



GA

Tokyo University of the Arts

Graduate School of Global Arts

Department of Arts Studies and Curatorial Practices

**Tokyo University of the Arts** has played a major role in Japanese art education and has produced excellent artists, educators, and researchers for 130 years.

Tokyo Fine Arts School and Tokyo Music School — the two predecessors of Tokyo University of the Arts — were founded in 1887 in the wake of modernization in Japan. These two schools established the foundation of modern Japanese art education by inheriting the traditions of Japanese arts and combining them with the philosophies and techniques of Western art.

In 1949, the two schools merged, and since then, Tokyo University of the Arts came to be known as the only comprehensive national arts university in Japan.

The original campus is in Ueno, and satellite campuses have been established in Toride, Yokohama, and Senju, where about 3,000 students are currently enrolled.

The University includes the Faculty of Fine Arts, Graduate School of Fine Arts, Faculty of Music, Graduate School of Music and the Graduate School of Film and New Media. In addition to them, the Graduate School of Global Arts was established in 2016. At the University, the main goal of our education is to enhance students' theoretical and practical skills through small-group instructions. Our mission is to play a key role in further developing the artistic culture in Japan, while respecting the spirit of freedom and creativity that has existed since the University's foundation.

Tokyo University of the Arts	Faculty	Fine Arts
		Music
	Graduate School	Fine Arts
		Music
		Film and New Media
	Global Arts	<b>Department of Arts Studies and Curatorial Practices</b>

Clockwise from the top left—  
 Discussion View at the Group Laboratory Room, Department of Design;  
 Terra Cotta Making Practice Class View, Department of Sculpture;  
 Production Process View, Department of Japanese Painting, Graduate  
 School of Fine Arts; The University Art Museum; Sogakudo Concert Hall;  
 Orchestra Lesson View, Faculty of Music and Graduate School of Music;  
 Review Session View, Department of Global Art Practice, Graduate School  
 of Fine Arts.

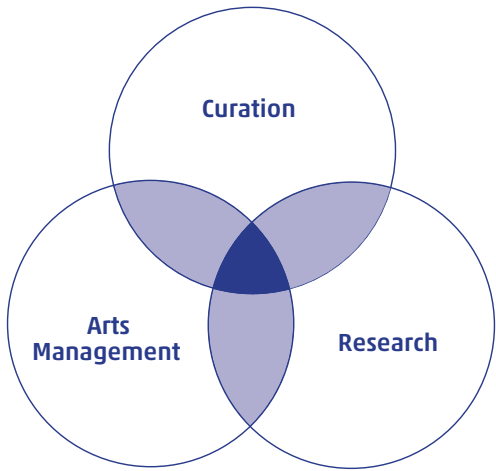




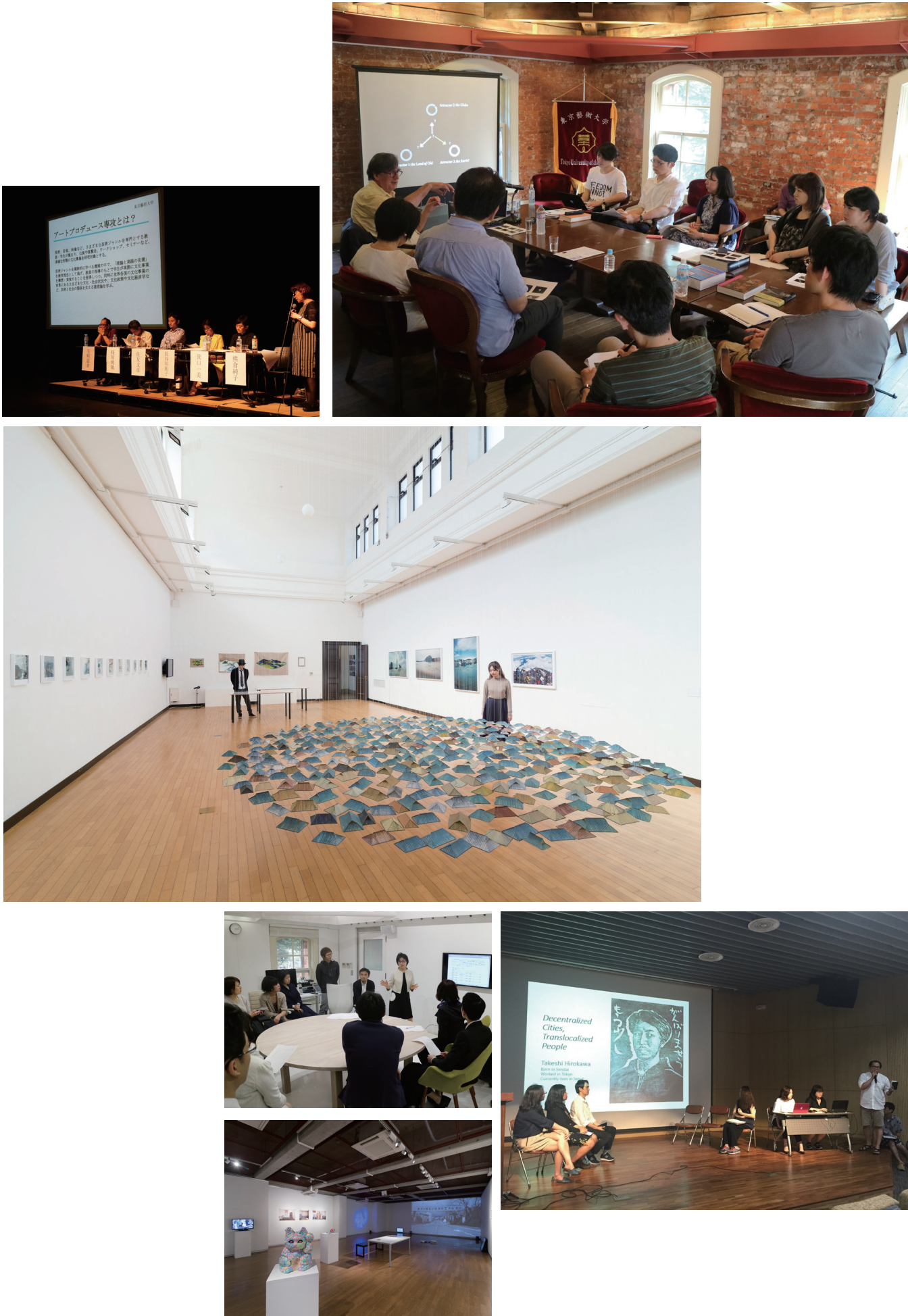
**The Graduate School of Global Arts** is a new graduate center in Tokyo University of the Arts that was established in April 2016 to confront the rapid advances of globalization within the fields of art and culture.

