (33.3 % of the total) responded that they plan on making indirect approaches in 2016. Eleven prefectures (over 30 % of the total) responded that they had made indirect approaches by 2015, and also plan on making such approaches in 2016. On the other hand, 15 prefectures (over 40 % of the total) responded that they had neither made indirect approaches by 2015, nor plan on making such approaches in 2016.

Figure 44 Existence of indirect approaches towards *art brut* exhibitions and events (N=36)



Major achievements up to 2015:

Regarding achievements where prefectures indirectly worked on exhibitions and events, TMG received responses from 19 prefectures about their 26 approaches. Among the responses, feature exhibitions were the most common answer, and TMG received 18 approaches (69.2 % of the total). In this case, the prefectures provided grants and financial aid to organizations hosting exhibitions, and gave support to exhibitions.

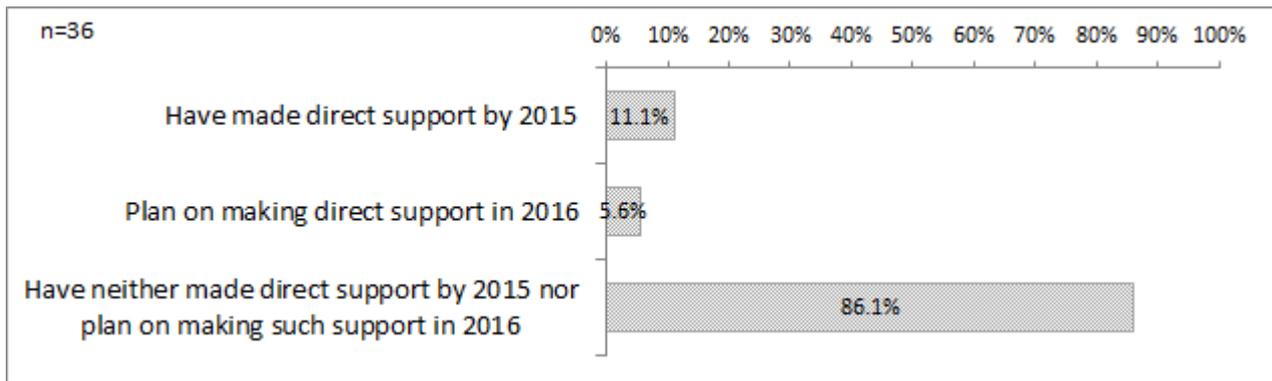
Approaches to be implemented in 2016:

Regarding plans where prefectures indirectly work on exhibitions and events, TMG received responses from ten out of 12 prefectures about their 11 approaches. Among the responses, feature exhibitions were the most common answer, and TMG received seven approaches (63.6 % of the total). In this case, the prefectures provided support to exhibitions, and offered places for exhibitions.

d. Existence of direct support for production of *art brut* work

Four prefectures (around 10 % of the total) had directly worked on production of *art brut* work by 2015. Only two prefectures (5.6 % of the total) responded that they plan on providing direct support for production in 2016. Two prefectures responded that they had provided direct support for production of *art brut* work by 2015, and also plan on providing such support in 2016. On the other hand, 31 prefectures (almost 90 % of the total) responded that they had neither provided direct support for production of *art brut* work by 2015, nor plan on providing such support in 2016.

Figure 45 Existence of direct support for production of *art brut* work (N=36)



Major achievements up to 2015:

Regarding achievements of direct support for art production, TMG received responses from four prefectures about their five approaches.

Specifically, they were a project for development of human resources, a project for raising public awareness of *art brut*, dispatch of culture and arts advisors, an independence support project for people with disabilities, and a project for promoting social involvement.

Direct support to be implemented in 2016:

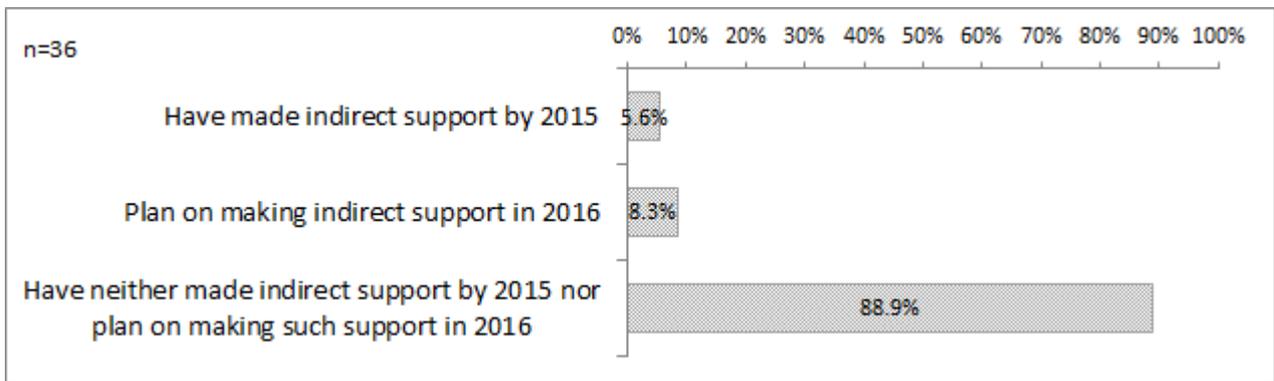
Regarding plans for direct support for art production, TMG received responses from three prefectures about their three approaches.

Specifically, they were a project for development of human resources, a project for raising public awareness of *art brut*, and a project for promoting social involvement of people with disabilities.

e. Existence of indirect support for production of *art brut* work

Two prefectures (5.6 % of the total) had indirectly worked on production of *art brut* work by 2015. Three prefectures (8.3 % of the total) responded that they plan on providing indirect support for production in 2016. Among them, two prefectures responded that they had provided indirect support for production of *art brut* work by 2015, and also plan on providing such support in 2016. On the other hand, 32 prefectures (approximately 90 % of the total) responded that they had neither provided indirect support for production of *art brut* work by 2015, nor plan on providing such support in 2016.

Figure 46 Existence of indirect support for production of *art brut* work (N=36)



Major achievements up to 2015:

Regarding achievements of indirect support for art production, TMG received responses from two prefectures about their two approaches. Both prefectures provided grants to support organizations for production as a project to support arts and culture activities of people with disabilities.

Indirect support to be implemented in 2016:

Regarding plans for indirect support for art production, TMG received responses from three prefectures.

Specifically, they were a project for discovery of new talents, a project for development of human resources, and a subsidized project for arts and culture activities of people with disabilities.

