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Relation	



The Influence of Setouchi Triennale's Rural Art Festival Tourism on the Revitalization of Islands in the Seto Inland Sea

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論文の要旨

Japan's nationwide population decrease, accompanied by its shrinking rural through aging, depopulation, and stagnation is projecting a global trend of rural shrinking on a big scale. Aging, depopulation, and stagnation are serious problems for island communities in Japan's Seto Inland Sea. As a result, many of these communities have seen their distinguishing features and cultural identities disappear, and some face outright extinction. The Setouchi Triennale (ST) attempts to revitalize twelve remote islands with depopulating and aging communities by hosting an international art festival to promote tourism. Citing the presence of more than a million visitors during each festival iteration, Setouchi Triennale officials and the media have claimed that the festival is a successful model for government policies aimed at community revitalization and tourism, leveraging new cultural assets to draw tourism-related revenue to the islands. However, the true understanding of the outcomes of artistic interventions within local communities lies in large part on the other side of the art intervention: the destination community's perspective.

For understanding how rural art festival tourism in Japan can be treated as an effective tool and model for rural tourism and community

revitalization. This research explores the community level art festival tourism impact and revitalization outcome of the Setouchi Triennale as the biggest rural art festival in Japan in terms of receiving tourist number as well as the scale of the community. This study uses an interdisciplinary approach that combines art, tourism, and community studies in a relational perspective, which results in a theoretical framework that includes both relational and creative geography theories. Therefore, by reconsidering art as relational art sites, tourism as relational festival for social interaction, and community place-making as a relational process for community revitalization, are established into three evaluation axes: Rural Art Festival Tourism (RAFT) on the islands, RAFT for the island, and rural RAFT revitalizes the island. Through 5 year-length mixed methods fieldwork on examine island artworks, festival officials, community residents, small and new tourism business with both community and non-community members, this research defines revitalization as creating the conditions necessary to return a community to long-term sustainable viability – not simply “adding vitality” to a community. Early fieldwork and official interviews both highlighted the role of Small- scale Tourism Business (STB) that emerging after the festival influence is the main force on community building

and revitalization agenda.

‘RAFT on the island’ tries to understand both positive influences and negative impacts brought by contemporary art as well as festival tourism. The impact from artistic intervention shows the different result of the impact on the local community, particularly, whether a top-down initiative can boost tourism while also leading to bottom-up, sustainable community development outcomes. At the core of the Setouchi Triennale is a network of site-specific installations by renowned artists and architects. The supposedly inextricable link between these attractions and their host communities and environments is a focus of festival marketing efforts. Outcomes were evaluated related to the provision of top-down elite art, and relational type social interactive art on the island. Findings revealed that elite arts effectively attract tourists but do not touch upon the deeper root of island culture in locals' way of life. Findings found evidence of cultural conflicts, especially when it comes to the local's understanding of ST art. Locals have their interpretation of the Setouchi Triennale art – compared by some to a ‘theme park’ or ‘art Disneyland’ – and their understanding of what constitutes ‘art’ – mainly the local collective memory that ties with natural and cultural landscapes of their island communities. This research demonstrates another possibility of artistic intervention that ST is in danger of becoming merely an exercise in tourism-focused place branding with shallow roots that do not intersect with community foundations. An area of concern is the tension between native cultural identities and the authorship of individual artists. Island residents believe that artists should achieve a deeper understanding of their communities to create artworks that are genuine reflections of those locations.

This part also examines how RAFT influences

the island community. From a tourism perspective, good outcomes highlighted tourism-related development such as the increasing new immigrants with STB, tourism-related infrastructures such as transportation, and enhance psychological depopulation through visitor-resident interaction. After it has identified the operation mechanism of RAFT's positive aspects, the further discussion also focusing on the various side effects brought by this ‘good medicine’ on community revitalization. The festival also deals with general negative tourism impacts such as the impact on the living environment, public area, burden, and interruption on local life. Especially for those shrinking communities that had no previous tourism development. For small businesses on smaller shrinking islands, the intermittent festival structure between over- and under-tourism cycles heavily impacted smaller islands where those areas were not tourist destinations before. This part also addresses the key development variables that should be put between tourism development and community revitalization. Especially the most important selling point of RAFT is trying to facilities social interactions and cultural exchanges between insider and outsider, local and visitor, and island and global. Therefore, the side effects of excessive social interaction and invasion of the ding the residents living space were also discovered within this section. Ensuring the quality of social interaction and without taking care of the opinions of the local level seems insufficient.

‘RAFT for the island’ demonstrated island communities’ response after the Setouchi Triennale. The first step is by comparing two neighboring shrinking island communities with similar per-condition on population, size, accessibility to the nearby city, and artworks number among each festival – Megijima and Ogijima. This part sought to uncover whether, how, and to what extent

this revitalization had manifested by comparing different islands. The findings revealed that disparate outcomes were tied to a uniform strategy of revitalization-through-tourism applied evenly by festival organizers to islands with highly varied local circumstances and dynamics. This in turn demonstrated that, while multi-community art festivals have the potential to facilitate community revitalization, unique challenges 'on the ground' are difficult or impossible for outside organizers to solve and require the involvement of the communities themselves. Both local-based infrastructure and local leadership are necessary to reach revitalization goals. This study also found that, in the right circumstances, islands can successfully attract significant numbers of in-migrants with businesses despite the challenges of rural island life. These highlights both the development potential of festival-based revitalization strategies as well as the changes and challenges brought by such social restructuring in precarious communities.

After comparing all six case study islands, finding shows that in-migration patterns and STB types vary dramatically by island within the individual community, with similarly varied levels of reported success and satisfaction among business and community members. Ogijima, Teshima, and Naoshima have shown better revitalization outcomes compared to the rest of the islands. The finding indicates that revitalization through RAFT requires co/efforts between exogenous (top-down) art tourism development and community endogenous (bottom-up) efforts to actively cooperate, interact, and respond. The development of art festival tourism has caused a corresponding increase in in-migrants to the islands which have established STB. The successful factors also including the increase of relational and creative type STBs. Those new businesses that

favor both locals and tourists enhance resident-visitor interaction and help for building island-level partnerships and networks. In some cases, these relational and creative type STBs also play the non-business role that is involved with improving community resident quality of life. On the contrary, Inujima, Megijima, and Shodoshima show fewer of those changes and reflect on more commuter business that develops fewer roots with the smaller islands. The results suggest that a single approach to revitalization was applied with a broad brush across many communities, where local variables caused drastically different results.

'RAFT revitalizes the island' as the conclusion, for turning shrinking islands into the RAFT islands. A systematic perspective that combines rural art festival on and for the islands is both important to demonstrate the interaction and relational role of exogenous art and tourism development influence and endogenous community revitalization effort and process. Operating under an artistic 'halo', residents' new type of relational and creative STBs appear as powerful agencies that help the community to embark upon a path of self-sufficiency and revitalization as an island supported by art festival tourism. A neo-endogenous way of community development and revitalization allows us to understand the operating mechanism of the art festival revitalization that is vigorously promoted by the Japanese government. In other words, successful rural art festival revitalization requires long-term co-effort from both sides of exogenous art development and endogenous community exertion instead of just participation by the locals. This research suggests that decision-makers involved in the art community need to clearly understand the positive and negative effects of the different possibilities of art revitalization in and for the community, and make corresponding plans based on the community's social culture

and develop it sustainably. Trying to maintain an appropriate balance in the revitalization outcome variables between ‘augmented rurality’ and ‘rural art themeparkification’.