Since entering the 21st century we have already witnessed dramatic changes in society. As this century continues, in what way will art and culture change? The Graduate School of Global Arts will offer an experimental study program to produce theories and practices that tackle these new and shifting forms of art and culture.

In the School's first year, the Department of Arts Studies and Curatorial Practices was launched as one of the center's main departments. In its new two-year Master's course, the key areas of specialization are Arts Management, Curation and Research. Within these specializations, we intend for each student to work with their supervisors, utilizing international networks, and engaging in both arts and cultural research and practical training in order to respond to the cultural conditions in the world today.



Clockwise from the top left—  
View of Entrance Exam Introductory Session at the Senju Campus; View of Seminar by a Visiting Professor, Bruno Latour at the Ueno Campus; Installation View of the Exhibition "Seize the Uncertain Day" Curated by Master's Students at the University Art Museum Chinretsukan Gallery, Ueno Campus; Image from the "Seoul – Tokyo Arts and Cities" Workshop Trip, Student's Presentation at the Seoul National University; Installation View of the Exhibition "Landscape" at the Exhibition Room in the Ueno Campus; View of Seminar by Professor Yuko Hasegawa.





## Message from the Dean:

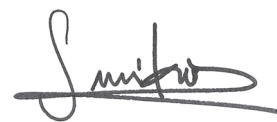
### What does the Arts Studies and Curatorial Practices program at the Graduate School of Global Arts offer?

In this globalizing and also shrinking world, people wander around the globe, searching for their place and community. While developed countries are facing various challenges posed by capitalism, developing countries are still in the midst of rapid economic growth. Through contact with both developed and developing regions in the world, the Graduate School of Global Arts intends to enable students to become creative professionals who can not only develop and curate arts and cultural practices, but also critically examine these cultural practices in an attempt to present new contexts and to unveil the diverse, changing values in society today.

The Arts Studies and Curatorial Practices program that was launched in Spring 2016, focuses on three core areas of specialization in order to study the relationship between the arts and society. The first core area is Arts Management, which aims to link practitioners in the arts with their audiences. It involves planning, producing, and managing performances, artworks, projects, etc., as well as raising funds and obtaining support. Facilitating collaboration and coordination with stakeholders involved is also part of Arts Management. In this program, students explore effective management approaches within a variety of art fields including fine art, music, film and new media through hands-on practice in project planning and management, whilst also acquiring knowledge of the history and theory of Arts Management. This approach helps students understand how to form relationships with various institutions and key figures in society, such as municipalities, corporations, foundations, the media, NPOs, artists, and the public. Students also learn how to respond to social change in order to establish a new relationship between the arts and society and enable the development of a creative society.

