

Examination Subject
Culture and Environment

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Examinee's Number

Question I

1) [Purpose of the question]

Summary may include the following key points:

- Provide brief descriptions of the examples provided in the article due to over tourism
- Highlight the measures such as the large mesh barrier to prevent overcrowding at a spot to take photos.
- Highlight measures taken in Venice and Kyoto
- Reactions and actions towards the measures taken to prevent over tourism stated in the article

2) [Purpose of the question]

The answer should be well-organized and provide a logical argument to explain how over-tourism may be addressed. The answer should include relevant supporting information to support the approach suggested in the answer.

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Question II

Please write selected keyword in the bracket [Person (or Human) Centered Design]

1)

Since the 19th century, there has been a growing sense of crisis that technology—originally intended to serve and uplift humanity—has begun to evolve almost independently, in ways that suppress rather than support human nature. In response, a branch of philosophical thought emerged, aiming to reclaim human control over technology. This approach draws from human-centered disciplines like psychology, physiology, and anthropology, and seeks to develop technologies that align with and enhance human abilities and personal growth. More recently, post-human-centered perspectives have gained traction, promoting design approaches that consider not only humans but also our relationships with nature, plants, and animals.

2)

In the latter half of the 19th century, industrial progress brought about urban issues, environmental pollution, and a growing sense of alienation from human nature—consequences that were widely criticized. Today, these concerns persist in new forms. The effects of technological development on human life have become even more pressing, from global environmental destructions like climate change to large-scale technologies such as nuclear energy. The rise of computers and artificial intelligence raises questions about their impact on human creativity, while advancements in medicine—particularly around reproductive technologies and genetic modification—pose ethical dilemmas. In this context, a central challenge lies in how we address these technological developments and discover new ways to live in harmony with them.

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(Question II, continue)

Please write selected keyword in the bracket [Intrinsic Value vs. Instrumental Value]

1)

These are concepts frequently used in cultural policy discussions concerning the value of arts and culture. "Intrinsic value" refers to the idea that arts and culture are valuable in and of themselves. In contrast, "instrumental value" means that arts and culture are valuable as a means to achieve other goals. For example, when the experience of engaging with the arts—such as being fascinated, moved, or gaining a broader perspective—is considered valuable in itself, it is seen as "intrinsic value." On the other hand, when arts and culture are valued for their contributions to solving social issues—such as strengthening community bonds, enhancing well-being, or generating economic impact—it is regarded as "instrumental value."

2)

Debates surrounding "intrinsic" and "instrumental" value have come into sharper focus since the 1980s, as the principles of New Public Management (NPM) spread across public institutions in countries such as the UK, Australia, and Japan. In the UK, the New Labour government sought to increase funding for arts and culture by aligning it with broader social and economic policy agendas, in response to the cuts made under the neoliberal policies of the Thatcher administration. However, this shift led to a situation in which the value of arts and culture increasingly had to be justified in terms of their social and economic impact—placing greater emphasis on "instrumental value" over "intrinsic value." In Japan as well, amidst the economic downturn following the bubble economy, there has been a growing tendency to emphasize the "instrumental value"—such as their economic impact—over the "intrinsic value" of arts and cultural experiences. Today, even the Agency for Cultural Affairs advocates for a "profitable culture."

Yet, the value of arts and culture cannot be reduced to either "intrinsic" or "instrumental" value alone; it encompasses both. Like two sides of the same coin, different aspects of value become visible depending on the context and perspective. For example, as someone becomes deeply engaged in art out of pure interest, they naturally develop a sense of form and flexible thinking. This process also nurtures a multifaceted perspective on the world and a sense of civic awareness. Eventually, their creative works may even come to hold economic value. In this way, the value generated by engaging with the arts expands over time and across different dimensions.

In the realm of cultural policy, it is essential to place due emphasis on the "intrinsic value" of arts and culture, while also envisioning how such experiences can lead to "instrumental value." Overemphasizing

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“instrumental value” or framing the two types of value as oppositional should be avoided.

