



Japanese Art Industry Market Research Report 2017

Survey Organizers: Agency for Cultural Affairs and Art Tokyo Association

Survey Co-organizer: Platform for Arts and Creativity

Supported by Japan Art Dealers' Association

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Chapter 1: Report Summary

1-1: Background and Aims

The June 2017 revision to the Arts and Culture Promotion Law in Japan has helped to promote not only arts and culture itself but also partnerships with tourism, community development, international exchange, welfare, and industry. As such, attention on the art market in Japan is now greater than ever.

However, information for accurately understanding the actual state of the art industry is still frequently lacking. Even an assessment of the scale of the market has yet to be disclosed in a reliable form. Accordingly, Art Tokyo Association, which organizes Art Fair Tokyo, Japan's largest art fair, partnered with Platform for Arts and Creativity, which offers consulting services related to industrial policy and arts and culture, to conduct the Japanese Art Industry Market Research Survey 2017, following on from a similar survey the previous year.

The results of the survey are here laid out according to the market scale of the domestic art industry (Chapter 2), state of imports and exports of works of art (Chapter 3), and other factors related to buying art (Chapter 4).

1-2: Survey Methodology

The survey is fundamentally based on a questionnaire conducted with respondents provided by an online questionnaire service. The survey was conducted in two stages: the first and second surveys. **The first survey collected 21,436 samples, which was on a similar scale to the previous survey. The second survey analyzed two groups of respondents from the first set of respondents: "art collectors" (248 samples), who bought works of art worth 100,000 JPY or more in the last 3 years and are aged in their 30s or 40s; and "art enthusiasts" (233 samples), who have no experience of buying works of art and who go to museums or art museums 4 times a year (once every 3 months) or more.**

In order to estimate the scale of the market across the whole of Japan, the first survey was distributed over the country in terms of gender, age (6 groupings), employment status (employed, unemployed), and income (12 classifications of personal income for the employed or household income for the unemployed¹) based on 2016 data on the labor force from the Statistics Bureau of the Ministry of Internal Affairs and Communications. In addition, since people with high incomes can be considered more likely to buy works of art, more samples were collected from those with incomes of 7 million JPY or above than the actual distribution of income, which was then weighted during the analysis according to the distribution across Japan.

Criteria were set for data from the original collected sample that demonstrated a contradiction or unrealistic result² in regard to the amount of a purchase, and then removed from the analysis. Each of the 2 surveys had 10 questions. Summaries of the questions are shown in Chart 1 below.

¹ Since the number of unemployed persons cannot be distributed by personal income, the survey aimed to distribute them by household income. However, due to the absence of data on gender and age for the head of household, an estimate was made based on personal income and employment rate.

² For example, cases where the total purchase amount per type of artwork and total purchase amount per sales channel did not match, or respondents whose purchase amount was high for art-related items and museum shop purchases, or respondents whose purchase amount at auction was low.

Chart 1: Basic Design of Survey

Survey Method	Questionnaire survey targeting respondents via an online questionnaire service
Survey Period	First Survey: October 24th – October 26th, 2017 Second Survey: October 27th – October 31st, 2017
Survey Target	<p>First Survey: Gender, age, employment status (employment, unemployed) and income (personal income for the employed, household income for the unemployed) distributed across the whole of Japan, based on government data</p> <p>Second Survey: Segment A Art collectors: Respondents who bought works of art worth 100,000 JPY or more in the last 3 years and are aged in their thirties or forties</p> <p>Segment B Art enthusiasts: Respondents with no experience of buying works of art but who go to museums or art museums 4 times a year (once every 3 months) or more</p>
Valid Samples	<p>First Survey: 21,436 samples</p> <p>Second Survey: Segment A: 248 samples Segment B: 233 samples</p>
Survey Questions	<p>First Survey:</p> <ul style="list-style-type: none"> - Experience of buying works of art or art-related products - Amount (purchase cost) of purchased works of art or art-related products per type of art and sales channel - Frequency of visits to art museums and museums - Interests* - Reason for not buying a work of art* - Individual income, household income, household savings <p>And other questions (10 questions in total) *Newly added to the previous survey.</p> <p>Second Survey:</p> <ul style="list-style-type: none"> - Childhood environment - Experiences until the age of 22 - Values prioritized in life - Priorities regarding choice of product - Floor space of home - Attitude toward the home - Intention to buy art - Stimulus to buy work of art* - Problems related to storing works of art* - Valued advisor for buying art <p>10 questions in total *Only for Segment B</p>

Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

1-3: Basic Attributes of Respondents

The basic attributes of respondents to the first survey can be seen in the following table. They are distributed evenly around Japan in order to weight the figures for gender, age, and personal income (for employed persons). The classification of regions and household annual income does not deviate greatly from the distribution across Japan.

Chart 2: Basic Attributes of Respondents to First Survey (Sample as Proportion of Overall)

Gender					
Category	Simple Aggregate		After Weighting		Distribution in Japan
Male	10,426	49%	8,665	48%	48%
Female	10,711	51%	9,303	52%	52%

Age					
Category	Simple Aggregate		After Weighting		Distribution in Japan
15 – 24 Years Old	1,236	6%	1,982	11%	11%
25 – 34 Years Old	2,970	14%	2,209	12%	13%
35 – 44 Years Old	3,674	17%	2,890	16%	16%
45 – 54 Years Old	3,957	19%	2,762	15%	15%
55 – 64 Years Old	4,450	21%	2,536	14%	15%
65 Years Old and Over	4,850	23%	5,589	31%	30%

Regional Classification					
Category	Simple Aggregate		After Weighting		Distribution in Japan
Hokkaido	970	5%	927	5%	4%
Tohoku	1,016	5%	1,005	6%	7%
Kanto	9,333	44%	7,184	40%	34%
Hokuriku	625	3%	599	3%	4%
Chubu	2,224	11%	1,972	11%	13%
Kinki	4,078	19%	3,582	20%	18%
Chugoku	977	5%	895	5%	6%
Shikoku	482	2%	465	3%	3%
Kyushu	1,432	7%	1,339	7%	11%

Personal Income (Employed)					
Category	Simple Aggregate		After Weighting		Distribution in Japan
None	402	3.2%	360	3.4%	17.8%
Under 1 Million JPY	1,442	11.6%	1,495	14.3%	
1 Million – Under 2 Million JPY	1,882	15.2%	1,952	18.7%	19.0%
2 Million – Under 3 Million JPY	1,659	13.4%	1,738	16.6%	16.6%
3 Million – Under 4 Million JPY	1,490	12.0%	1,515	14.5%	14.6%
4 Million – Under 5 Million JPY	1,039	8.4%	1,094	10.4%	10.4%
5 Million – Under 6 Million JPY	729	5.9%	722	6.9%	11.5%
6 Million – Under 7 Million JPY	529	4.3%	527	5.0%	
7 Million – Under 8 Million JPY	588	4.7%	309	3.0%	6.9%
8 Million – Under 9 Million JPY	396	3.2%	218	2.1%	
9 Million – Under 10 Million JPY	336	2.7%	189	1.8%	
10 Million – Under 15 Million JPY	1,205	9.7%	252	2.4%	2.4%
15 Million JPY and Over	697	5.6%	95	0.9%	0.9%

Household Income					
Category	Simple Aggregate		After Weighting		Distribution in Japan
Under 3 Million JPY	5,331	27%	8,747	50%	34%
3 Million – Under 5 Million JPY	4,478	23%	3,300	19%	23%
5 Million – Under 7 Million JPY	3,160	16%	2,393	14%	16%
7 Million – Under 10 Million JPY	3,889	20%	2,226	13%	15%
10 Million – Under 15 Million JPY	2,736	14%	958	5%	9%
15 Million JPY and Over	0	0%	0	0%	3%

Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

Chapter 2: Market Scale of the Art Industry in Japan

2-1: Methodology for Estimating Market Scale

In the same way as the previous year's survey, the art industry and market were defined through the total values of the market for works of art (1), market for art-related products (2), and market for art-related services (3), and then the changes across those categories assessed.

Chart 3: Summary of Methodology for Estimating Market Scale

Market Type	Estimate Target	Estimate Method
1. Market for Works of Art	Purchases of the following kinds of works of art via the following kinds of sales channels by residents of Japan: •Galleries, department stores, art fairs, art auctions, museum shops, websites •Works of art (nihonga, yōga, sculptures, prints, contemporary art, photography, video/film, ceramics, crafts, calligraphy, hanging scrolls, folding screens)	This questionnaire survey ³
2. Market for Art-related Products	Purchases of the following kinds of art-related products by residents of Japan: •Posters and postcards of famous paintings •Exhibition catalogues and art books •Merchandise based on famous paintings, sculptures, etc.	
3. Market for Art-related Services	•Admission fees for visits to art museums and museums by residents in Japan •Consumption related to visits to major art projects	Individual reports

The market for art-related services comprises two sections: admission fees for visits to art museums and museums by residents in Japan (hereafter “art museum and museum admission fees”) and consumption related to visits to major art projects (hereafter “art projects consumption”). Art museum and museum admission fees were surveyed in regard to the number of visits (only for events with admission fees) annually for art museums and museums, from which an average admission fee was estimated.⁴

Art projects consumption was estimated by annualizing the direct consumption expenditure for major art festivals (only those with public reports⁵) held since 2014, based on their frequency (biennale: every 2 years; triennale: every 3 years), and then calculating a total.