The second core area is Curation. It entails finding a theme and developing a concept for an exhibition, as well as selecting suitable artists and artworks, and an appropriate exhibition space. The goal is to produce and manage an exhibition in such a way that the 'philosophy' of the exhibition is communicated visually. Curation also involves the documentation and linguistic dissemination of artworks, as exemplified in the catalogues, which are produced to record the exhibition for posterity. To this end, by providing an environment in which students can acquire key critical theories on art and curation, and also undertake exhibition planning at various levels and in specific contexts, the Arts Studies and Curatorial Practices program equips its students with the skills and criticality they need. Curation requires a broad knowledge across many fields, including the humanities, social sciences, and natural sciences.

The program also provides opportunities for students to analyze the relationship between the arts and society from a social sciences perspective. Areas of Research include sociology, media and cultural studies, cultural economics, and cultural policy. Students will examine the relationship between art and society through literature reviews and fieldwork, taking into account recent theoretical developments in this field of study. Research areas in this program also include new topics in art and culture that are emerging through the recent advancement of media and other information technology.



**Sumiko KUMAKURA**  
Dean

**"The Arts Studies and Curatorial Practices program focuses on three core areas of specialization in order to study the relationship between the arts and society."**

## Summary of Master's Course Modules

The Department of Arts Studies and Curatorial Practices offers a two-year Master's course. And it provides core modules consisting of lecture-based programs and seminars/project-based practical programs. The lecture-based programs include "Introduction to Arts Studies and Curatorial Practices" Course that is mandatory in the first year and "Arts Studies and Curatorial Practices (Advanced)" that is mandatory in the second year. The seminars/project-based practical programs include "Arts Studies and Curatorial Practices Seminar" that is mandatory in the first year and "Arts Studies and Curatorial Practices Research Seminar" that is mandatory in the second year. Another mandatory program is "Introduction to Art and Culture in the Global Age," where lectures are offered in English by visiting professors from all over the world.

Furthermore, students can choose to study additional modules such as "Aesthetics", "Approaches to Art Criticism", "Asian Cultural Research" and "Introduction to Film and New Media Study". The department also allows the students to take classes offered at other faculties or graduate schools of Tokyo University of the Arts.

In parallel to those lectures and seminars/projects stated above, each student will receive supervision by full-time faculty members to develop his/her research and complete a Master's thesis. A Master's thesis can be written either in Japanese or English. For the completion of the Master's study, you must choose from and hand in either of the following options: 1. Master's Thesis only and 2. Master's Thesis plus Special Research Project Report, which involves planning, implementation and evaluation of the student's own projects, such as exhibitions, music concerts, art projects, publications etc.

In addition to the year-round regular curriculum, the Department also holds special lectures open to the public by guests from Japan and abroad, symposiums, and study tours in Japan and overseas.



Image from the "Seoul - Tokyo Arts and Cities" Workshop Trip, Visit to the Asian Art Center in Gwangju, South Korea

## Academic Staff



Arts Management

**KUMAKURA**  
**Sumiko**

熊倉純子

The flows of capital have retreated from countless local towns in Japan. In these contemporary circumstances, how can art touch people's lives?

Since the late 20th century, across a number of locations around the world, a new field of study has emerged. This is a field of study in which art and movements toward social change work in tandem with each other. For various artistic forms in Japan, these shifts—often toward social practices—have become a particularly pronounced social phenomenon that influences artistic practice and cultural policy.

Certain issues in Japan, have meant that ideas around “art” are unable to be tackled through the application of Western, modernist notions of art; notions that disregard art's social implications. This problematic has made the establishment of new approaches to thinking about “art” particularly urgent.

The curriculum for my research laboratory places its point of departure within this problematic. During the course, while learning about basic theories of arts management, students will engage in practical attempts to manage art projects, as well

as develop discourses based on these practical projects.

The aim of this course is to cultivate graduates who are capable of contributing to both artistic practice and cultural policy. Our goal is to develop graduates' analytical thinking, through experiences such as the planning and management of projects as well as through fieldwork. This fieldwork crosses various artistic genres

and can overlap with other areas and fields of study such as local culture, the everyday lives of local citizens; as well as education, welfare, and the economy.

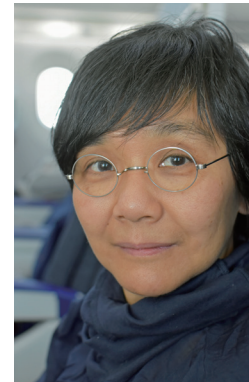
**“The flows of capital have retreated from countless local towns in Japan. In these contemporary circumstances, how can art touch people's lives?”**



View of GA Inaugural Symposium at the Sogakudo Concert Hall, Ueno Campus

### KUMAKURA Sumiko

Dean of the Graduate School of Global Arts; Professor in Art Management and Cultural Policy Studies. BA in Université de Paris X, MA in Keio University (Art History and Aesthetics). Producer of numerous regional art projects such as the *Toride Art Project*, *Kitamoto Vitamin*, and *Art Access Adachi: Downtown Senju—Connecting through Sound Art*. She is also an adviser on cultural policy for the Agency for Cultural Affairs and the Tokyo Metropolitan Government. She has co-authored the book *An Overview of Art Projects in Japan: A Society That Co-Creates with Art*, Arts Council Tokyo, 2015 and supervised the books *Nihon-gata Art Project no Rekishi to Genzai 1990-2012 (History and the Present of Art Projects in Japan 1990-2012)*, Arts Council Tokyo, 2012, and *Art Project: Society that Coexists with Art*, Suiyosha, 2014.



