

Comparing Music Networks and Cultural Policy Relationships in United States and Japan

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Abstract

The special interest relationships characterized by the influence on cultural policy of music service networks are the focus of our analysis, as evidenced not only in the United States, but also in contemporary Japan. This paper will describe the activities of significant music networks in Japan and the United States and demonstrate that today's music-related service networks in Japan and the United States appear to have learned the lessons of the 1980s and 1990s challenges to arts and cultural policy. Effectively, arts and music networks are more likely to have a more inclusive focus on community-based values and benefits, engaging in mutually supportive alliances with other non-profit sector interests especially in community development, immigration, education, ethnic traditions, crime prevention, the environment, and healthcare.

Keywords

Music networks, cultural policy relationships, interest group, Japan.

The Arts and Government Support

Over nearly three centuries, the public value of a relationship between government policy and the arts in the United States has ranged from a militant anti-arts and anti-subsidy stance to expressions of pro-active support of creative work produced by the nation's artists and arts organizations. As well, arts-related attitudes in regard to governmental support, are linked to the principles of political entities that have developed in the USA, whether influenced by the conservative view of limited government and or the liberal fears of government censorship.

In the American political process a central guiding thread has been the evolution of a constitutionally protected political system in which all active and legitimate groups or factions in the population can make themselves heard at various stages of the decision-making process. The impact is that "fragmentation of power means that national policy is made up of narrow autonomous sectors - not planned as national policy." (Ladd,p.307) This means that public policy is inclusive and thus open to irregularities. Factions are significant in Japanese political parties as well, reflecting the premise that interest groups and alliances tend to form among individuals who experience "some form of deprivation or frustration" (Walker, 1983, p.390). As changes significantly disturb their lives, group members interact and become aware of their shared interests, which may lead to the formation of an associational network to represent those interests.

Interest Group Defined

A definition of interest group commonly used today is that developed by David Truman (1951):

“Any group that on the basis of one or more shared attitudes makes certain claims upon other groups in the society for the establishment, maintenance or enhancement of forms of behavior that are implied by the shared attitudes” (p. 51).

Typically the citizen groups form as a consequence of legal and institutional factors, or as a result of widespread discontent. Groups also spring up *after* significant legislation has been passed which makes public policy change more difficult to effect. Sometimes when this happens influence for change comes from inside the government or within the “iron triangle” (Heclo, 1978). For example, alliances or coalitions of groups are reactive or sometimes spontaneous, but their mobilization is often influenced by a signal to alliance leaders from government agency administrators. The collective action taken by affected networks, including arts networks, on the Istook amendment in 1995 to defeat an anti-nonprofit bill is a case in point. In Japan, the long-term struggle by artists organizing against entertainment taxes led to a change in the system in 1990, and recognition within the bureaucracy that changes in the decision-making process could be beneficial public arts, while not harming the civil service structures of the Ministry of Cultural Affairs.

Much has been written and documented about national arts policy, the role of an arts agency in a national government, and advocacy efforts in recent years. Since the 1960s, special interest organizations have emerged to promote the visibility of government arts agencies as well as to speak for the place of the arts in American life. **The special interest relationships characterized by the influence on cultural policy of music service networks are the focus of our analysis, as evidenced not only in the United States, but also in contemporary Japan.**

Arts advocacy as a special interest or pressure group is represented in the United States by groups such as the National Association of State Arts Agencies, Americans for the Arts and the National Council of State Legislatures. The Performing Arts Network and Giedankyo in Japan may be said to be arts interest groups in Japan and their motivating principles appear similar, although the term “interest group” is not used by arts supporters there. The terms “network” and “interest group” are used interchangeably in our analysis.

Iron Triangle

An accepted paradigm of interactive governance in America is the “iron triangle” concept developed by Heclo (1977). “Iron triangle” describes enduring links among government agency chiefs, congressional subcommittee chairs, and interest group leaders in a tripartite policy system that offsets the input of presidential appointees, who must try to function in a relatively short-term and generally transient situation.

During the 1950s and ‘60s, the leaders of overlapping large interest groups bargained with one another to leverage public policy in Washington. Today, public managers are considered managers of apparently neutral processes that are designed to discover the best policies. Officially, securing public input is part of the discovery, not part of the problem. American federal administrative law now requires public agency administrators

to consider all views; similar policies have been replicated by state and municipal agencies. The public manager serves as an intermediary among all parties and is obliged to reach workable compromises with the interest group.