3. Survey of other organizations

(1) About the survey

a. Survey overview

As to the status of approaches for *art brut*, TMG surveyed domestic organizations other than administrative agencies, and confirmed their approach status. Then, TMG confirmed the trends and characteristics of each region.

b. Survey target

TMG confirmed organizations which work on exhibitions and support for *art brut* in Japan through online and literature research. The target is 47 organizations, including art colleges, universities, NPOs, and social welfare organizations, etc.

c. Survey period

From Tuesday, March 8 to Tuesday, March 22, 2016

d. Survey method

Self-administered questionnaire survey sent by e-mail or mail

e. Collection status

Survey target (number of survey slips distributed): 47 organizations (among them, eight are universities, and 39 are other organizations)

Number of survey slips collected: 36 (among them, six are universities, and 30 are other organizations)

Collection rate: 76.6 % (the percentage of the survey target) (among them, universities' collection rate is 75.0 %, and that of other organizations is 76.9 %)

f. Other

This survey includes approaches under the term of *art brut* as “art by people with disabilities.”

(2) Survey results

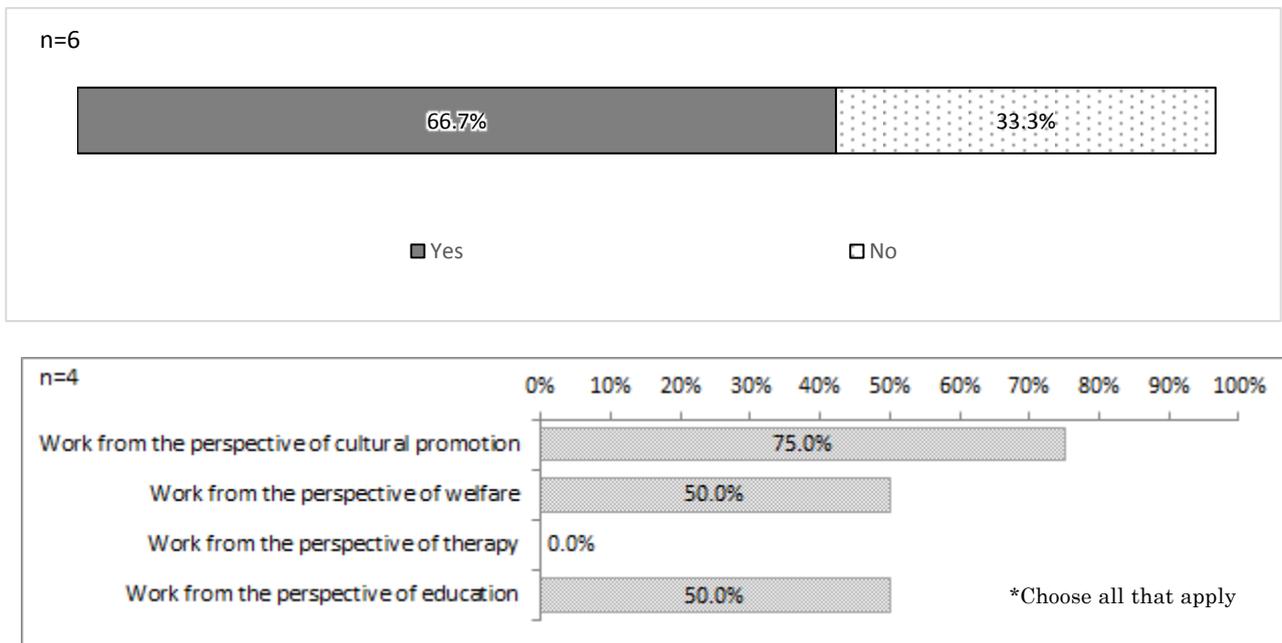
1. Approaches by universities

a. Approaches for raising public awareness of *art brut*

Four organizations (66.7 % of the total) responded that they are working on raising public awareness of *art brut*. With regard to the perspectives of such approaches, three organizations responded that they mainly work from the perspective of cultural promotion, and two organizations responded that they work from the perspective of welfare.

One organization responded that it works from the perspectives of both welfare and cultural promotion.

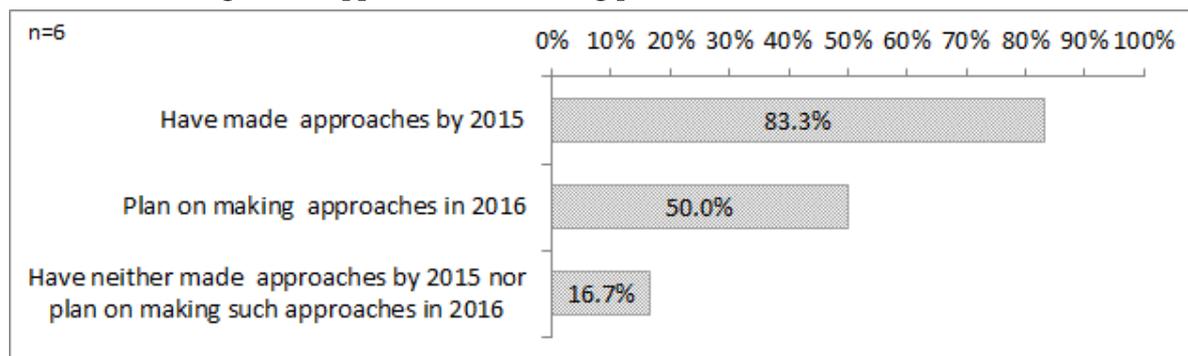
Figure 47 Approaches for raising public awareness of *art brut*



b. Existence of approaches towards *art brut* exhibitions and events

Five organizations (over 80 % of the total) had made approaches towards *art brut* exhibitions and events by 2015. Three organizations (50 % of the total) responded that they plan on making such approaches in 2016. Three organizations responded that they had made approaches by 2015, and also plan on making such approaches in 2016.

Figure 48 Approaches for raising public awareness of *art brut* (N=6)



Major achievements up to 2015:

Regarding achievements where organizations worked on exhibitions and events, TMG received responses from five organizations about their 11 approaches.

Among the responses, TMG received five approaches (45.5 % of the total) of feature exhibitions and others. Symposiums and workshops were included in other approaches.