Arts Management

**MINOGUCHI**  
**Kazumi**

箕口一美

**“With the aim of balancing creation and administration, I believe it is our mission to create an Asian arena of music and musicians that consists of the global community of music on an equal basis.”**

Arts appreciation and its advocacy in the 21st century are now facing intricate transition. It is not simply because the erosion of existing media that creates and communicates value and evaluation of arts is quickly in progress, but what has brought about by this erosion, the lapse between creators and those who appreciate any art form impairs a constructive and cooperative relationship between both.

This confusion, however, reveals at the same time that art forms having their anchors in the Western world can no longer claim their superiority over other parts of the globe. Value and creation of the arts are therefore released from the 19th century style leash of the Western world.

This is my understanding of what is going on in the arts, especially in music today. From the cradle to the grave, this music is our music, not “theirs,” “imported,” “imposed” or “brainwashing.”

To enhance the human infrastructure vitalizing the synergy of each arts sectors (theaters / concert halls / higher education / philanthropic fund / artists / audience), the roles of arts

management are being intensified, and its expertly trained practitioners are mandatory for facilitation of arts activities.

Music requires them most because it is essential for both artists and audience to properly prepare an ideal place, equipment and environment for a live performance within a specific time frame so that both can encounter creative moments of the highest standard.

I sincerely hope that this new school will be a place for those who are young and earnest to be experts of directing performance institutions and venues. With the aim of balancing creation and administration, I believe it is our mission to create an Asian arena of music and musicians that consists of the global community of music on an equal basis.

### MINOGUCHI Kazumi

Lecturer in Music and Performing Arts Management. Minoguchi has extensive experience in artistic programming and administration at performing arts venues; Casals Hall (1987-2000), the Dai-ichi Seimei Hall (2001-2008) and Suntory Hall (2008-2016). Expertise of concept making and program building for chamber music, Minoguchi designed and launched *Suntory Hall Chamber Music Garden* in 2011. She is also one of the earliest advocates of community engagement programs with musicians in Japan, and the founding coordinator of the *Revitalization Project for Public Concert Venues* operated by the Japan Foundation for Regional Art-Activities. Career development of young musicians is one of her life-long interests. She translated and edited for Japanese readers, *Beyond Talent: Creating a Successful Career in Music*, by Angela M. Beeching.



View of Seminar by Lecturer Kazumi Minoguchi





Curation

## HASEGAWA Yuko

長谷川祐子

**“Curatorial practice is a practical criticism. As an act bridging theory and practice, it entails observing and interpreting works of art as well as various forms of cultural and social phenomena in order to produce an exhibition.”**

### HASEGAWA Yuko

Professor in Curatorial Studies; Artistic Director of the Museum of Contemporary Art, Tokyo. MA in Art History and Aesthetics at the Tokyo University of the Arts. Since 2008, she has been a member of the Asian Art Council at the Solomon R. Guggenheim Museum (New York). She is Artistic Director of *Inujima Art House Project* (2011-present) and Curator for *Art Basel in Hong Kong Encounters* (2012-14). Her recent projects include *Japanorama: New Vision of JAPAN from 1970* at Centre Pompidou Metz (2017) and *the 7th Moscow Biennale* (2017). At the 21st Century Museum of Contemporary Art, Kanazawa where she was appointed as Founding Artistic Director, she curated *Matthew Barney: Drawing Restraint* (2005). She was Curator of the *11th Sharjah Biennial* (2013), Artistic Advisor of the *12th Venice Architectural Biennale* (2010), Co-Curator of the *29th São Paulo Biennial* (2010), Commissioner of Japanese Pavilion of the *50th Venice Biennale* (2003), Co-Curator of the *4th Shanghai Biennale* (2002) and Artistic Director of the *7th International Istanbul Biennial* (2001). Her publications include *Modern Women: Women Artists at the Museum of Modern Art* (Museum of Modern Art, New York, 2010) and *Kazuyo Sejima + Ryue Nishizawa: SANAA* (Phaidon Press, 2006).