³ Sales figures for art auctions in Japan used the total highest bids for auction houses in Japan published annually in Art Collectors' magazine (Seikatsu no Tomo Co.).

⁴ Estimated from the average ticket price per person (1,241 JPY) from visitor numbers and ticket prices (general advance) for major exhibitions at national art museums (National Museum of Modern Art, Tokyo; National Museum of Modern Art, Kyoto; National Museum of Western Art; National Museum of Art, Osaka; National Art Center, Tokyo) and national museums (Tokyo National Museum; Kyoto National Museum; Nara National Museum; Kyushu National Museum) in 2015. The average admission fee per person is calculated to the same amount as the previous survey.

⁵ Yokohama Triennale, Aichi Triennale, Sapporo International Art Festival, Parasophia: Kyoto International Festival of Contemporary Culture, Echigo-Tsumari Art Triennale, Setouchi Triennale, Ichihara Art x Mix, Beppu Contemporary Art Festival Mixed Bathing World, Saitama Triennale, KENPOKU ART 2016, Okayama Art Summit, etc.

2-2: Market Scale Estimate Results

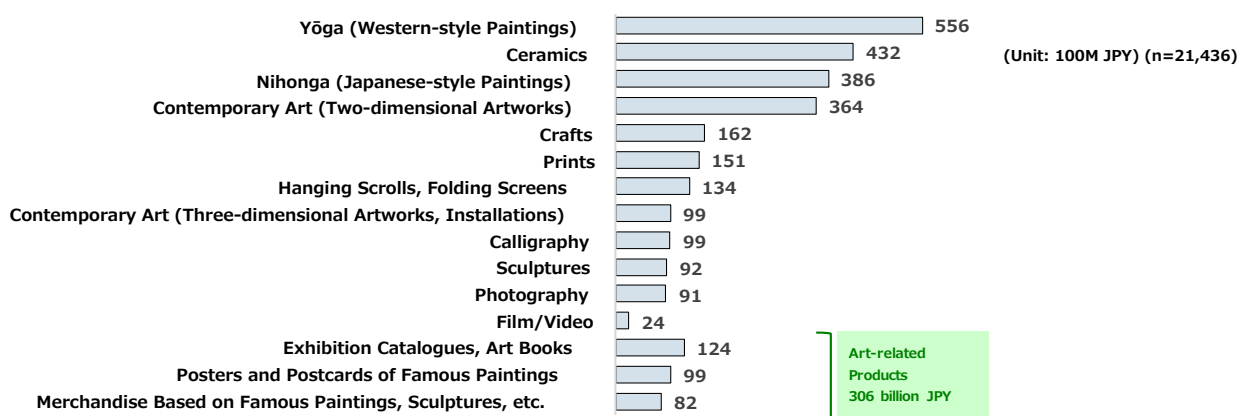
The estimated results for the market scale per type of art are shown in Chart 4. *Yōga* is the largest with 55.6 billion JPY, followed by ceramics, *nihonga*, and contemporary art (two-dimensional artworks).

We can see that the market for works of art is dispersed over a diverse range of categories. In addition, the market for art-related products is estimated at 30.6 billion JPY.

The estimates for the market scale per sales channel are shown in Chart 5. Purchases for works of art when viewed by sales channel are estimated at 243.7 billion JPY, of which 200.3 billion JPY are purchases from Japanese businesses.

Similarly to the previous year's survey, galleries and department stores had the highest sales with, respectively, 72.6 billion and 68.5 billion JPY.

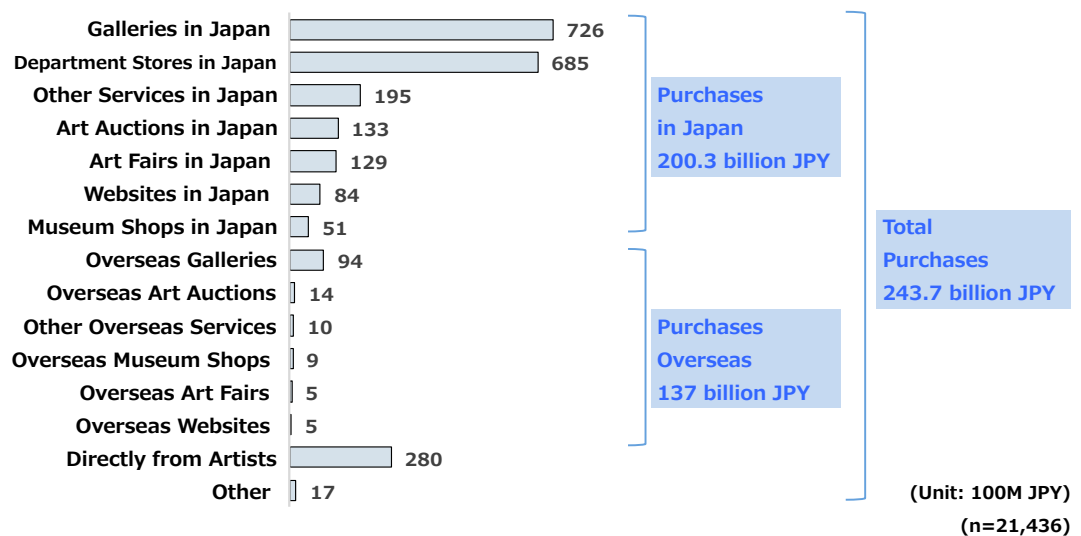
Chart 4: Market Scale for Works of Art and Art-related Products by Type⁶



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

⁶ The figures for purchases per type include duplicates, meaning the total for purchases of works of art here differs from the total of purchases of works of art per sales channel.

Chart 5: Market Scale for Works of Art by Sales Channel

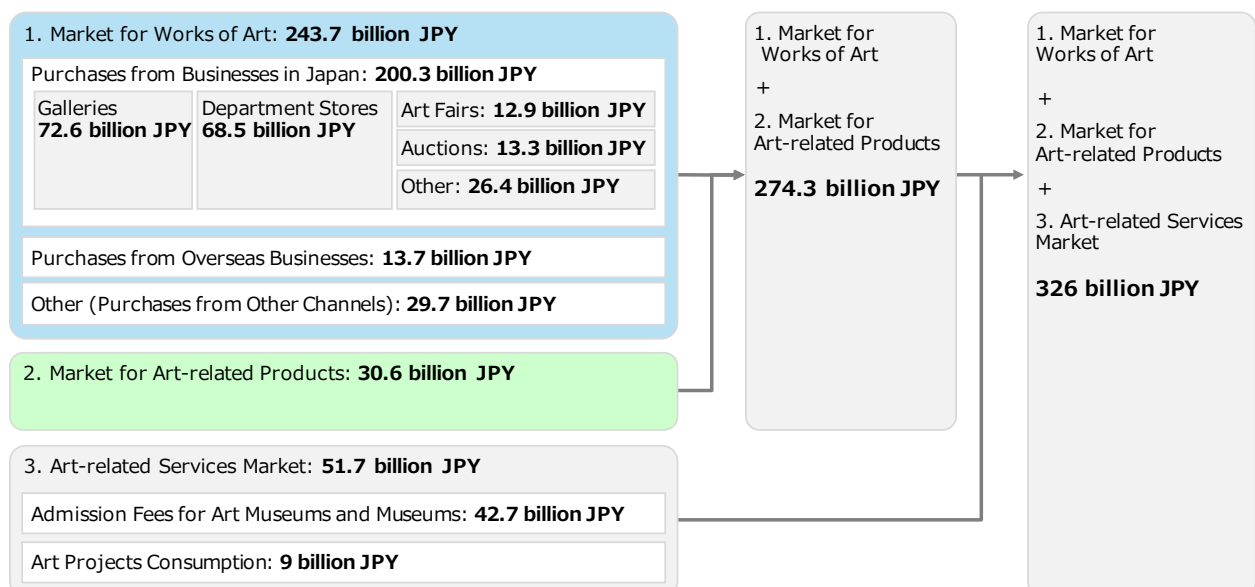


Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

In regard to the market for art-related services, admission fees for art museums and museums have an estimated total of 42.7 billion JPY, while art projects consumption is 9 billion JPY. Together they total 51.7 billion JPY.

Combining the totals for the market for works of art (243.7 billion JPY)⁷, art-related products (30.6 billion JPY), and art-related services (51.7 billion JPY), the overall market scale of the art industry is estimated at 326 billion JPY.

Chart 6: Overview of Art-related Market Scale



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

⁷ The figures per type of art and per sales channel differ, which likely results from multiple answers for purchases per type of art (for example, a work of art that may fall into more than one category). As such, the figure for purchases per sales channel was used to estimate the market for works of art.

2-3: Comparison with Previous Survey

Chart 7 shows the comparison between the 2016 and 2017 surveys in relation to the major elements of the art market.