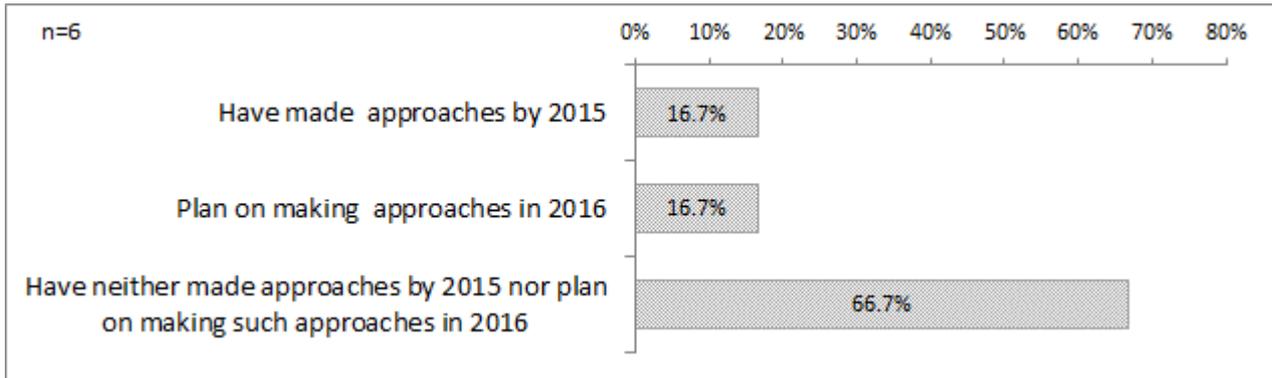
Approaches to be implemented in 2016:

Regarding plans where organizations work on exhibitions and events, TMG received responses from three organizations about their three approaches. Among them, two approaches made by two organizations were art exhibitions as feature exhibitions, and one of the exhibitions was hosted by the organization. The other approach by the other organization was a creative workshop.

c. Existence of approaches towards production of *art brut* work

One organization (16.7 % of the total) had provided support for production of *art brut* work by 2015. The result was the same for organizations which plan on providing such support in 2016. One organization responded that it had provided support for production of *art brut* work by 2015, and also plans on providing such support in 2016. On the other hand, four organizations (66.7 % of the total) responded that they had neither provided support for production of *art brut* work by 2015, nor plan on providing such support in 2016.

Figure 49 Existence of approaches towards production of *art brut* work (N=6)



Major achievements up to 2015:

Regarding support achievements for art production, TMG received responses from one organization about its two approaches. Both approaches were outreach activities through workshops for printing and painting, which were held at two locations.

d. Other examples of approaches

TMG received responses from three organizations. The responses from each of the organizations were participation in symposiums as a panel, provision of support for projects which faculty works on as part of research, and raising an issue about the definition of *art brut* in lectures at universities.

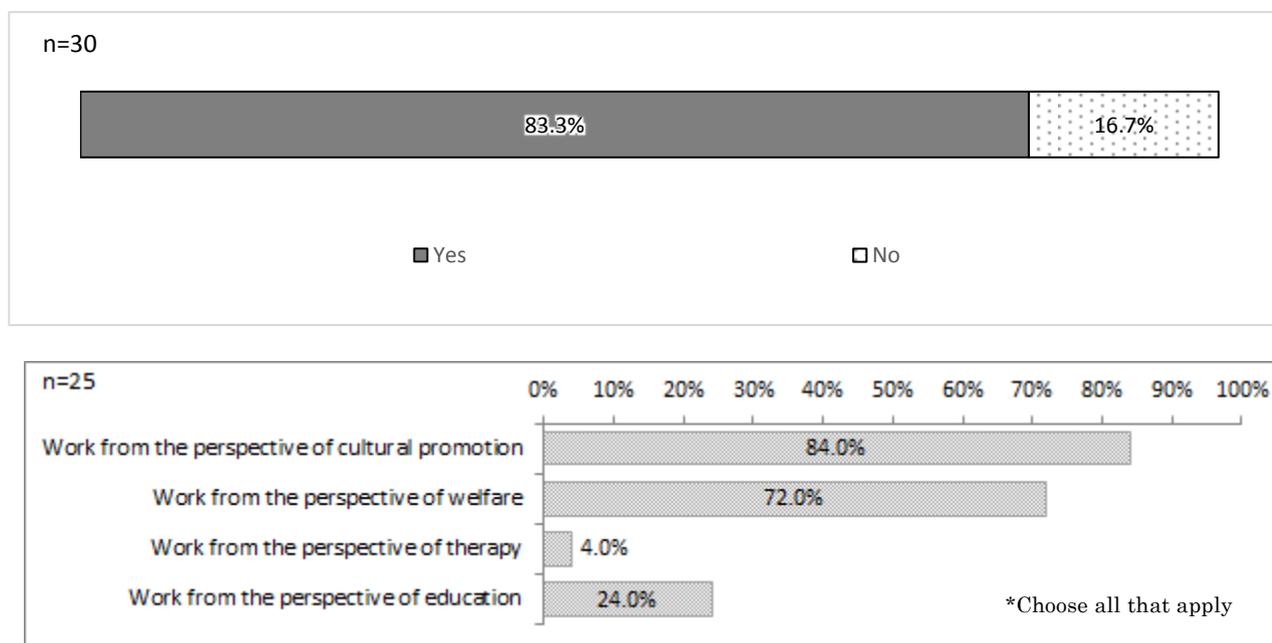
2. Approaches by social welfare organizations, NPOs, and schools for special needs education

a. Approaches for raising public awareness of *art brut*

Twenty-five organizations (over 80 % of the total) responded that they are working on raising public awareness of *art brut*. With regard to the perspectives of such approaches, 21 organizations responded that they mainly work from the perspective of cultural promotion, and 18 organizations responded that they work from the perspective of welfare.

Fifteen organizations responded that they work from the perspectives of both welfare and cultural promotion.