Curatorial practice is a practical criticism. As an act bridging theory and practice, it entails observing and interpreting works of art as well as various forms of cultural and social phenomena in order to produce an exhibition. It is simultaneously the production of art history and knowledge; and the practice of creating an opportunity for viewers to produce new knowledge and sensibilities. In short, the job of a curator is to interpret and communicate artworks and to transpose artworks across different cultural contexts. It is also necessary for a curator to realize that misunderstandings which arise from the cross-context transposition of artworks are not always mistakes but can in fact, produce new interpretations. Exhibitions create a mutual relationship promoting growth in both the viewers and the art itself.

At the Graduate School of Global Arts, we explore new art history, art theory, curation, and institutional theory with a focus on museums. Through the deconstruction of cultural norms that largely belong to the ‘Western’ regime, we will analyze art movements that have taken place in Asia, South America and Africa since 1990. Through our curatorial practice, we will then produce new discourses and institutional models concerning these art movements. In order to grasp a general overview of this process, guest speakers are invited from abroad. For the first year, we invited Professor Bruno Latour of Sciences Po Paris and Dr. Anselm Franke, Head of Visual Arts and Film at Haus der Kulturen der Welt, Berlin. Professor Latour is a philosopher, anthropologist and sociologist of science, who has critically re-examined subject-oriented modernism, and Dr. Franke, a curator and art critic, ran a curatorial workshop that integrated research and curatorial practices.

In the second year, we plan to have guest lectures from specialists in non-western cultures. In addition, we intend to invite Asian and African art specialists, including artists, to give lectures at intervals throughout the year. The GA institute is situated in the center of Tokyo, with easy access to innumerable local and international exhibitions and projects featuring art, design and fashion. The institute is also blessed with an abundance of material with which to carry out research into the visual arts; both historical and contemporary. At GA, students will be able to have first-hand experience of every aspect of art’s production process, ranging from the production of traditional arts; such as performance, crafts and ceramics, to the latest production developments in design, architecture and media imaging.

The course includes a practical component involving the actual planning of an exhibition. This starts with research and discussion concerning a variety of exhibitions. It is followed by the organizing of talks, the production of catalogues and other printed matter, and related preparation for an exhibition. In combination with instruction concerning research and management, the role of this graduate course is to produce a new discourse that originates from Asia; creating new audiences and cultivating the next generation of world-class curators, critics and art historians.



Curation

## SUMITOMO Fumihiko

住友文彦

**“What then, does it mean to use the word 'global' in our age? Although older, hierarchical norms seem to dominate global culture and the market, in reality the ground is shifting. The role of our postgraduate course is to attempt to read the shifts and quakes in this geopolitical terrain.”**

### SUMITOMO Fumihiko

Associate Professor in Curatorial Studies; Director of Arts Maebashi. MA in Cultural Studies, Graduate School Arts and Science, University of Tokyo. BA in Art History, University of Tokyo. As a senior curator at the Museum of Contemporary Art, Tokyo (MOT), he curated the exhibition *Tadashi Kawamata: Walkway* (2008) and he also worked for NTT InterCommunication Center [ICC] in Tokyo, where he organized exhibitions, *Art Meets Media: Adventure in Perception* (2005) and *Possible Futures: Japanese Postwar Art and Technology* (2005). He was also a Co-Curator of the *Aichi Triennale 2013* (Nagoya), *Beautiful New World: Contemporary Visual Culture from Japan* (“798” Dashanzi Art District and Guangdong Museum of Art, Beijing, 2007) and *Media\_City Seoul 2010*, and was the Artistic Director of *Festival for Arts and Social Technology Yokohama [CREAM]* 2009 and curator for *Beppu Art Project 2012*. He co-edited the book, *From Postwar to Postmodern, Art in Japan 1945-1989: Primary Documents* (Museum of Modern Art, New York / Duke University Press, 2012).

The curator, in my view, forms and cultivates connections with others and their activities, and compels us to grapple with questions that lack clear answers. The interests of a curator then, perhaps resemble the concerns of artists in their practice.

Practicing as a curator, requires an ability to acquire knowledge from multiple disciplines in order to uncover more about the human condition and material culture. As a practice, it may not then be appropriate to describe curating as an occupation, but rather as an attitude or way of life.

Looking back over the last century, I am aware that a wide range of art forms have influenced my practice. These influences have not only been in visual art, but also in film, music, performance and architecture. Towards the end of the 1990s with the emergence of computer and video art, I developed an interest in new media and organized exhibitions related to this medium. Other exhibitions I organized at this time were also based on my research into the pioneers within the new media movement and connected avant-garde movements.

Recently, while working on a project involving the establishment of a new museum, I personally witnessed the impact of the project on the local community. There seems to have been a tangible change in the values in society and in the tendencies of stake holders. These changes have enabled public policy and funds to support forms of community out-reach art projects that help develop connections between museums and the people in their local regions. Today we witness similar changes in many regions throughout Asia.

Since my work as curator began, some sizable shifts have taken place in the geopolitics of the art world. The center

seems to have pivoted away from Western Europe. Artists and artworks from Eastern Europe, China and Asian countries such as South Korea have become increasingly influential.