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(Question II , continue)

Please write selected keyword in the bracket [Teaching Strategies for Spatial Intelligence]

1) [Purpose of the question]

This part of the question mainly focus on theoretical knowledge

- Provide a clear explanation of what is considered as Spatial Intelligence.
- Provide examples of teaching strategies. The answer may include the following:
 - a. Teaching activities related to spatial intelligence
 - b. Teaching Materials related to spatial intelligence
 - c. Instructional strategies related to spatial intelligence
 - d. Or other relevant strategies

2) [Purpose of the question]

This part of the question mainly focuses on argumentative responses

The answer may include relevant arguments as below:

- Provide the current issues in teaching and not catering to students who are strong in spatial intelligence.
- Provide the current loss of opportunities if spatial intelligence is not developed.

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Please write selected keyword in the bracket [Outreach]

1)

“Outreach” refers to activities that bring art activities from cultural facilities such as theaters and halls where artistic activities are performed to sites such as hospitals, welfare facilities for the elderly, welfare facilities for persons with disabilities, and schools, where access to artistic activities is limited. Participants in cultural and artistic activities tend to be concentrated in specific groups, and some people may have no opportunity to engage in such activities due to their upbringing or living environment. Additionally, there are those who cannot access artistic activities due to disabilities or illnesses. As a result, participation in artistic activities often becomes limited to those who are economically, temporally, or physically advantaged. Outreach is one such activity aimed at addressing these disparities and promoting equitable access to the arts.

2)

Outreach has developed based on the idea of “bringing art to everyone,” but in recent years, some modern challenges have come up in how it's done.

First, there are issues related to artists' awareness and skills. Outreach requires not only advanced technical skills but also diverse abilities such as communication skills, educational and welfare sensitivity, and flexible improvisational skills. However, such abilities have not necessarily been systematically cultivated in the traditional education of artists. Additionally, there remains a strong perception among artists themselves that “outreach is outside their expertise” or “something special people do.”

There is also the problem of formalization. Taking classical music as an example, outreach should be a dialogic practice in which performers and audiences interact with each other, but in reality, it often remains nothing more than “traveling performances” or “comfort performances.” One-sided provision without a sufficient understanding of the background and needs of the audience is unlikely to lead to the original goal of ensuring access.

Furthermore, there is the challenge of evaluation. Outreach activities are often conducted with the expectation of achieving social effects through art, but their outcomes are difficult to quantify or visualize in the short term. While there is value in long-term changes and the building of relationships beyond temporary reactions such as “I was moved” or “I had fun,” there remains the challenge of how to capture and communicate these outcomes to society.

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Please write selected keyword in the bracket [art NPO]

1)

An art NPO is a non-profit organization in the field of culture and the arts established by citizens. In 1998, the Act on the Promotion of Specific Nonprofit Activities (NPO Act) was enacted with the aim of promoting citizen activities, enabling the establishment of NPO corporations. Before this system was established, it was difficult for citizens to establish organizations for non-profit activities or public interest activities due to financial and procedural challenges. Even organizations with legal status other than NPO corporations that were established by citizens, operate in the arts and culture field, and engage in public interest activities are also considered Art NPOs.

2)

The challenges faced by art NPOs are becoming particularly serious in terms of their operations. First, as non-profit organizations that do not pursue profit, art NPOs face major challenges in terms of fundraising. When government contracts and subsidies are the main source of funding, it becomes difficult to continue activities once they are cut off.

Additionally, while many art NPOs collaborate with government agencies on projects, there are cases where government agencies do not view art NPOs as equal partners, citing the fragility of their operational foundations as a reason. In some cases, art NPOs themselves may have developed a mindset that tolerates exploitation due to their weak position.

To overcome this situation, it is necessary for art NPOs to undergo a mindset shift to recognize themselves as equal partners with the government and to develop the ability to understand the government's logic and engage in dialogue.