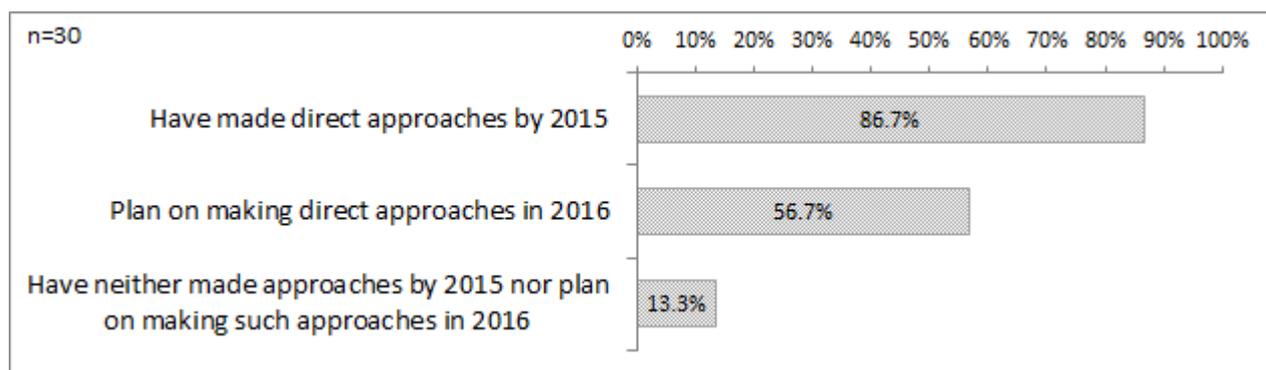
Figure 50 Approaches for raising public awareness of *art brut*



b. Existence of approaches towards *art brut* exhibitions and events

Twenty-six organizations (almost 90 % of the total) had made direct approaches towards *art brut* exhibitions and events by 2015. Seventeen organizations (56.7 % of the total) responded that they plan on making such approaches in 2016. Seventeen organizations responded that they had made direct approaches by 2015, and also plan on making such approaches in 2016. This shows that the organizations have continued to make approaches.

Figure 51 Existence of approaches towards *art brut* exhibitions and events (N=30)



Major achievements up to 2015

Regarding achievements where organizations worked on exhibitions and events, TMG received responses from 26 organizations about their 84 approaches.

Among the responses, feature exhibitions were the most common answer, and TMG received 61 approaches (72.6 % of the total). The organizations hosted a majority of them (32 approaches). As for exhibitions, there were many exhibitions that exceeded one hundred artworks.

Approaches to be implemented in 2016:

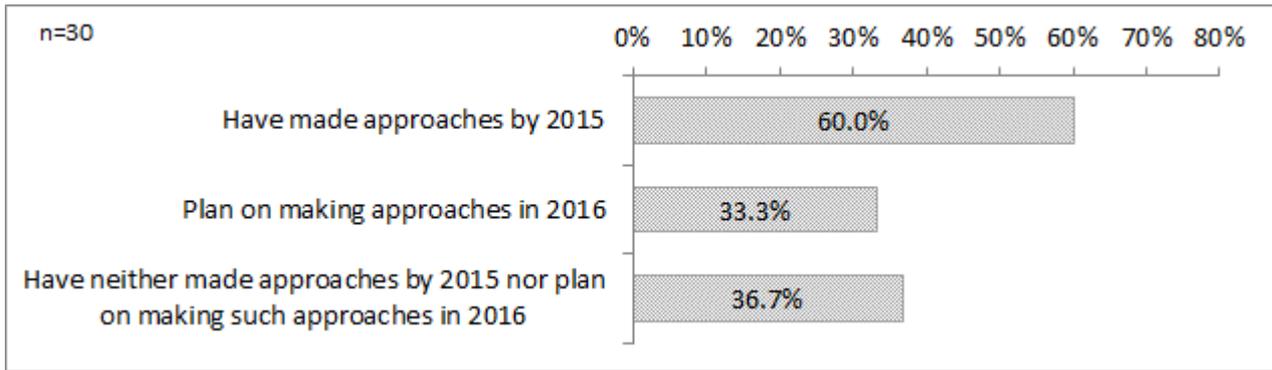
Regarding plans where organizations directly work on exhibitions and events, TMG received responses from 17 organizations about their 21 approaches.

Among the responses, feature exhibitions were the most common answer, and TMG received 14 approaches (66.7 % of the total). In the case of feature exhibitions, the organizations hosted a majority of them (nine approaches).

c. Existence of approaches towards production of *art brut* work

Eighteen organizations (60 % of the total) had provided support for production of *art brut* work by 2015. Ten organizations (around 30 % of the total) responded that they plan on providing such support in 2016. Nine organizations responded that they had provided support for production of *art brut* work by 2015, and also plan on providing such support in 2016. On the other hand, 11 organizations (36.7 % of the total) responded that they had neither provided support for production of *art brut* work by 2015, nor plan on providing such support in 2016.

Figure 52 Existence of approaches towards production of *art brut* work (N=30)



Major achievements up to 2015

Regarding achievements of approaches towards art production, TMG received responses from 18 organizations about their 24 approaches.

With four approaches, the organizations provided places for creative activities to users regardless of their disabilities. Other approaches are art production conducted as daily activities by users of the relevant communal space, and production support activities for people with disabilities, such as drawing classes.

Approaches towards art production which are planned to be implemented:

Regarding plans for approaches towards art production, TMG received responses from nine out of ten organizations about their ten approaches. The responses were establishment of ateliers, and production support activities for people with disabilities, such as drawing classes, etc.

d. Other examples of approaches

TMG received responses from 23 organizations, and the approaches were provision of support for artists regarding copyright protection, sales of artwork, development of human resources in addition to approaches related to raising public awareness, and publicity.

5. Report of Results of *Art Brut* Exhibitions

1. Purpose of exhibitions

TMG conducted *art brut* exhibitions with the purposes of raising public awareness by offering opportunities for various people to see *art brut* work at places where people gather, analyzing the exhibition results, and utilizing such results for discussing future measures.

2. Outline of *art brut* exhibitions

	First exhibition	Second exhibition
Name of exhibition event	“Art Brut Exhibition”	
Admission	Free	
Period	Sat., June 25 to Thurs., June 30, 2016 (six days)	Fri., November 4 to Sun., November 6, 2016 (three days)
Exhibition hours	9:30 a.m. to 5:30 p.m. *9:30 a.m. to 11:00 p.m. on June 27 only	Nov. 4: 1 p.m. to 7 p.m. Nov. 5: 10 a.m. to 7 p.m. Nov. 6: 10 a.m. to 5 p.m.
Venue	Tokyo Metropolitan Government Building South Observation Deck (2-8-1 Nishi-Shinjuku, Shinjuku-ku)	Tokyo International Forum Lobby Gallery of Glass Building (3-5-1 Marunouchi, Chiyoda-ku)
Exhibition space area	64 m ²	140 m ²
Number of artists participating	8	15
Number of artworks displayed	82	236, one hands-on sculpture was included
Number of visitors	3,616	1,247
Average number of visitors per day	Approx. 603	Approx. 416
Number of questionnaires collected	117	60
Collection rate of questionnaires	3.2 %	4.8 %
Ratio of questionnaires in English out of the number of questionnaires collected	12.0 %	6.7 %

3. Analysis of questionnaire results

(1) Exhibition at TMG Building South Observation Deck

a. Overall analysis

- People in their 40s are the largest group of visitors, and the rate of the younger generation in their 20s or younger is relatively low.
- As to how visitors learned about the exhibition, “from friends, acquaintances, or family members” is the most common answer, but the rate of “visits to the South Observation Deck” is also relatively high.
- About the term *art brut*, if we combine “didn’t know” and “have heard the term before but didn’t know exactly,” the total is 43 %, and this exhibition was a great opportunity for many people to experience *art brut*.
- The level of satisfaction is 87 %, by combining “very satisfied” and “satisfied.”
- Willingness to re-visit is 94 %, by combining “want to visit again very much” and “want to visit if I have a chance.”