Importance of Professional Administration

Successful interest groups need an efficient administrative structure. In line with Walker's findings, Lowi (1979) maintains that the concept of interest group spontaneity is diminished by the practice of reliance on a professional administrative core. The dependence on "private" (professional) administration, compared to "public" (government) administration, has significance as a different course for the non-profit group; with a professional staff, the compact is no longer about the volunteer coordinator responding to the call for doing good. Each is dealing administratively, rather than spontaneously, with the constituency. Even small groups eventually perpetuate (or attempt to) themselves by the development of a central administrative core, albeit consisting of perhaps one or two persons. Still, just like government agencies or corporations, the interest groups have their self-regulating mechanisms which may range from a mission statement to legislatively -imposed procedures. In this way, the groups stay true to a narrow purpose and perhaps enhance their administrative ability to maintain a niche in the policy-making system (Thurber, 1991) and influence government. As has happened in both the United States and Japan, the extent of special interest influence is not only determined by size and money, but is also dependent on tactical strategies used by the group. Furthermore, like most elements of life in the early 21st Century, procedures to support distribution of information and persuasive argument have been transformed by changes in the technology of communication systems which redefine the speed with which interactive communication takes place. The changes radically supplement the politics of traditional personal contact: on-site meetings, newspaper features, letter writing and phone-tree organization. However, as our investigation reveals, the new more impersonal technology cannot supplant the effectiveness of personal persuasion.

The Ambient Factors

Central to this discussion of music service network relationships and influences are the conditions of internal leadership and functional, ambient factors in special interest groups: belief congruence, transactions and exchanges, commitment levels, issue niches, policy subsystems, and finally, organizational mobilization and maintenance. Earlier research (Smith 2000) by the author of this paper has recommended best practices for advocacy network. Among them are:

- *Belief congruence and commitment:* Among leaders and members of special interest groups there must be substantial congruence of beliefs for the groups to thrive and continue.
- *Individual patron influence:* Individual patrons of the arts are important to national advocacy groups' relations with their constituencies
- *Mobilization and maintenance:* An arts advocacy organization mobilizes constituents when it links their needs to a public policy mission. This is essential.
- *Authority standing:* Board members of an advocacy organization must maintain authority standing in national arts circles of influence among members, patrons and government, in order for the organization to survive.

- *Singular focus*: Organizational adherence to the advocacy mission does not guarantee continued support from members and patrons. Factional interests must have organizational support.
- *Staff standing*: A professional arts advocacy organization should maintain paid staff positions, even though volunteer directors and members play a vital role in arts advocacy networks.
- *The public partnership coalition*: In order to achieve its strategic goals, the network organization must take responsibility for upholding a productive coalition with the arts agency for whom it advocates.
- *Party politics*: In order to achieve both short- and long-term effectiveness, the network must consistently demonstrate a bipartisan or neutral attitude toward political parties.

Theoretical Bases

Some theoretical basis is useful for this analysis. Leader-member congruence is clearly necessary for successful interest group influence (Sabatier & McLaughlin, 1990). In turn, commitment theory provides a base for exchange theory which proposes that group activity has little to do with the internal exchange of benefits (Salisbury, 1969). Members are concerned instead “with the internal exchange of benefits by which the group is organized and sustained” (p 20). Leader-member congruence is high in organizations, including special interest groups where collective policy benefits provide important inducements to membership. Of the people or organizations who allocate significant time and effort to participate in an interest group’s organization and power structure, most “share a commitment to the collective purposive or material benefits which it espouses” (Sabatier & McLaughlin, p. 930).

Sabatier’s findings about effective representation of member beliefs, commitment and congruence on the group’s board of directors are consistent with other research (Zeigler & Peak, 1972). Congruence is also akin to transactional theory (Hayes, 1981) where the policy domain is viewed as a marketplace of services and relationships based on market and exchange principles. In this marketplace, an interest group may practice restriction of issue choices for reasons of finances (Browne, 1991).

Mobilization of groups is tempered by the importance of maintaining tangible monetary and social benefits to members and patrons. Self-interest and the public good may or may not be compatible with achieving change in public policy. Leadership considerations affect group harmony and maintenance of purpose. Likewise, leaders are challenged by the impact of generational change, the emergence of coalition politics and the unpredictable outcomes of citizen initiatives.