What then, does it mean to use the word “global” in our age? Although older, hierarchical norms seem to dominate global culture and the market, in reality the ground is shifting. It seems to me, that the role of our new postgraduate course is to attempt to read the shifts and quakes in this geopolitical terrain.



Image from the “Seoul – Tokyo Arts and Cities” Workshop Trip, Visit to the Seoul National University Museum, South Korea



Research  
**EDAGAWA**  
**Akitoshi**  
 枝川明敬

**“The arts and culture have formerly been considered to be totally opposite of Economics. However, with the development of Cultural Economics, the discipline has made an approach to the other end.”**

#### EDAGAWA Akitoshi

Professor in Cultural Policy Studies; Cultural Economist. Obtained BE (Applied Chemistry) at the Nagoya University, Master of Economics at the University of Tsukuba, Doctor of Engineering in Architectonics at the Nagoya University. After working at various organization as cultural resource specialist, such as Officer at the Ministry of Education; Director of the Culture Promotion Office at the Agency for Cultural Affairs; Associate Professor of the Graduate School of Policy Studies at the Saitama University; Councilor of the Higher Education Department of the Ministry of Education; Associate Professor of the National Graduate Institute for Policy Studies; Associate Professor of the National Institute of Informatics and Professor at the Nagoya University, he is currently a Professor of the Graduate School of Global Arts at the Tokyo University of the Arts. His publication includes: *Management & Policy of Arts; Cultural Promotion Theory; Theoretical Outline of Culture Policy; COMPARING Cultural Policy* (Altamila: CA.); *Museum Policy Theory; Theory of Culture Hall; Theoretical Outline of Culture Policy; The Theories and Methods of Support for Arts and Culture.*

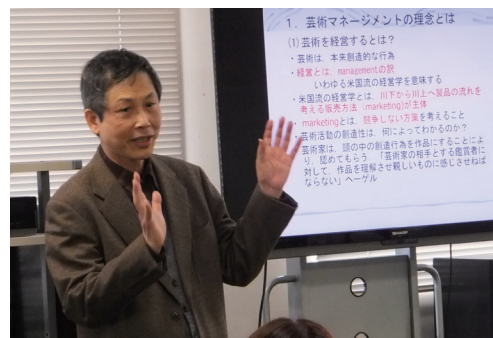
Participation in cultural activities and having a familiarity with art has value that is often derived from time spent enjoying the “consumption process”, while it is an action that is not compatible with “time rationalism”, the idea discussed by German Sociologist Max Weber in his book of *The Protestant Ethic and the Spirit of Capitalism*. Also, as has been pointed out by Douglas North, a late Neo-institutional Economist and a Nobel Memorial Prize laureate in Economic Sciences, the service sector has become the center of the market economy, and the process of use of products or goods themselves has become more important as a result of historical evolution.

The culture industry including the tourism sector holds an important place in the service industry of a developed economy. The arts and culture have formerly been considered to be totally opposite of Economics. However, with the development of Cultural Economics, the discipline has made an approach to the other end, and a close linkage of the arts and culture with economic and political institutions from the perspective of the historical development are now being reconsidered.

Thus, the arts and culture, which have conventionally been discussed within the disciplines such as Aesthetics and Art History, has started to interact with a wider range of academic fields.

At an international seminar on advanced research activities that was held in March 2016, we discussed the relationship between art and academic research as well as their mutual general influences. Particularly, the focus of discussion was placed on the nature of artworks that transcends time and space, and the differences and similarities in the concepts of time and space that are observed in the development of academic research. I would like to hear students’ opinions on these matters.

Since the beginning of the 21st century, the cultural policy of the Japanese government has received wider support from the legal system, which has impacted greatly on cultural and artistic activities. This is an “institutional influence” to the construction of such activities, as Douglas North indicated. I hope a variety of discussions around those topics mentioned above will take place among our future students during my classes.



View of Seminar by Professor Akitoshi Edagawa



Research  
**MŌRI**  
**Yoshitaka**  
 毛利嘉孝

**“We are greatly looking forward to working with those individuals who, together, are able to study, think and mobilize in order to produce new forms of art and culture in this age of ‘crisis’.”**

#### MŌRI Yoshitaka

Professor in Sociology and Cultural Studies. BA in Economics, Kyoto University, MA in Media and Communications and Ph.D. in Sociology, Goldsmiths College, University of London. His research interests are postmodern culture, media, art, the city and transnationalism. His publications include: *Street no Shiso (The Philosophy in the Streets)* NHK Publications, 2009 (available in Japanese and in Korean) and “Culture=Politics: The Emergence of New Cultural Forms of Protest in the age of Freeter” in *Inter-Asia Cultural Studies* 6/1, 2005; “The Pitfall Facing the Cool Japan Project: The Transnational Development of the Anime Industry Under the Condition of Post-Fordism” in *International Journal of Japanese Sociology*, The Japan Sociological Society, Wiley-Blackwell 2011, No 20; “J-Pop Goes the World: A New Global Fandom in the Age of Digital Media” in *Made in Japan: Studies in Popular Music*, T. Mitsui (Ed), Routledge, 2014; “New Collectivism, Participation and Politics after the East Japan Great Earthquake”, *World Art*, Routledge/Taylor & Francis, 5/2, 2015 (all in English).