Figure 53 Generation distribution of visitors

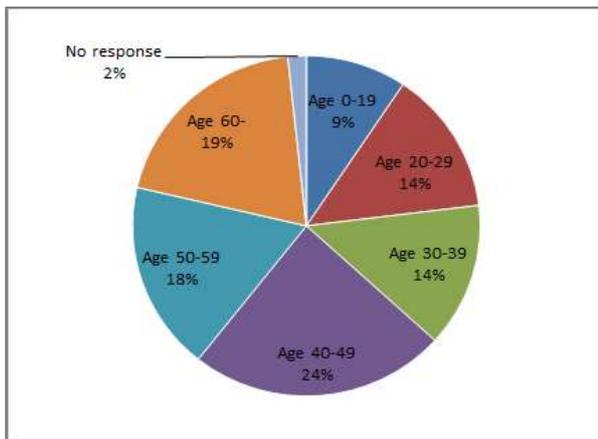


Figure 54 How visitors learned about the exhibition

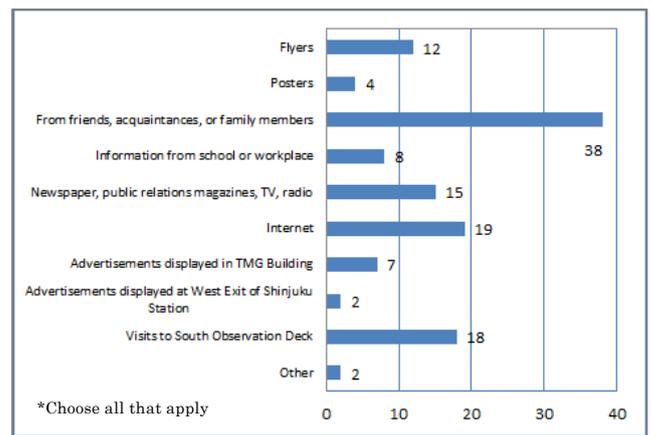


Figure 55 Recognition rate of *art brut*

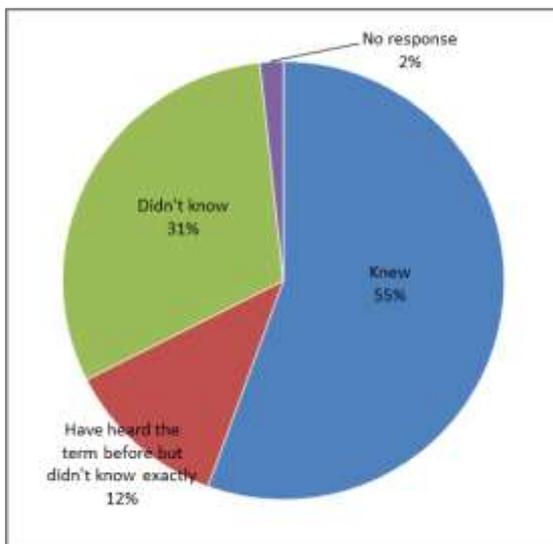


Figure 56 Experience of *art brut*

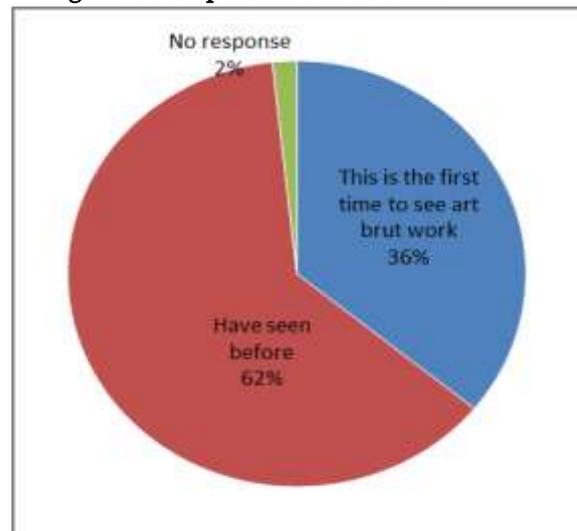


Figure 57 Satisfaction level of exhibition

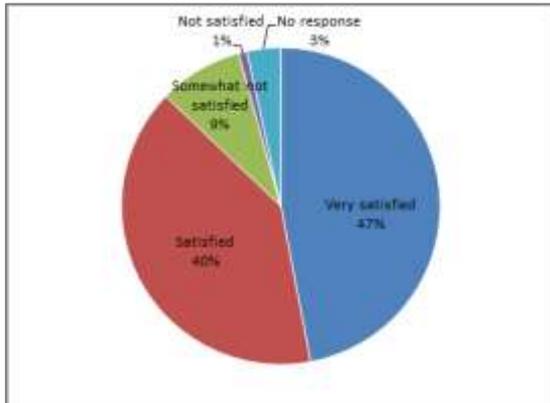
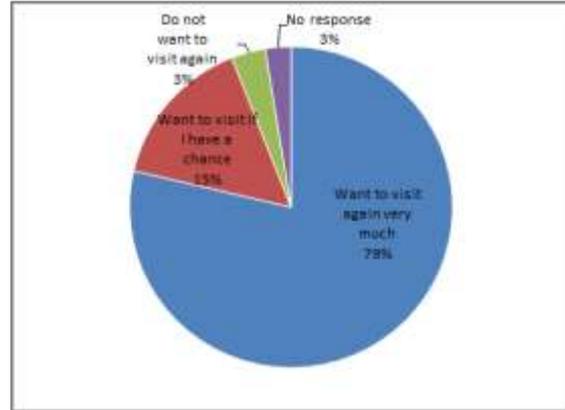


Figure 58 Willingness to re-visit



b. Effects of raising public awareness (analysis of the group which “didn’t know” *art brut*, and “this is the first time to see *art brut* work”)

- A majority of the visitors in their teens or younger and 20s “didn’t know,” and “this is the first time to see *art brut* work”→Low recognition among the younger generations
 - As to how visitors learned about the exhibition, the rate of “visits to the South Observation Deck” is the highest, and the second highest is “from friends, acquaintances, or family members.”
 - The level of satisfaction is 89 %, by combining “very satisfied” and “satisfied.” This is a high level of satisfaction similar to the level of satisfaction among visitors overall.
 - The willingness to re-visit is 89 %, by combining “want to visit again very much” and “want to visit if I have a chance.”
- This is likely to induce the groups, who didn’t know *art brut*, to re-visit exhibitions by obtaining a high level of satisfaction after seeing.