Presently, in addition to the modestly budgeted NEA, there are an estimated 200 federal programs that involve arts-related resources or sponsored arts activities . However, the NEA:

“Has the most wide-ranging recognition system of grants and validation of arts professionals in either the public or private sector, and is still considered the most important public agency for the state of artistic and cultural affairs in the United States. (Kovacs, 1994, p.31)”

A similar state of financing and importance for the arts is true of the Japanese Ministry of Cultural Affairs programs.

Even with the national history of reluctance toward state arts funding, the arts sub government and Congress had managed generally to adhere to what Hewison, writing about Britain's Art Council, calls the "arm's length principle" which describes :

"the relationship between the State and the institutions which it has not only created but also finances. . . as a practical means of distancing politician and government servants from the activities they wished to promote . . . two parties in which neither one controls the other. (Hewison, 1995 p.32) "

This kind of relationship was similarly espoused in Japan with the establishment of the Japan Arts Fund in 1990. The Agency for Cultural Affairs insisted that this new fund would be administered with arm's length principle, and delegated its administration to an independent Japan Arts Council.

However, the erosion of White House advocacy activity during the 1980s caused a gradual shift from the NEA's efficient sub-government policy system to a thorny issue network by early 1990 (Wyszomirski (1995b). Successively, the emergence of regulatory debates in the 1990's (such as *Bella Lewitsky Dance Foundation v. Frohnmayer* in 1991, *Karen Finley et al* in 1992, the 1995 Congress elimination of individual artist fellowships (*National Endowment for the Arts v. Finley* in 1998) about the NEA grant-making process meant more politics in the policy system and created changes in the arts sub-government "iron triangle" and unresolved conflicts.

Wyszomirski's (1995b) analysis of NEA oversight issues provides insight into the arts sub-government's development in the 1990s as "a complex and unpredictable issue network . . . an interested knowledge group" (Wyszomirski, 1995b, p.50) that is simultaneously concerned with distributive, regulatory and redistributive measures:

These analytical concepts of sub government and issue network and of different types of policy and their attendant political configurations are useful in understanding the pattern of arts policy and politics over the past thirty years and in assessing the current situation. (p.50)

Subsidies for example, take the form of renewable grants or contracts. Regulatory policies may be characterized by prolonged controversy and bargaining among unstable coalitions, the administrative agency, and Congress. This was the situation which presented itself in 1995 to the various national arts service networks.

Distributive, regulatory and re-distributive measures of the arts issue network in Washington all reflect the inherent tensions between public policy and politics. The attempt to determine an appropriate balance between the ideal (the policy means the arts elevate the human soul) and real (the politics mean the arts offer a positive economic impact), as well as consideration of both the elite and the popular, has always dominated discussions concerning government, arts policy and cultural rights (Heilbrun and Gray, 1993).

Since the first attempts in the early 1980s by the Reagan administration to cut or eliminate the NEA, efforts have been undertaken by a number of discipline and functionally specific, membership-based arts service organizations, mostly based in Washington, D.C., to ensure support from Congress and the Office of the President. These include the following: Americans for the Arts, American Association of Museums, American Symphony Orchestra League, Association of Performing Arts Presenters, Chamber Music America, Chorus America, Dance USA, National Association of Media Arts and Culture (San Francisco), National Assembly of State Arts Agencies, National Association of Artist Organizations, Opera America, The Association for American Arts

and Cultures (Texas) and Theatre Communications Group (New York) among others. The American Arts Alliance (AAA) is a coalition of these organizations. The AAA staff monitors and lobbies Congress' and the White House's actions concerning arts interests. Although individual service organizations focus on programmatic issues specific to their membership such as training, standards, touring and education, all rely on the AAA to represent their cumulative advocacy interests.

At the time of the intense Congressional debates of the 1990's, cultural rights in the United States had become, wrote James McGregor Burns, "an immensely broad and complicated" subject that is contemporary and inclusive, and very much different from previous centuries when artists worked "amid general indifference" (Burns, 1991 p. 396). However, despite the assertions of support and the necessity to be concerned with access and awareness goals, arts advocacy relating to national concerns can at best be characterized as reactive. These same groups were collectively unprepared when the Helms amendment requiring artistic "decency" was passed in 1989, and again in 1995, when social conservatives attempted to eliminate the NEA. Ultimately there was agreement by arts advocates on the need for a far more aggressive collaborative response than at any time in the Endowment's history. After the "culture wars" from 1990 through 1995 (Bolton, 1995), the arts service groups understood the price of having neglected "the intellectual and political infrastructure of cultural policy" (Wyszomirski, 1995b, p. 234). They had to confront negative politics and prepare documented responses to questions about the need for both Federal subsidies and rights to freedom of expression. Advocacy network leaders, who were for the most part executive directors of discipline-specific arts service organizations, had not developed a policy community of common perspectives around arts-related issues. For example, a national arts policy agenda process had not been organized, nor had discussions of policymaking been documented that "create[d] intellectual puzzles" or struggled with "intellectual binds and then extract[ed] people from these situations" (Kingdon, 1984, p.133). A cogent dynamic had not been developed within the diverse community of arts interests.