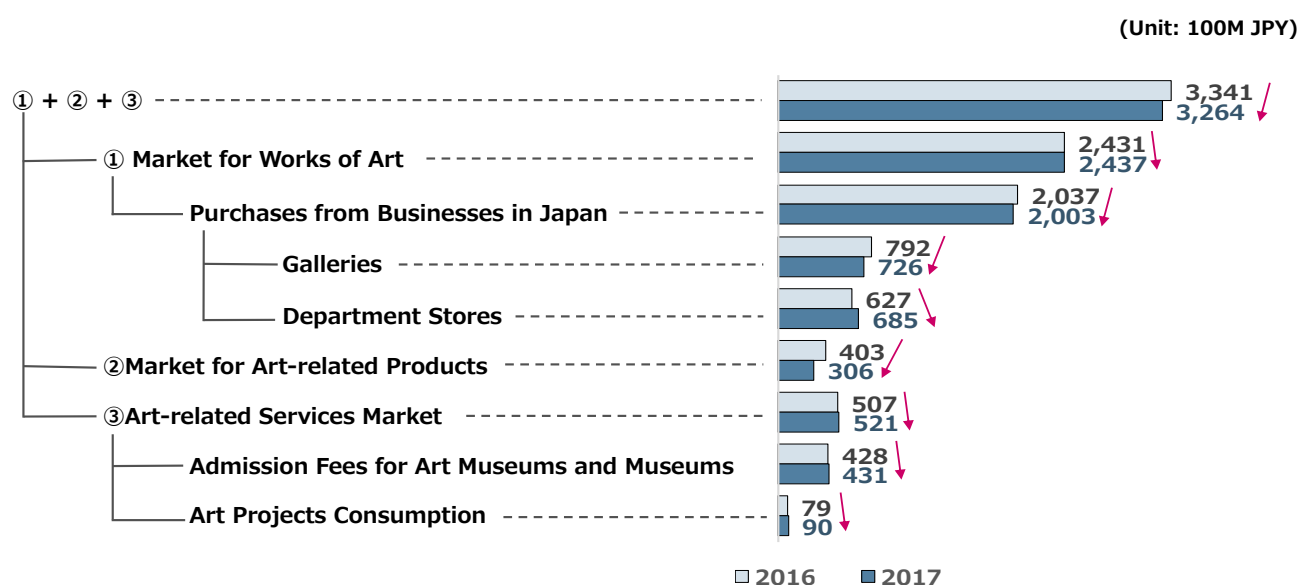
The market for works of art demonstrates growth from 243.1 billion JPY in 2016 to 243.7 billion JPY in 2017.

While purchases from galleries shows a decline, the market at department stores is strong⁸ and purchases from businesses in Japan overall has only a slight drop.

On the other hand, the market for art-related products fell sharply. The admission fees for art museums and other museums is almost the same, but we can see an increase in art projects consumption caused by the many new art projects that took place, which meant a overall increase to the art-related services market.

The total value for the markets for works of art, art-related products, and art-related services show a decline, reflecting the fall in the market for art-related products.

Chart 7: Market Scale in Comparison with Previous Survey



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

⁸ Media reports in various newspapers (including the Nihon Keizai Shimbun on October 10, 2017) reported strong sales of works of art at department stores.

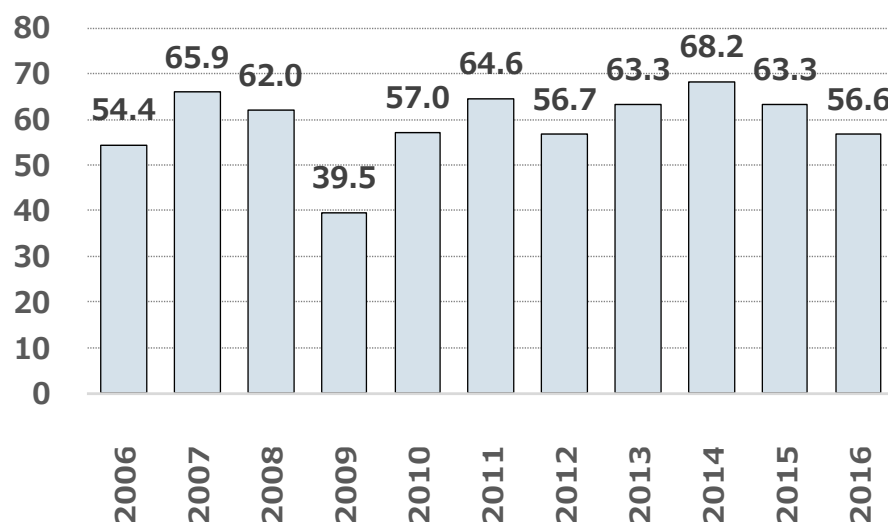
2-4: Scale of the Japanese Art Market Within the Global Market

With the exception of the 2009, the year of the financial crisis, the global art market has grown to an approximate US\$60 billion (approx. 7 trillion JPY) annually, but has shown decline for 2 years in a row since 2014.⁹

Chart 9 shows the scale of the art market by country (based on the value of works of art bought and sold within the respective country) according to similar market surveys. The three nations of the USA, UK, and China account for a market share of around 80%.

Chart 8: Scale of World Art Market

(Unit: 1 billion JPY)

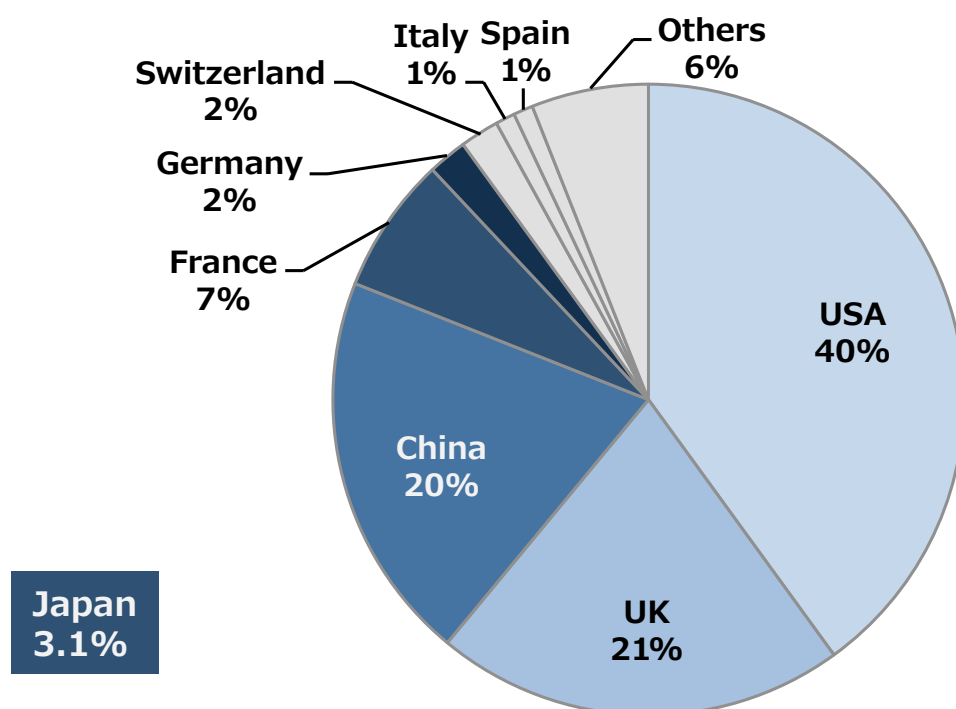


Source: Art Basel & UBS, *The Art Market 2017* (adapted by Art Tokyo Association and Platform for Arts and Creativity)

⁹ Based on the total value of auction and dealer sales. A detailed estimating rationale is not made public. The European Fine Art Foundation (TEFAF) releases an annual art market report, but the source for this report is *The Art Market 2017* by Art Basel & UBS.

Surveys by the European Fine Art Foundation (TEFAF) and Art Basel & UBS have not previously demonstrated the ratio of the art market in Japan to the world market. **Sales for works of art in Japan were calculated at 203.7 billion JPY in last year's survey. If this amount is compared to the scale of the world art market, we can estimate Japan's share as 3.1%.¹⁰** **This would make Japan the fifth largest market in the world.** Due to differences in estimation methods and definitions between the market scales of the surveys, however, this ranking should be treated as only a basic point of reference rather than an exact result.¹¹

Cart 9: Scale of Art Market by Country



Source: Art Basel & UBS, *The Art Market 2017* (adapted by Art Tokyo Association and Platform for Arts and Creativity)

¹⁰ The scale of the market in 2016 was US\$56.6 billion. Using an official Ministry of Finance currency exchange rate from December 25th to December 31st, 2016 of 116.34 JPY per US dollar, the market is worth approximately 6.6 trillion JPY.

¹¹ Data from *The Art Market 2017* report by Art Basel & UBS estimates transaction amounts of works of art per country by people all over the world. The Japanese Art Industry Market Research Survey Report estimates transaction amounts for works of art purchased by Japanese people residing in Japan.