As we enter the twenty-first century, we are witnessing a critical turning point in our history. Art and culture is no exception. New forms of art and culture are emerging rapidly in response to the processes of globalization, transformations in politics and the economy, and developments in technology.

We should not, of course, be too optimistic. This new era could also be regarded as a period of ‘crisis.’ Neo-liberal globalization, the logic of late capitalism and radical developments in technology cannot guarantee us a better future. Art and culture, and the related fields of the humanities and the social sciences, are all facing a tough crisis. The term crisis does not, however, refer only to the deadlock point where everything collapses: rather, as Gramsci has suggested, it is a ‘critical’ moment in which current cultural, political and economical formations are being re-organized into a historical conjuncture.

Our new graduate school is seeking those able to think through new approaches in concurrent art and cultural practices in order to overcome this crisis with “pessimism because of intelligence, but optimism because of will.” In particular, we are

seeking those who are actively engaged in the development of both art-cultural theory and practice across inter-disciplinary fields and with a trans-national perspective.

My main research topics are primarily the inter-relations between the arts, culture, society and politics; grounded in the fields of sociology, cultural studies and media studies. By specializing in ‘Research’ you will have the opportunity to study, for instance; the connections between

contemporary art and society, modernity and postmodernity and also the interconnections in contemporary culture, the creative industries, the transformation of the city, social movements and comparative cultural studies in Asia. You will also be able to explore topics related to your own research area within this program.

As only a limited number of students can enter this course, we are able to create a flexible educational program that can be aligned with each student’s research theme, and their regular lectures and seminars. We are greatly looking forward to working with those individuals who, together, are able to study, think and mobilize in order to produce new forms of art and culture in this age of ‘crisis’.



View of Video Lecture by a Visiting Professor, Lawrence Grossberg



Three Policies

Diploma Policy

The Graduate School of Global Arts aims to train students to become curators and producers who understand different genres of the arts including fine arts, music, film and new media from multifaceted perspectives and are able to create various opportunities for artists to exhibit and perform. We also aim to nurture researchers who analyze cultural and social aspects of various artistic activities, and specialists who propose and practice cultural policies through such analytic studies.

With the view to nurturing advanced specialists who can work at art and cultural institutions, businesses and government offices, a master’s degree is granted to students who have earned the number of credits required by the credit policy of the school and have successfully passed an examination such as a review of the Master’s thesis.

Curriculum Policy

Based on the School philosophy of “the bridging of theory and practice”, students are expected to acquire a global perspective and networking methods, which can be achieved by attending introductory and advanced lectures on basic and applied theories, project-based practical seminars, and seminars by guest speakers, leading practitioners and theorists in Japan and abroad.

The program enables students to understand cultural and social situations that lie behind art events all over the world, and to study cultural policies and cultural economics that support relations between the arts and society, while learning to actually plan and implement cultural projects.

Admission Policy

The Graduate School of Global Arts seeks students who have a strong belief that they are responsible for establishing relationships between the arts and society, and possess the creative flexibility to energetically engage in discussions arising around tradition and innovation. In addition, students are expected to have a linguistic ability that is necessary for theorization of their own academic research as well as the ability to think and communicate that enable them to succeed in the internationally diverse programs.



From Left to Right — The University Gate, Senju Campus; The University Gate, Ueno Campus; The Red Brick Hall, Department of Music, Ueno Campus; The University Art Museum, Ueno Campus.

Entrance Exam Outline

1. General information for overseas applicants

Applicants for the Master’s degree must have received a BA or an equivalent qualification. International students are admitted to Tokyo University of the Arts under the following three categories:

- 1. Private-funding students;
- 2. Japanese Government (Monbukagakusho: Mext) Scholarship students (Please see below for the detailed procedures and contact the Japanese Embassy or Consulate General in your country to apply);
- 3. Short-term student exchange (Only available for the students of the universities and colleges which have signed International Exchange Programs with the Tokyo University of the Arts.)

Japanese Government (Monbukagakusho: Mext) Scholarships are available for students from overseas. In addition, there are numerous foundations offering various forms of financial assistance. Information regarding the scholarships is available from the Japanese Embassy or Consulate General in your country of residence. Also, there is little chance of obtaining a scholarship from the University. The University is able to exercise a fee waiver for eligible students though only in limited cases and such is not guaranteed.