Figure 59 Percentages of people who “didn’t know,” and “this is the first time to see *art brut* work” (by generation)

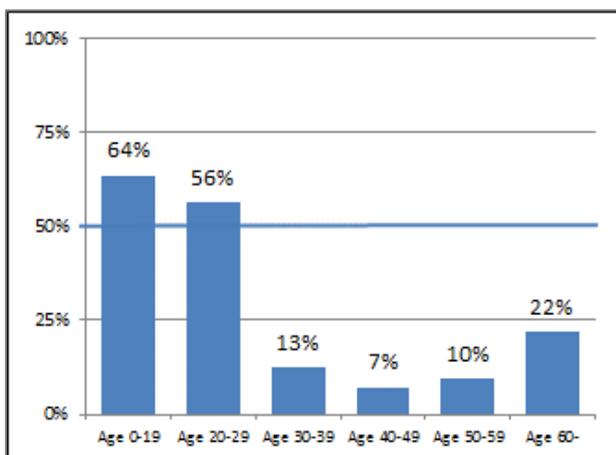


Figure 60 How visitors learned about the exhibition

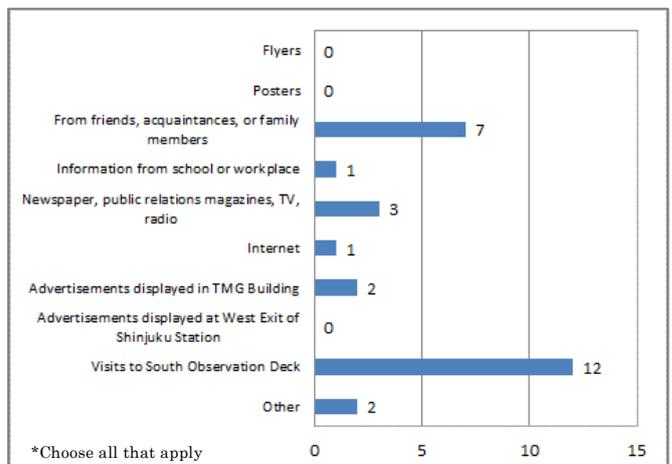


Figure 61 Satisfaction level of exhibition

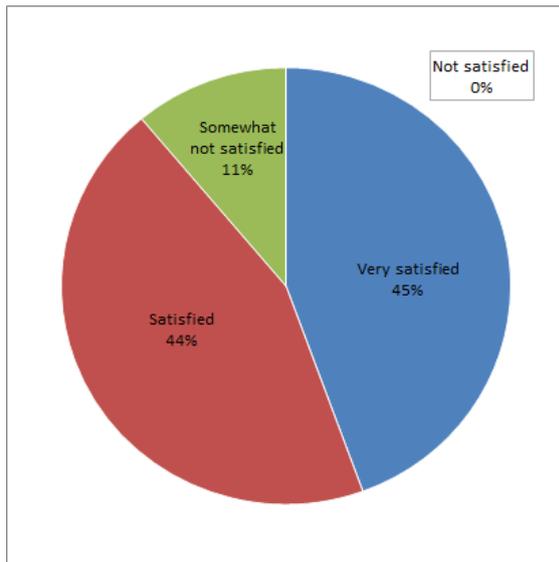
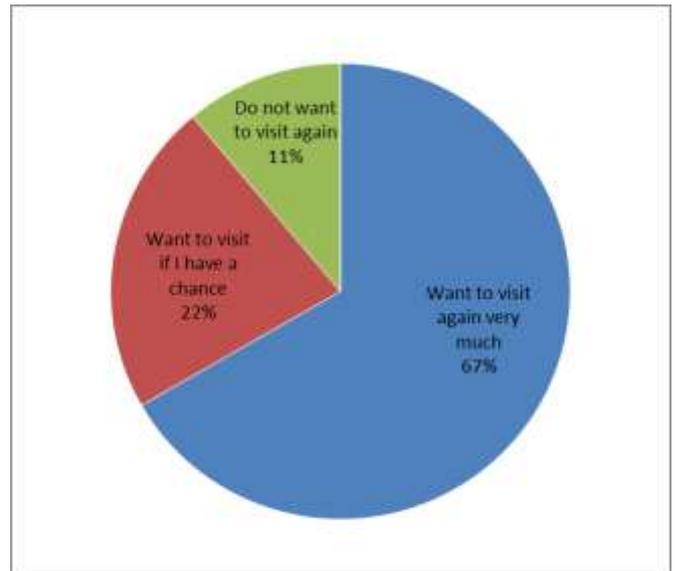


Figure 62 Willingness to re-visit



c. Main feedback

■ Visitors who “didn’t know” *art brut*

- *There were so many things that resonated with me.*
- *There were so many interesting works and I liked the unexpected composition. I learned that there are many ways of expression.*
- *This exhibition reminded me of my daily habit of forcing my feelings into repetitive patterns and words.*
- *I happened to be at the TMG Building, and came to the Observation Deck. But I saw the work as if I was drawn into it.*

■ Visitors who “knew” *art brut*

- *Unexpected ways of expression surprise me every time.*
- *I don’t know why, but I almost cried. I can’t explain this feeling but I was deeply touched.*
- *I’ve only seen art brut works in books, so I was moved that I was able to see them in person.*
- *Art brut works have power and soul, and can give some sort of inspiration and ideas.*
- *It was a new experience to see wonderful work in bright light.*
- *I enjoyed the individual powerful personalities, and it was fun!*
- *In order for people who produced this work to be able to continue their production in a relaxed environment, support from administrative agencies is necessary.*

■ Visitors who were “somewhat not satisfied” and “not satisfied”