Chapter 3: Artwork Imports and Exports

3-1: Calculation Method for Artwork Imports and Exports

This report also analyzes the state of artwork imports and exports. The analysis utilizes the Ministry of Finance’s official trade statistics and examines artworks according to three defined categories of “calligraphy and painting,” “collage and similar decorative panels,” and “prints (copperplates, woodblocks, lithographs, etc.).”¹²

Chart 10: Artwork Category Definitions

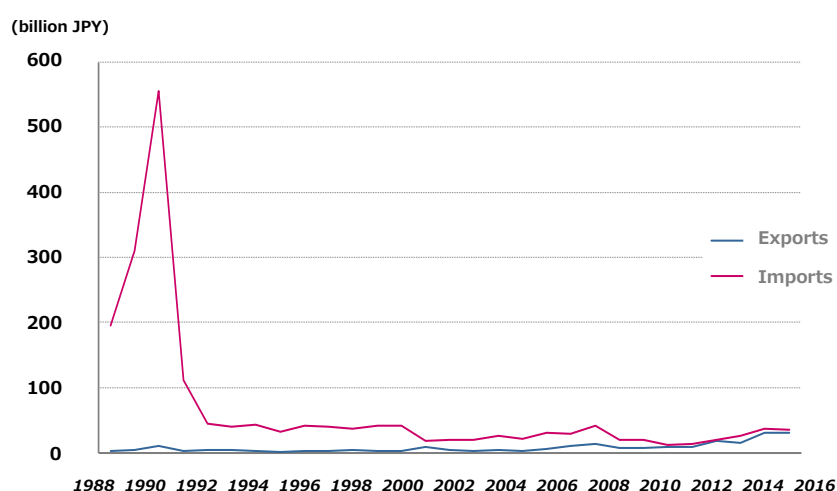
Code	Category Definition	
9701.10	Calligraphy and painting (only works directly made by hand; excludes processed items that are decorated or painted by hand as well as designs/plans and sketches)	Artworks defined according to these three categories
9701.90	Collage and similar decorative panels	
97.02	Prints (copperplates, woodblocks, lithographs, etc.)	

Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

3-2: State of Imports and Exports

Chart 11 shows import and export amounts in JPY for works of art since 1988, based on these definitions. **Artwork imports had grown to 550 billion JPY in 1990 but fell to less than 50 billion JPY from 1992. Imports today stand at 3.5 billion JPY.** Moreover, while imports had previously exceeded exports, **recent years have seen a rise in exports that brings them neck and neck with the level of imports** (see Chart 12).

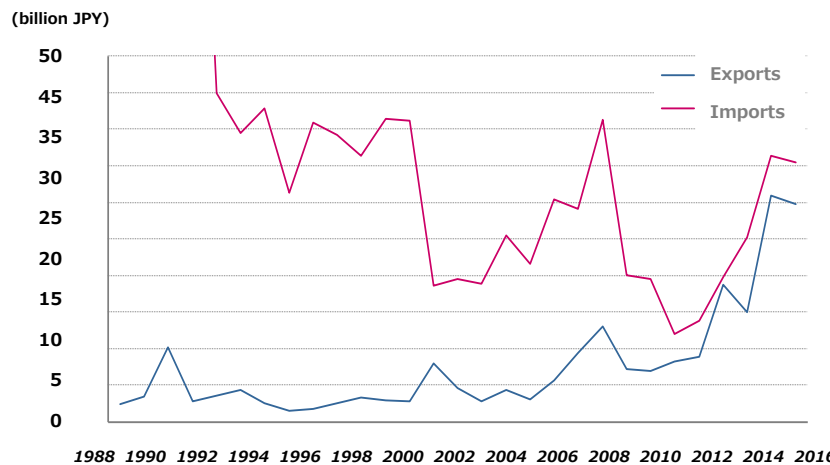
Chart 11: Changes in Artwork Exports and Imports



Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

¹² “Calligraphy and painting” and “collages and similar decorative panels” accounted for 96% of artwork exports and 97% of imports in 2016.

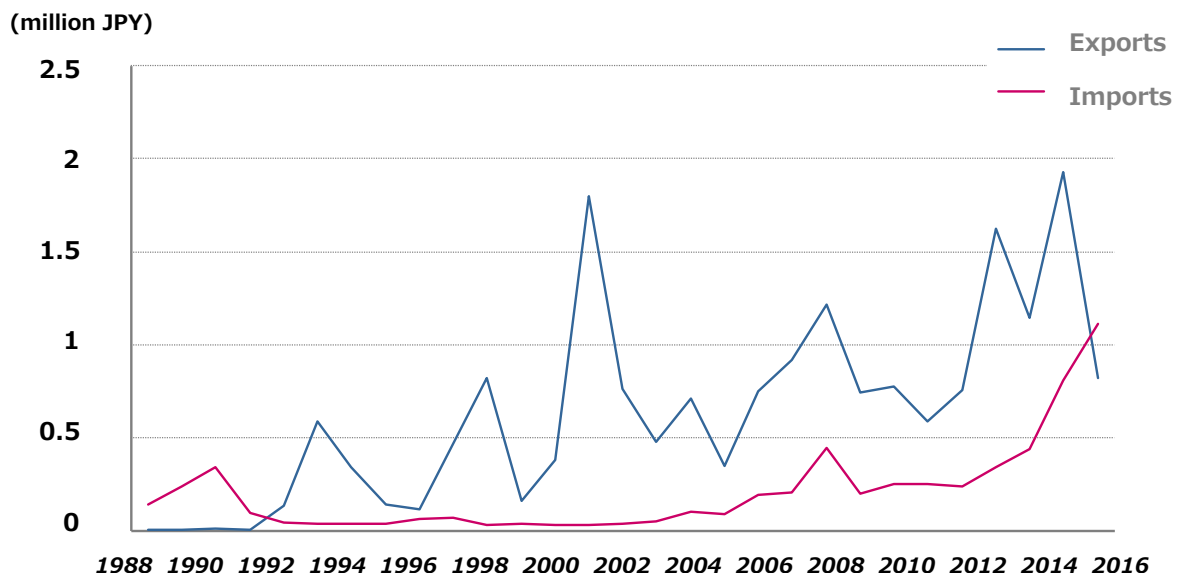
Chart 12: Changes in Artwork Exports and Imports (Expanded)



Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

Chart 13 shows changes in import and export unit prices since 1988 for calligraphy and painting.¹³ Although unit prices (i.e., the price for a single item) for calligraphy and painting exports had tended until now to exceed imports, recent years demonstrate a rise in the unit price for imports. Moreover, **import unit prices have now exceeded unit prices during the economic bubble period.**

Chart 13: Changes in Calligraphy and Painting Export and Import Unit

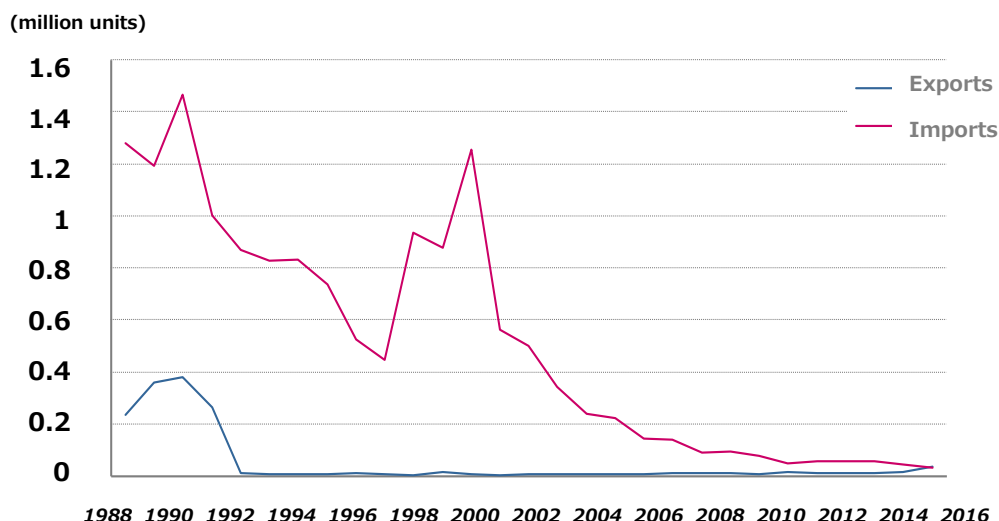


Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

¹³ According to price and quantity. Due to the large differences that exist between the three categories of "calligraphy and painting," "collage and decorative panels," and "prints (copperplates, woodblocks, lithographs, etc.)," only data for the "calligraphy and painting" category was analyzed.

Chart 14 shows changes in import and export quantities for calligraphy and painting. The number of exports has been increasing since 2006 and exports of artworks in 2016 totaled approximately 35,000 units, exceeding the number of imports (approximately 30,000 units).