>>See below for details:  
<http://www.geidai.ac.jp/english/admin/information-for-overseas-applicants>  
<http://www.geidai.ac.jp/english/admin/scholarships-fee-waiverdefferal>  
<http://www.geidai.ac.jp/english/admin/information-for-japanese-government-mext-scholarship>  
[http://www.mext.go.jp/a\\_menu/koutou/ryugaku/06032818.htm](http://www.mext.go.jp/a_menu/koutou/ryugaku/06032818.htm)  
<http://www.jasso.go.jp/en/>

2.Course, core programs and number of postgraduate students accepted

Course	Core programs	Number of students accepted
MPhil in Arts Studies and Curatorial Practices	Arts Management, Curation, Research	10

\*Note: Applicants can only apply to join one of the three core postgraduate programs listed above.



3. Key dates for applications and examinations.

Master’s course (Domestic and International students): Mid-July to mid-September.

Successful applicants will be notified in early October.

>>For the precise schedule please see the applicant guidelines.

<http://www.geidai.ac.jp/english/admin/application>

>>The exam interview can be undertaken via skype as well as face to face. Please consult in advance with relevant Master’s course application staff.

<http://ga.geidai.ac.jp/en/inquiry/>

4. Applicant guidelines

The guidance for applicants is available to view online. For those considering taking the entrance examination, details of eligibility and an application form are available here:

>>Guidance for applicants

<http://admissions.geidai.ac.jp/en/>

5. Introduction session for the new Global Arts course

Each year, there will be an introduction session for students hoping to enter the course. At the information session the faculty staff for each of the core programs will offer a main outline of the program and explain more about the entrance examination. This will be followed by a question and answer session. The meeting is usually scheduled for mid June. Further details concerning the information session will be available in the news topics section of the GA website.

>>GA website

<http://ga.geidai.ac.jp/en/>

6. Visiting us

During the course, lectures will be held that are open to the public. Any visitors who are interested in these events are welcome to attend. Information regarding these events will be announced on the GA website and on posters/flyers, before each public event.

For further, detailed information concerning the entrance examinations please see the official website below:

>>Guidance for the university entrance examinations (official website):

<http://admissions.geidai.ac.jp/en/global-arts/graduate/>



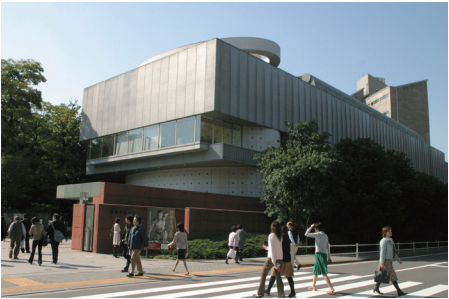
Enrollment and Tuition Fee

[As of April 2017]

Entrance Exam Screening Fee	36,000 Yen
Enrollment Fee	338,400 Yen
Insurance and Student Activity Support Fee	32,430 Yen
Tuition Fee	535,800 Yen per year 1,071,600 Yen for two years

Accommodation

The University has a dormitory “Geishin Ryo” in Towa, Adachi ward, Tokyo, that opened in 2014. It has 300 single rooms, Students’ Exchange Salon and has easy access to Senju and Ueno Campuses. Students can also look for apartments in Tokyo independently.





## Access

### Senju Campus

Tokyo University of the Arts  
Senju Campus  
1-25-1 Senju, Adachi Ward  
Tokyo 120-0034 Japan  
Tel: +81 (0)50-5525-2727  
Fax: +81 (0)3-5284-1574



#### Access | By Train

JR: 5 min walk from Kita-senju station on the JR line.  
Tokyo Metro (Underground): 5 min walk from Kita-senju station on the Chiyoda Line and the Hibiya Line.  
Tobu Railway: 5 min walk from Kita-senju station on the Tobu Isezaki line.  
Metropolitan Intercity Railway: 5 min walk from Kita-senju station on the Tsukuba Express line.

### Ueno Campus

Tokyo University of the Arts  
Ueno Campus  
12-8 Ueno Park, Taito Ward  
Tokyo 110-8714 Japan  
Tel: +81 (0)50-5525-2013  
Fax: +81 (0)3-5685-7760



#### Access | By Train

JR: 10 min walk from Ueno station and Uguisudani station on the JR line.  
Tokyo Metro (Underground): 15 min walk from Ueno station on the Ginza line and Hibiya line.  
10 min walk from Nezu station on the Chiyoda line.  
Keisei Electric Railway: 15 min walk from Keisei Ueno station on the Keisei railway line.

## Further Information

Please visit our website for more information concerning entrance exams, lectures, seminars, events etc. Updated information is available through our SNS as well.

**http://ga.geidai.ac.jp/en/**

**Twitter: @GA\_artproduce**

**Facebook: @GAartproduce**