- *I want to see work in a larger space.*
- *I wasn’t satisfied because the number of works was small.*
- *Awareness of art brut is still very low, and to show how great art brut is, I would like to see an exhibition on a larger scale and for a longer period.*

d. Pictures from the exhibition



(2) Exhibition at Tokyo International Forum

a. Overall analysis

- Among the visitors, the rate of generations of people in their 30s, 40s, and 50s is over 20 %, which is a relatively high rate. The rate of the younger generation in their 20s or younger is relatively low.
 - As to how visitors learned about the exhibition, “visits to the Tokyo International Forum” is the most common answer.
 - About the term *art brut*, if we combine “didn’t know” and “have heard the term before but didn’t know exactly,” the total is 43 %, and this exhibition was a great opportunity for many people to experience *art brut*.
 - The level of satisfaction is 97 %, by combining “very satisfied” and “satisfied.”
 - The willingness to re-visit is 98 %, by combining “want to visit again very much” and “want to visit if I have a chance.”
- It is possible that the willingness to re-visit was improved because TMG solved the issues in feedback it received from unsatisfied visitors to the first exhibition, such as “small venue” and “small number of works.”

Figure 63 Generation distribution of visitors

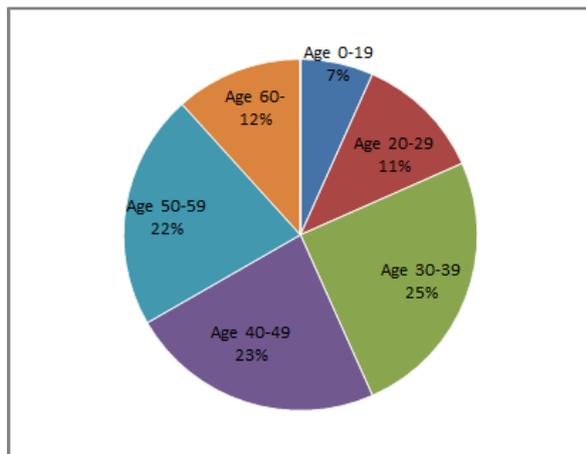


Figure 64 How visitors learned about the exhibition

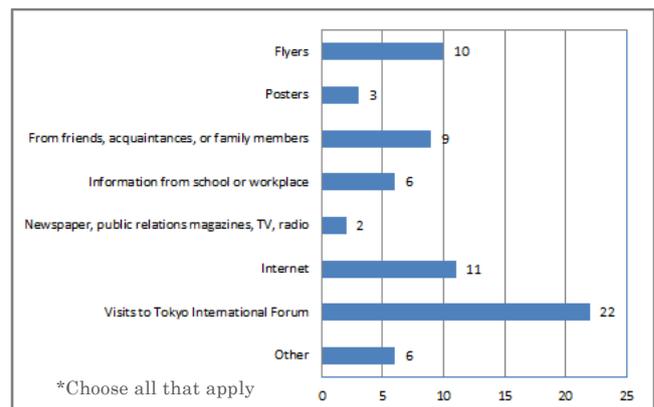


Figure 65 Recognition rate of *art brut*

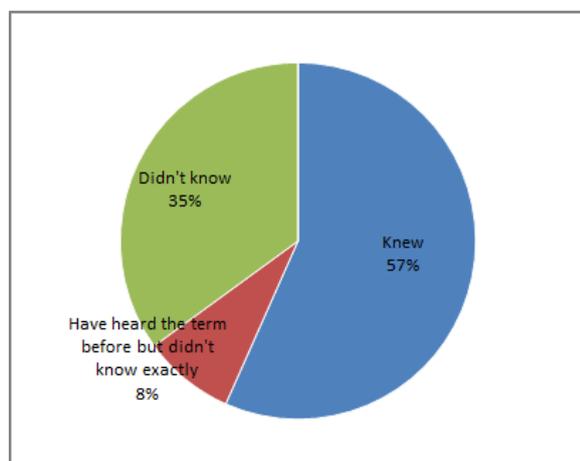


Figure 66 Experience of *art brut*

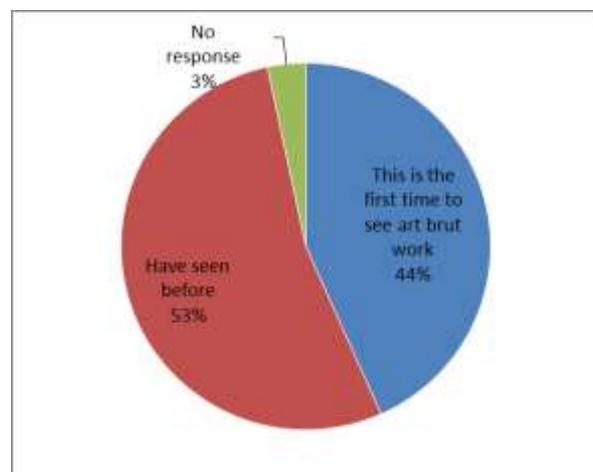


Figure 67 Satisfaction level of exhibition

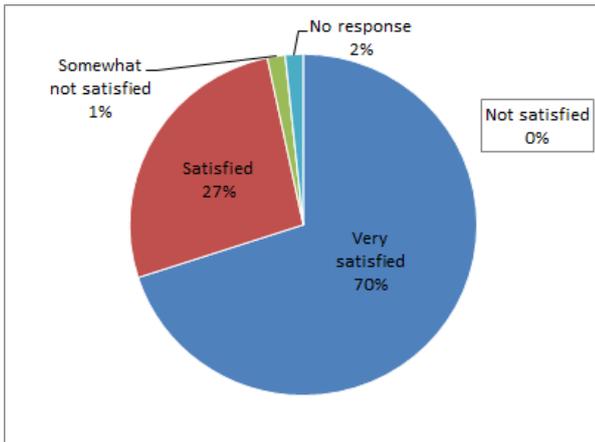
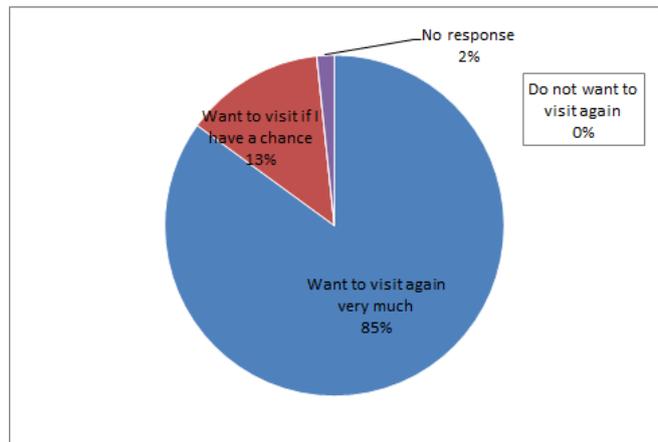