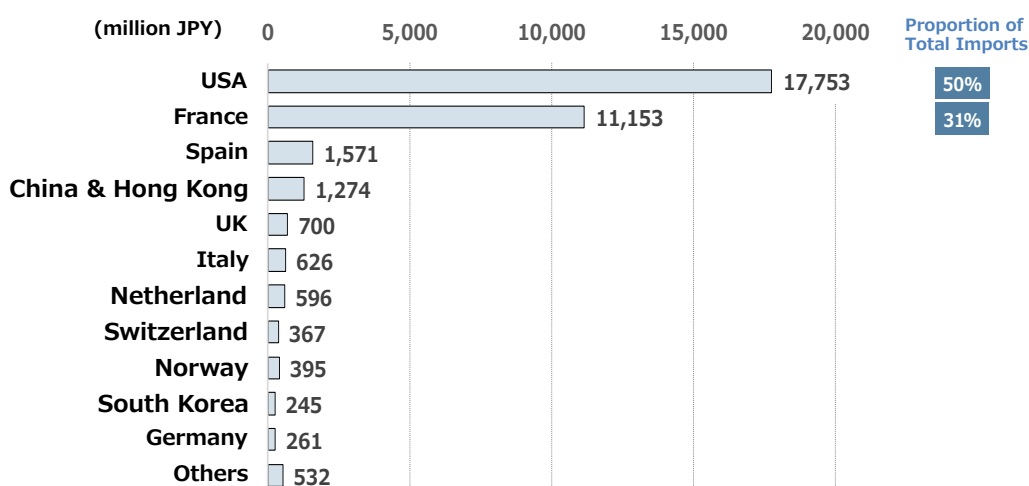
Chart 14: Changes in Calligraphy and Painting Export and Import Quantities



Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

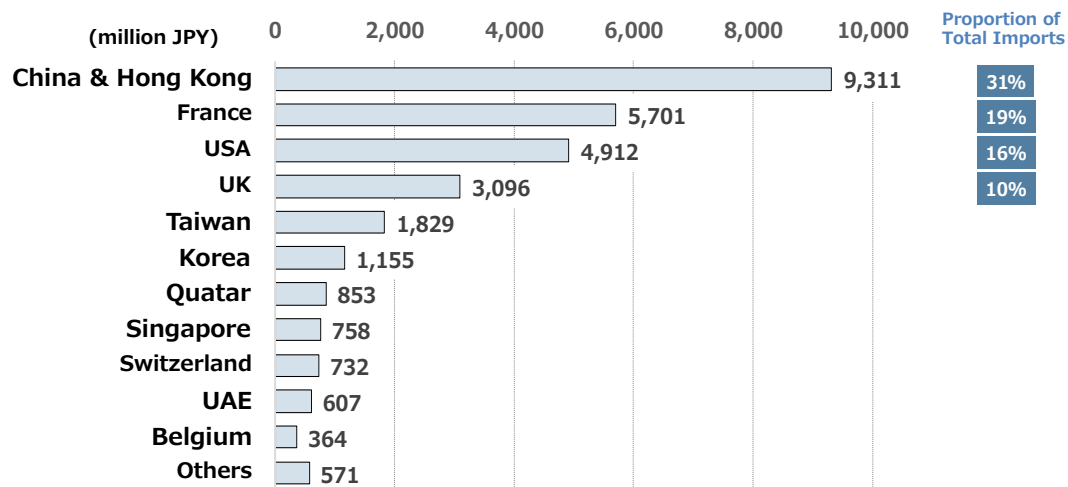
Chart 15 shows import amounts in JPY for works of art per country of origin in 2016, while Chart 16 shows the corresponding data for exports. Among imports, the United States is the most dominant, accounting for 50% of the total, followed by France at 31%. These two nations alone account for 81% of imports. For exports, China and Hong Kong have the highest share at 31%, followed by France (19%), the United States (16%), and the United Kingdom (10%). These four nations together account for 77% of exports.

Chart 15: Artwork Imports by Country (2016)



Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

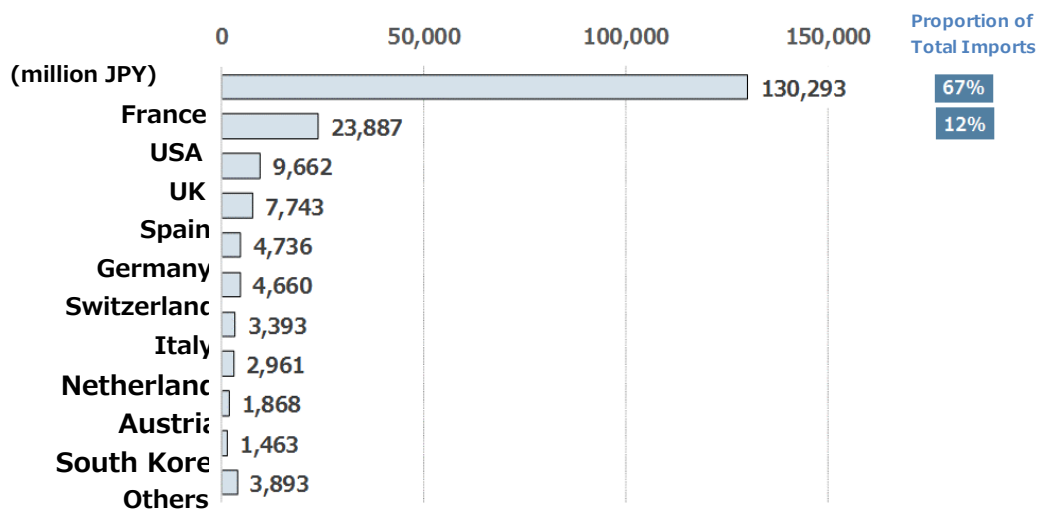
Chart 16: Artwork Exports by Country (2016)



Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

Chart 17 shows imports for works of art per country in 1990. **By far the majority of art imported into Japan at that time originated from France (67% of the total).**

Chart 17: Artwork Imports by Country (1990)



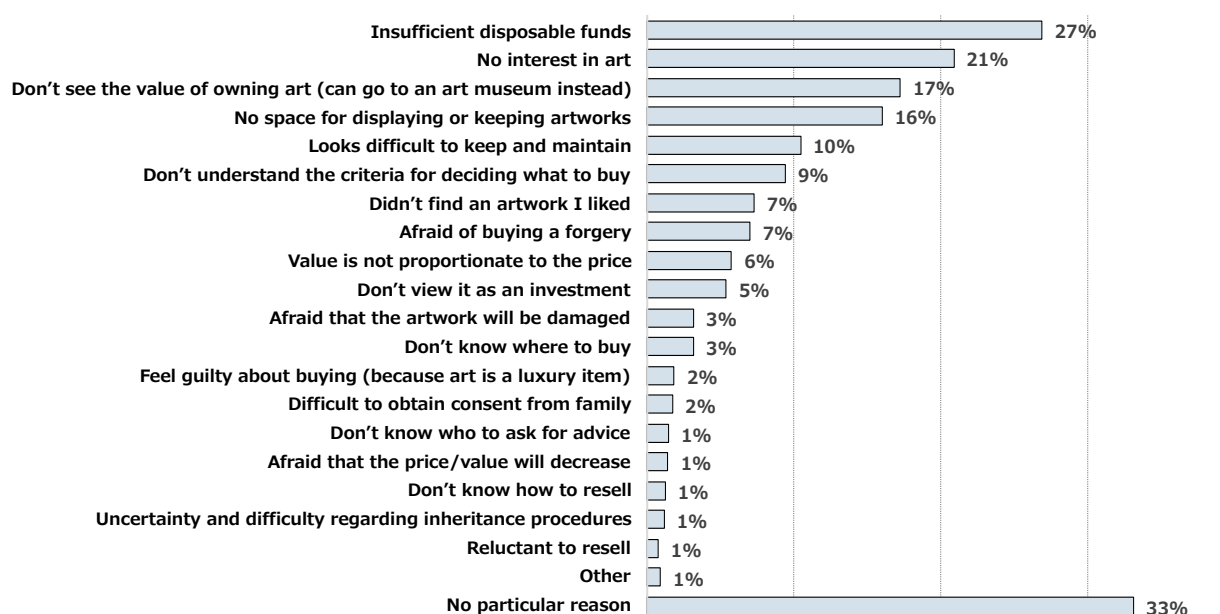
Source: Ministry of Finance trade statistics (adapted by Art Tokyo Association and Platform for Arts and Creativity)

CHAPTER 4: OTHER FACTORS RELATED TO BUYING ART

4-1: Reasons for Not Buying Artworks

Chart 18 shows the reasons that people do not buy artworks, based on responses from people with no experience of buying art. The following reasons had the highest responses: “No particular reason” (33%), “Insufficient disposable funds” (27%), “No interest in art” (21%), “Don’t see the value of owning art (can go to an art museum instead)” (17%), and “No space for displaying or keeping artworks” (16%). These reflect certain attitudes toward art or other circumstances specific to Japan.