Figure 68 Willingness to re-visit



b. Effects of raising public awareness (analysis of the group which “didn’t know” *art brut*, and “this is the first time to see *art brut* work”)

- A majority of the visitors in their teens or younger and 20s “didn’t know,” and “this is the first time to see *art brut* work” → Low recognition among the younger generations
 - As to how visitors learned about the exhibition, the rate of “visits to the Tokyo International Forum” is the highest. Among “other,” there are responses like “I saw it on the way home and it looked interesting,” “I walked by,” etc.
 - The level of satisfaction is 100 %, by combining “very satisfied” and “satisfied.”
 - The willingness to re-visit is 100 %, by combining “want to visit again very much” and “want to visit if I have a chance.”
- This is likely to induce the groups, who didn’t know *art brut*, to re-visit exhibitions by obtaining a high level of satisfaction after seeing.

Figure 69 Percentages of people who “didn’t know,” and “this is the first time to see *art brut* work” (by generation)

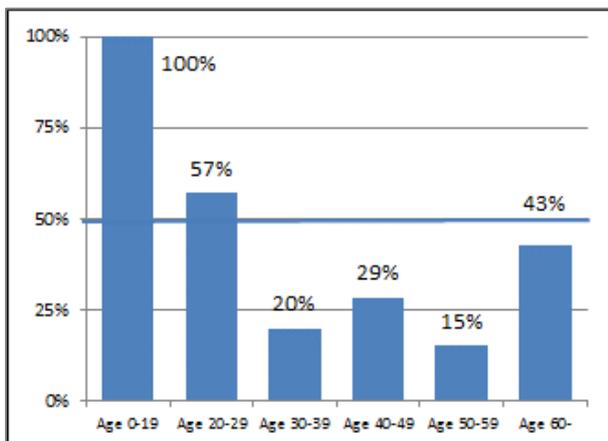


Figure 70 How visitors learned about the exhibition

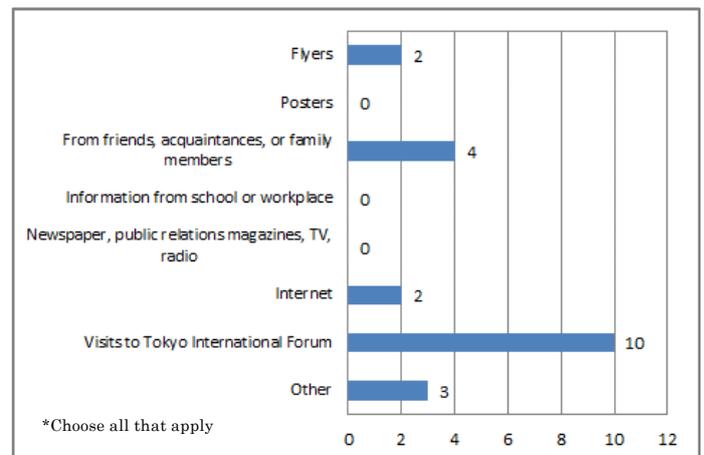


Figure 71 Satisfaction level of exhibition

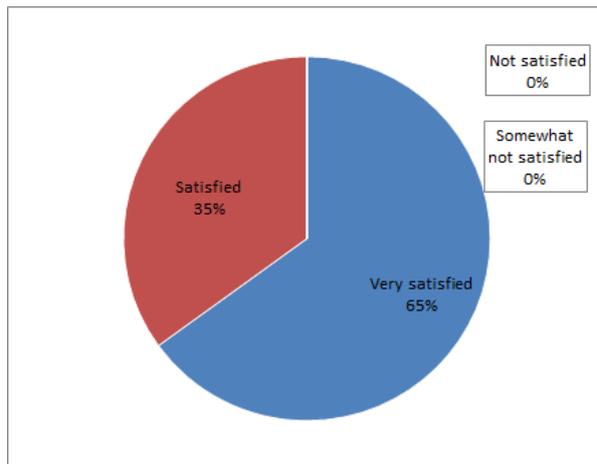
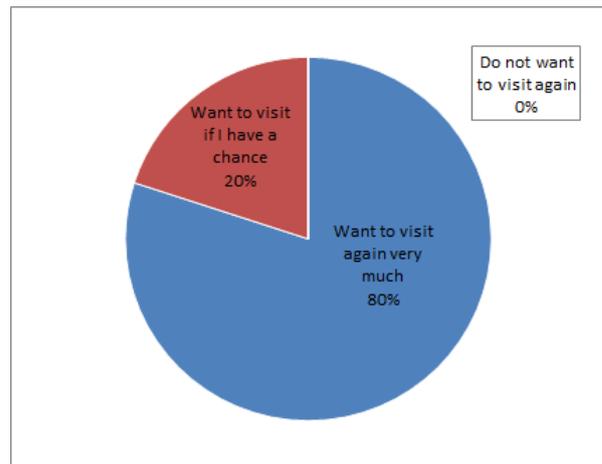


Figure 72 Willingness to re-visit



c. Main feedback

■ Visitors who “didn’t know” *art brut*

- *I was impressed with the artists’ abundant creativity.*
- *This exhibition made me think about the mysteries of the brain. Do art brut artists see something that we don’t see? It was wonderful art full of emotion. My hat’s off to the greatness of human creativity.*
- *This exhibition had a great impact. My feelings were all mixed up for no reason.*

■ Visitors who “knew” *art brut*

- *I got the impression that the essence of art just appeared in front of me. I was completely moved.*
- *After seeing the work, I felt a burst of power from inside. I think the artists’ creativity got me. I feel like “I want to create something.”*
- *Every artist’s work was outstanding, and it directly hit my heart and mind.*
- *At art brut exhibitions, there are many works that make viewers feel happy.*
- *There were many powerful works which were worth seeing.*
- *I think this is an interesting exhibition for many people.*

■ Other feedback and requests

- *I want to see more works.*
- *I think it would be nice if there were more touchable works.*
- *I want to see more works from other artists.*
- *I wish the exhibition period was longer.*
- *I think this is an activity that needs more publicity.*
- *I really want many people to see and learn about this.*
- *I wish I had known about art brut from a long time ago.*
- *I wish some related goods were available.*

d. Pictures from the exhibition