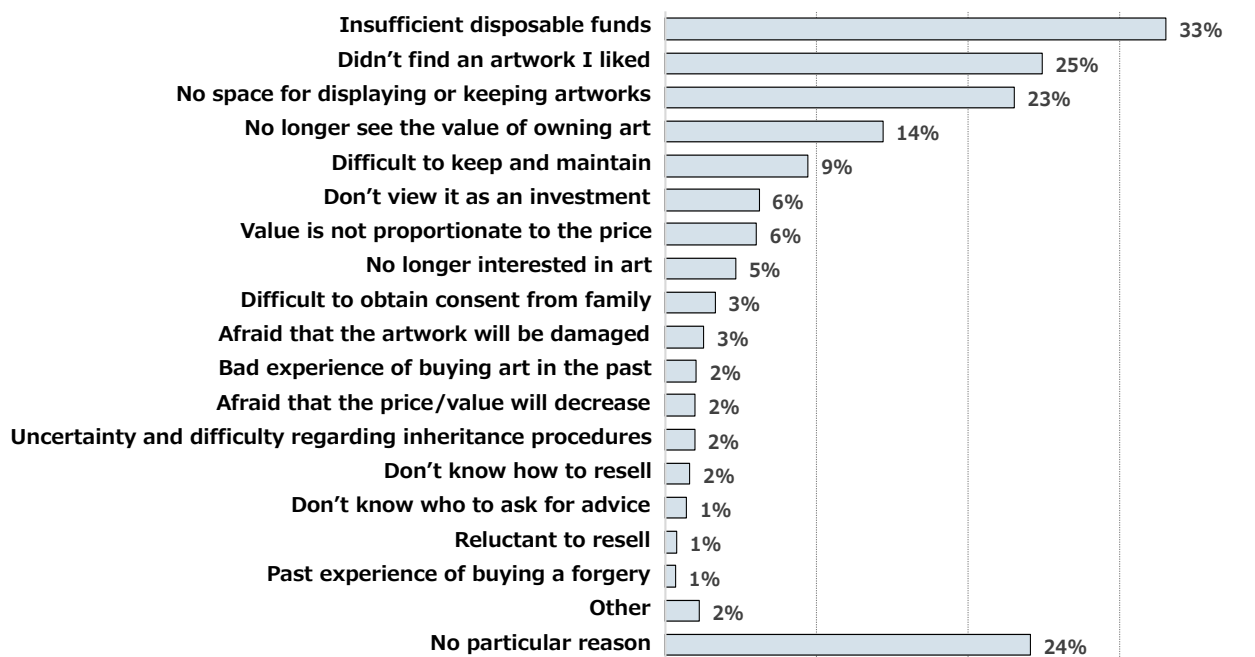
Chart 18: Reason for Not Buying Art (People Without Buying Experience)



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

Chart 19 shows the reasons that people do not buy artworks, based on responses from people with prior experience of buying art. Similarly to the previous data for people without experience of buying a work of art, such reasons as “No particular reason” and “Insufficient disposable funds” and “No space for displaying or keeping artworks” had a high number of responses, but **33% of people also gave “Didn’t find an artwork I liked” as the reason. As such, there is potential for people to buy art if the industry makes suggestions that are valid for them.**

Chart 19: Reason for Not Buying Art (People with Buying Experience)



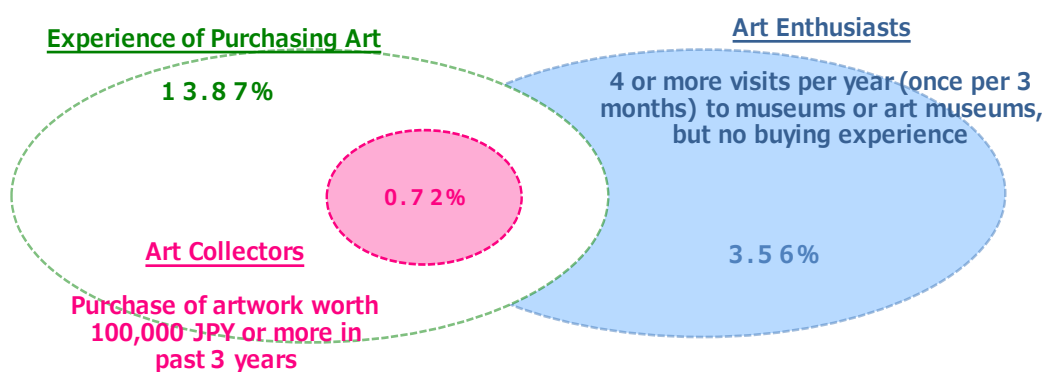
Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

4-2: Art Collectors and Enthusiasts

The second survey was conducted on two segments: Respondents who bought works of art worth 100,000 JPY or more in the last 3 years and are aged in their thirties or forties (hereafter, “art collectors”) and respondents with no experience of buying works of art but who go to museums or art museums 4 times a year (once every 3 months) or more (hereafter, “art enthusiasts”).

The collected data numbered 248 samples for art collectors and 233 samples for art enthusiasts. As shown in Chart 20, the appearance rate of art collectors within the total sample was 0.72%, while art enthusiasts accounted for 3.56%.

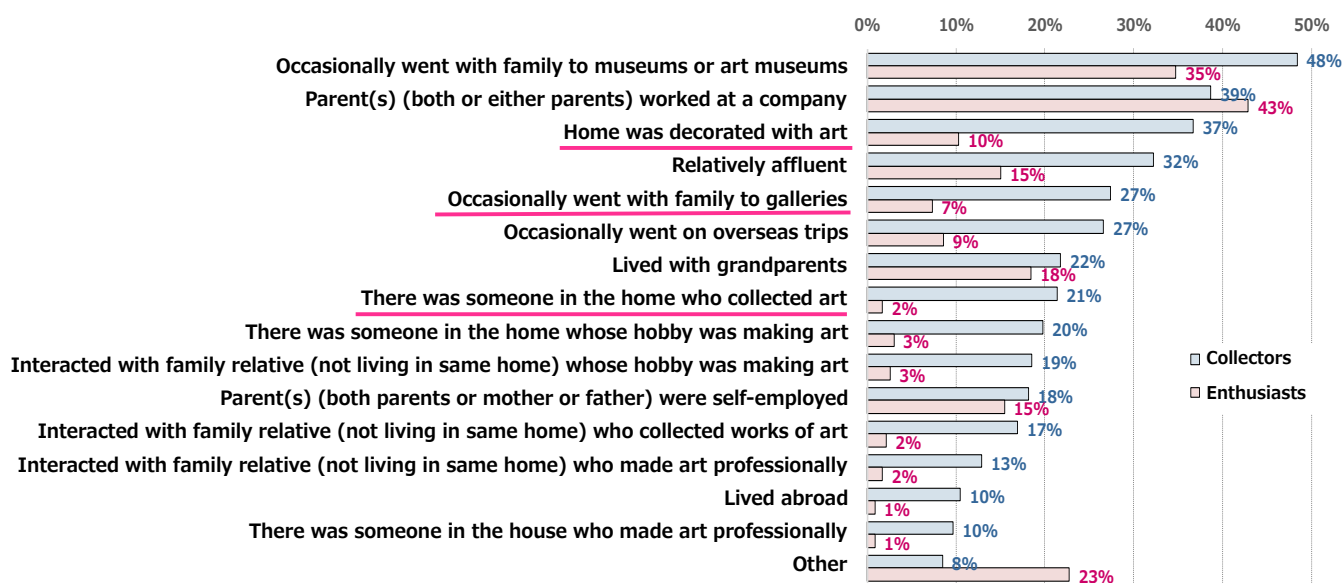
Chart 20: Appearance Rate of Art Collectors and Art Enthusiasts Within Total



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

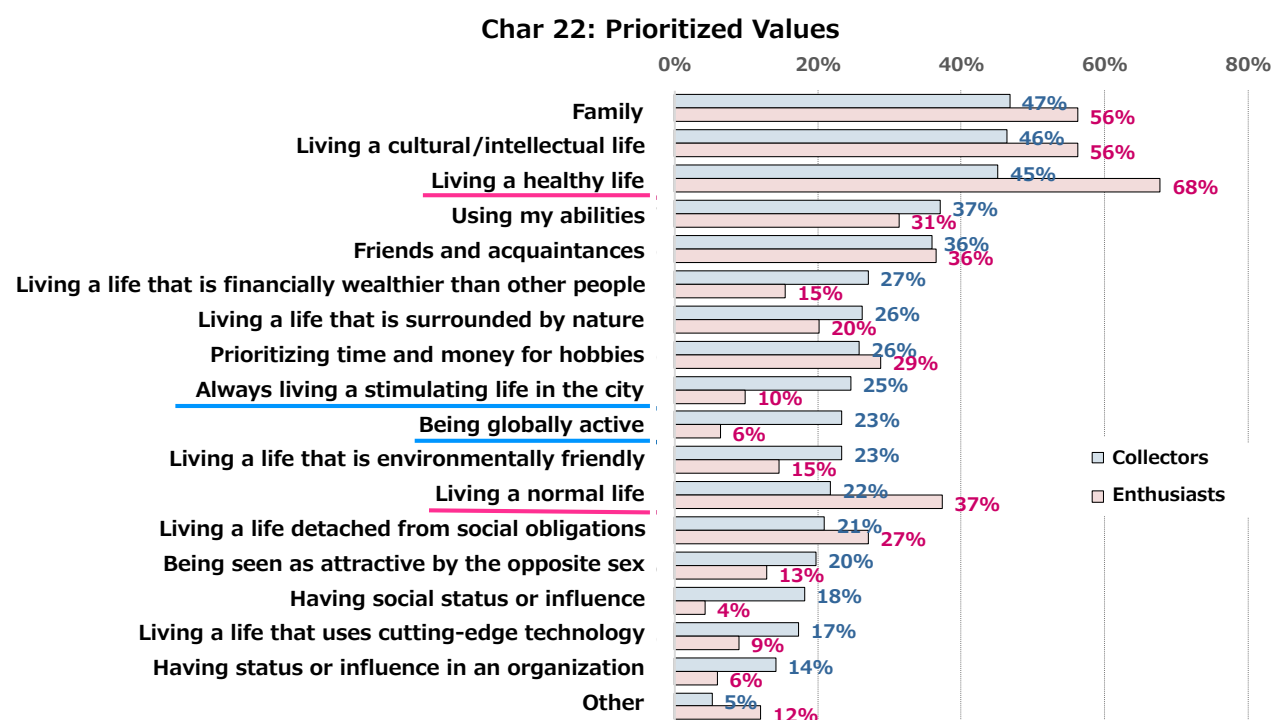
Chart 21 shows data on the childhood environments of respondents. The results for art collectors are higher than art enthusiasts for many of the entries, but the difference was particularly large for the following: “Home was decorated with art,” “Occasionally went with family to museums or art museums,” and “There was someone in the home who collected art.” **This reveals that growing up in an environment where the home was decorated with art or where buying art was a part of the lifestyle has a large influence on whether or not you then buy art when you are an adult.**

Chat 21: Childhood Environment



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

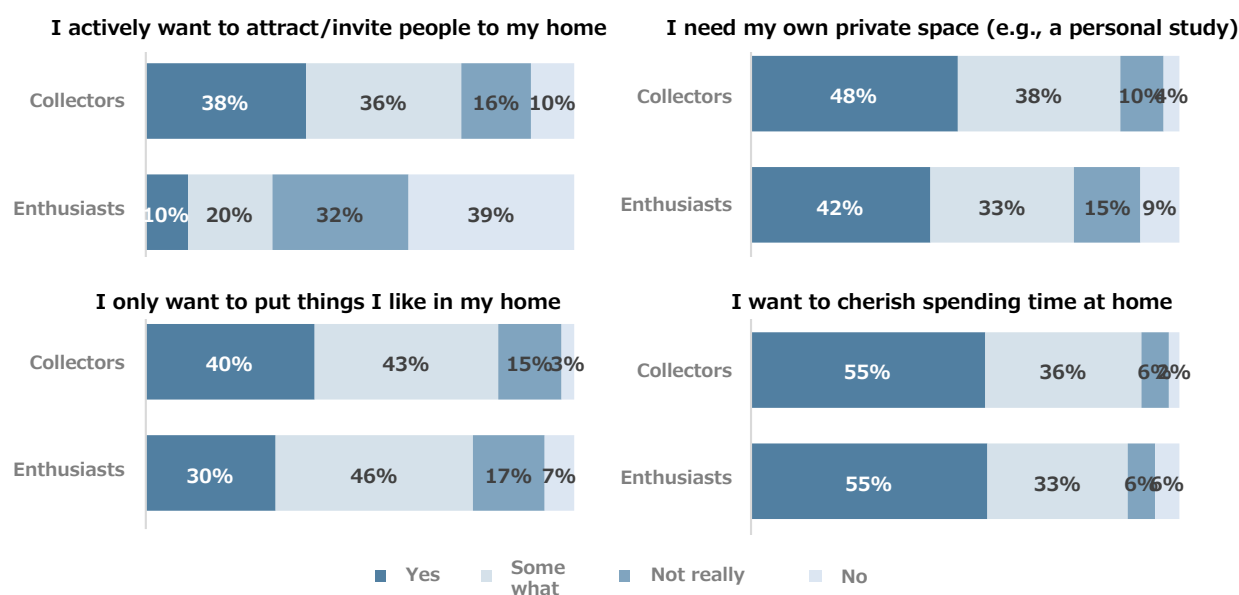
Chart 22 shows the respective values that are prioritized by respondents. For both segments, the response rate was high for the following values: “Family,” “Living a cultural/intellectual life,” and “Living a healthy life.” The response rate from art collectors was much higher than art enthusiasts for the following values: “Always living a stimulating life in the city,” “Being globally active,” and “Having social status or influence.” On the other hand, the response rate from art enthusiasts was much higher than art collectors for the following values: “Living a healthy life,” “Living a normal life,” and “Living a life detached from social obligations.” **The results indicate that art collectors in their thirties and forties have high social and global aspirations.**



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

Chart 23 shows respondents' values related to their homes. The results from art collectors exceeded art enthusiasts for the following values: "I only want to put things I like in my home" and "I need my own private space (e.g., a personal study)." **The largest difference between the two segments was for the following value: "I actively want to attract/invite people to my home."** It would seem to indicate that buying works of art is based on the desire to **show things to others (that is, hospitality).** On the other hand, there was little difference between the two segments with the results for "I want to cherish spending time at home."

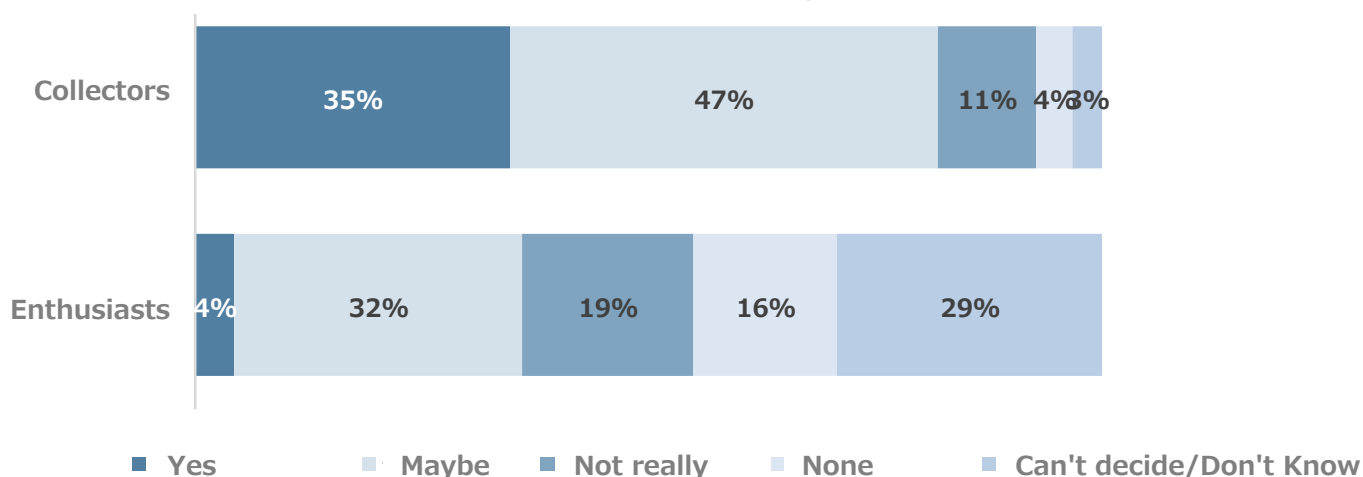
Chart 23: Values Related to the Home



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

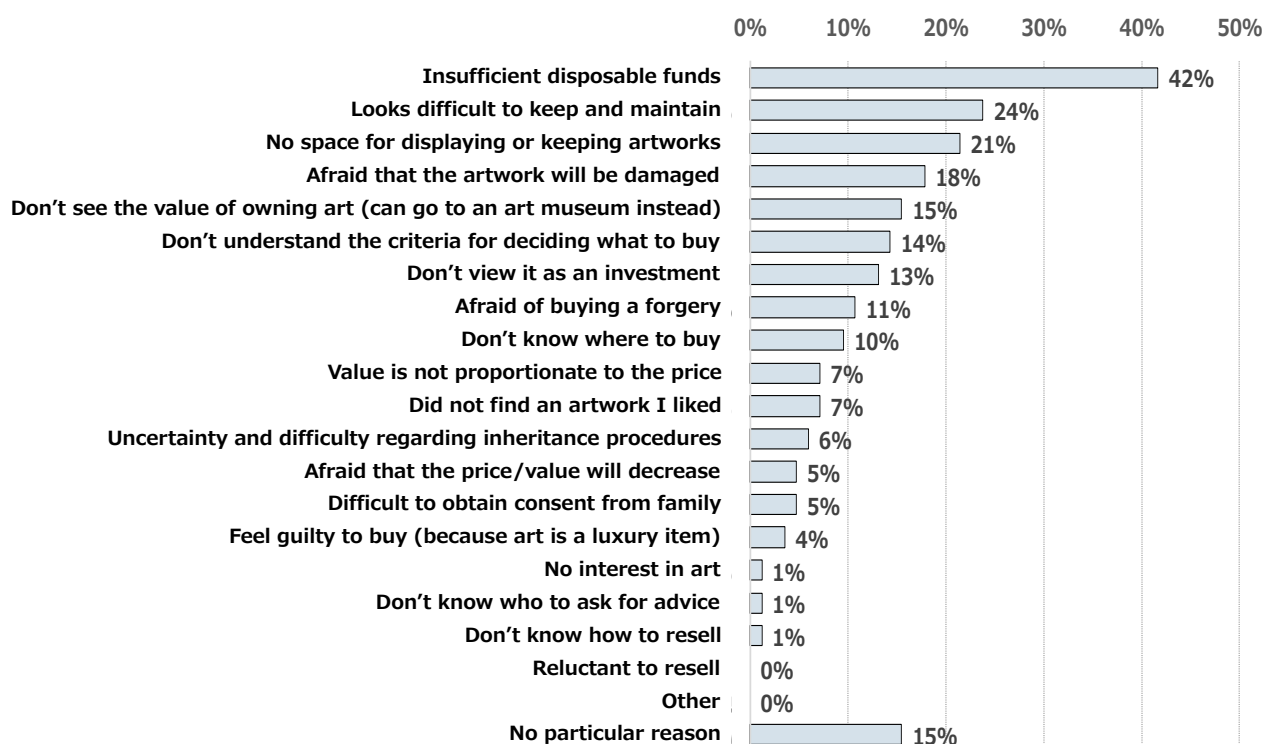
Chart 24 shows the respective intentions to buy art for the two segments. The results indicate that 82% of art collectors would like to buy an artwork, as opposed to 14% who do not. For art enthusiasts, 36% said that they would like to buy art, but 29% also said that they “can’t decide or don’t know.” The reasons for not buying art are shown in Chart 25. The highest results were for the following reasons: “Insufficient disposable funds” (42%) and “Looks difficult to keep and maintain” (24%).

Chart 24: Intention to Buy Art



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

Chart 25: Reason for Not Buying Art (Art Enthusiasts Who Want to Buy Art)

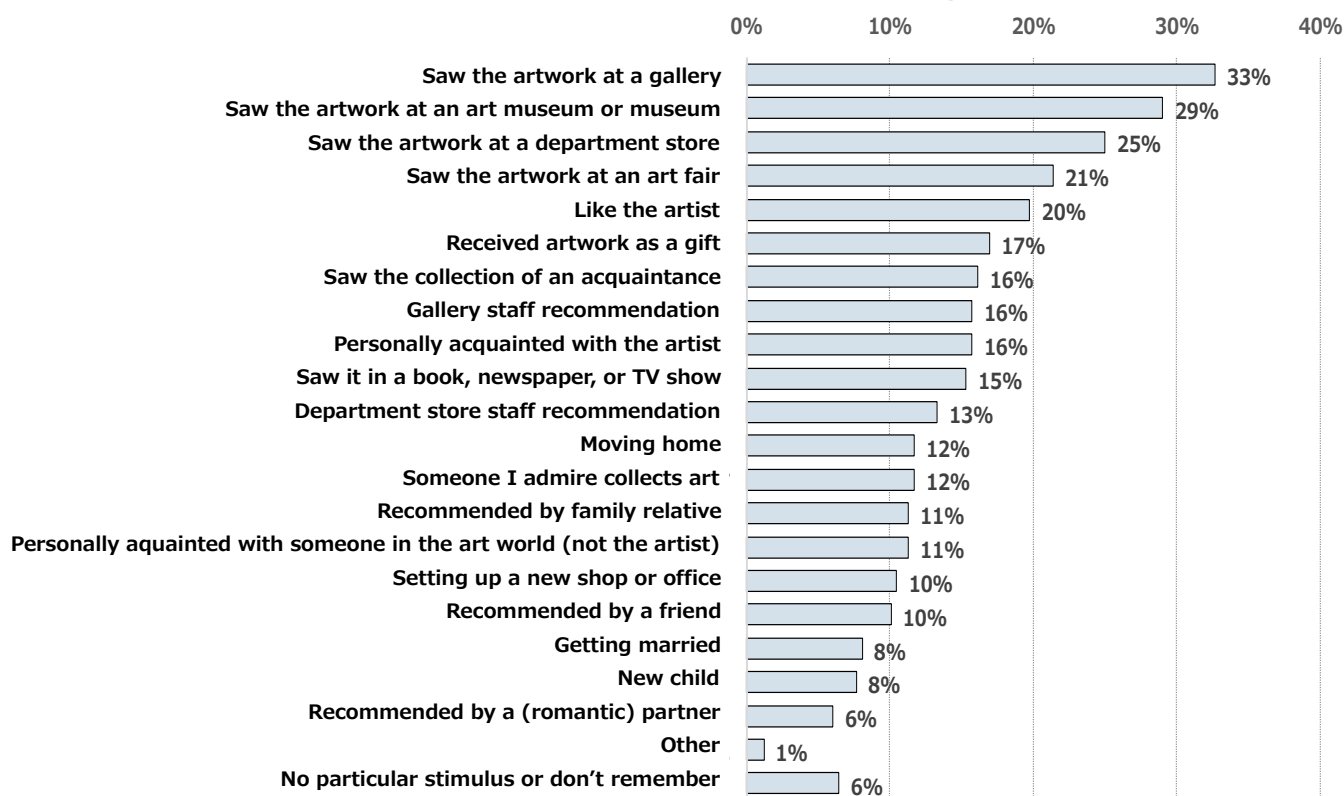


Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

4-3: Stimulus for Art Collectors to Buy & Artwork Storage Problems

Chart 26 shows the factors that prompted art collectors to buy works of art. The results indicate that high numbers of people were inspired to buy after seeing art at such places as galleries, art museums and museums, department stores, and art fairs. **This shows that even for people who can be defined today as an art collector, the initial stimulus was seeing actual works of art.**

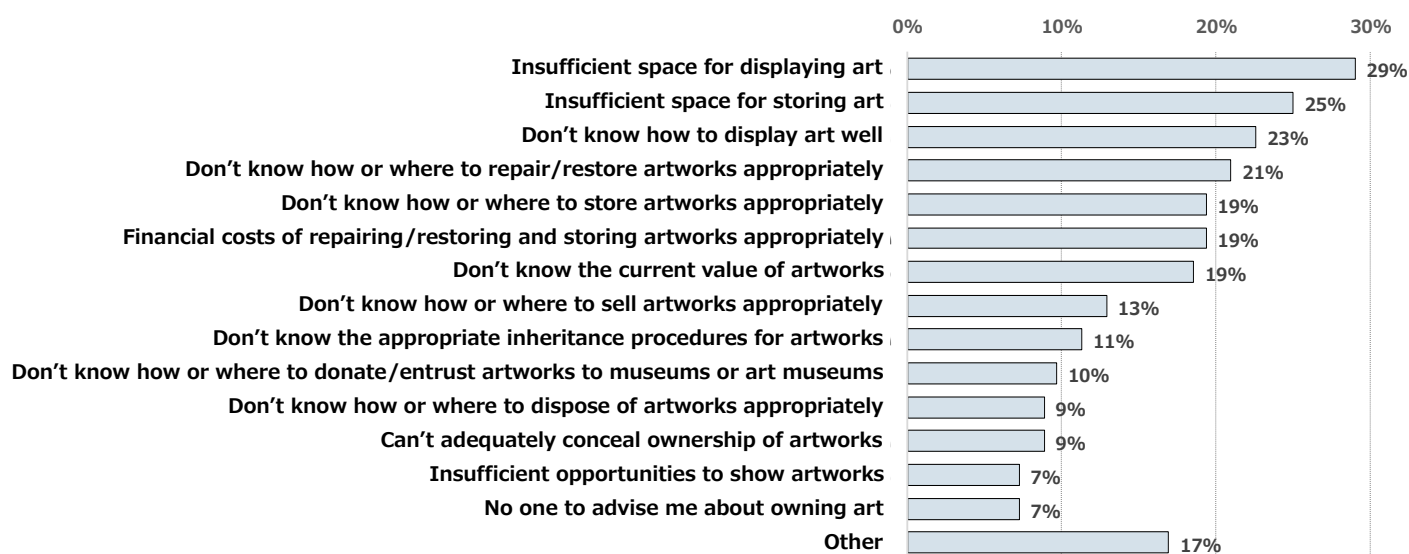
Chart 26: Stimulus for Art Collectors to Buy Art



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

Chart 27 shows the various problems that art collectors face with owning works of art. The high responses for such problems as “Insufficient space for displaying art” (29%) and “Insufficient space for storing art” (25%) are factors caused by the size of homes in Japan, but there were also high results for other issues related to knowledge, such as “Don’t know how to display art well” (23%) or “Don’t know how or where to store artworks appropriately” (21%). There is potential here for people in the art industry to tackle these kinds of problems.

Chart 27: Problems Related to Art Ownership



Source: Japanese Art Industry Market Research Survey 2017 (Art Tokyo Association, Platform for Arts and Creativity)

CLOSING REMARKS

This year's survey found that the art market in Japan is relatively large in scale within international markets and that, although the recent world art market demonstrated decline for 2 years in a row until 2016, the scale of the market in Japan is stable. (We can regard one of the causes of this as the way the market in Japan deals with a wide range of artworks and a high proportion of sales are conducted at department stores.)

Regarding exports and imports, while imports experienced enormous growth in the late 1980s, imports today are at approximately the same level as exports in terms of both total value and quantity, and the countries of origin for imports have also changed.

For people with experience of purchasing art but who have not bought a work of art in the past 3 years, a high proportion of respondents gave the reason as “Didn’t find an artwork I liked,” while approximately 40% of art enthusiasts (people with no experience of buying art) said that they would like to buy an artwork in the future and art collectors tended to be triggered to buy after seeing actual works of art. As such, this indicates that direct encouragement and promotion from the art industry will be extremely effective in expanding the art market.

We will continue investigating and publicizing details about the art industry in order to supply the information that can help facilitate measures and strategies for positioning art more centrally within people's lives in Japan.

2017 Educational Project for Emerging Artists Creating Culture of the Next Generation

Japanese Art Industry Market Research Report 2017

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