Advocacy activists on the national level today have adopted strategies that "attempt to bridge differences, create identification or establish communion between the organized arts advocates and public officials that have the power to fund the arts" (Burke, 1969). The music service organization construct reflects the federal/state/ local funding partnerships of arts support feature of deliberately overlapping jurisdiction (Denhardt, 1984) where judgments of the intergovernmental partners can be altered or changed at different levels in the arts funding process. Within governance structures, elected politicians, generalist administrators and professional program managers are participants in framing national/state/local relations. In sum, an intergovernmental network has evolved in a three-decade period that is similar to that of other interests dependent on intergovernmental relations (Wright, 1990). Very recently (2001) the enactment of Cultural Law in Japan called for a systematic support system at the state (prefectural) and municipal levels.

Music Networks Influence and Activity in the United States.

The 1994-95 election of a Republican majority in Congress resulted in an anti-arts, anti-cultural agenda which by and large caught the national service organizations representing arts interests by surprise. The presentation of the new Congressional agenda triggered intense soul-searching and thinking regarding how to deal with a changed Congress.

Included among the soul searching service organizations were the music network groups examined for this discussion: the American Symphony Orchestra League, Opera America, the Association of Performing Arts Presenters, as well as the American Federation of Musicians. A brief identification of each network will assist in exploration of influence and relationship issues.

The Association of Performing Arts Presenters, founded in 1957, is the principal service and advocacy organization for more than 1,400 professional presenting and touring organizations, artists and artists' managements. Colleges and universities, civic entities and private entrepreneurs are heavily involved in this network.

The American Federation of Musicians of the United States and Canada, founded in 1896, is the world's largest professional musicians trade union. Its 100,000 members include the musicians of most professional symphony orchestras and ensembles. The Musicians Union's agenda differs from non-profit service networks, but the AFM frequently joins the coalition on issues, and is thus an important element in the network mix.

American Symphony Orchestra League was founded in 1942, chartered by Congress in 1962, and serves more than 850 member symphony, chamber, youth and collegiate orchestras and their national program of leadership, education and service.

Opera America, founded in 1970 leads and serves "the entire opera community, supporting the creation, presentation and enjoyment of opera." It has 200 opera company members, and over 2,000 affiliate, business and individual members.

In 1995, arts leaders gathered together in the Cultural Advocacy Group (CAG), a loose ad hoc formation among national arts service organizations. Their group meetings evolved as a focal place for emerging government affairs staff of the various organizations. By 1998, these and other organizations began to strategically collaborate, to support a common message among all arts networks of maintaining and rebuilding the NEA. Renewed emphasis was also placed on National Arts Advocacy Day, an annual arts constituency gathering at Congressional offices, in alliance with Americans for the Arts.

A Never Ending Process

Appropriations process is ongoing and demands that each network or coalition build close relationships and sharing of information with Congressional committee staffs. Congress is held accountable for budgets in July - September decisions. Communications with the Congressional staff are constant until the very end, a reminder that the advocacy is not a done deal until bill is signed into law. The CAG (the aforementioned ad hoc association that includes our music networks) works closely with NEA staff in dealing with pressing issues per discipline. The AFM works with the other music networks to support the NEA, even though individual grants have been halted for several years, and many individual musicians challenged AFMs continuing support for NEA. The AFM Legislative Office noted:

This is a valid argument, but of greater concern is that fact that Congress is playing a large role in determining the types of programs the NEA should support. Should the NEA revert back to individual artist grants? We can only arrive at an answer to that question by continuing dialogue with members of Congress and through the promotion of a strong arts coalition that can address

this and other very important concerns. Without a active voice in the debate over the NEA, we cannot influence its future direction. (AFM News July 22, 1999 www.afm.org/current.htm)

This statement offers is a key argument in wielding influence. Current NEA initiatives were developed by Chairman Dana Gioia to develop a clear public image of the NEA for the American people and to maintain artistic interests and value of NEA imprimatur. ASOL, APAP and Opera America are now organized to explain the role of the initiatives while continuing to emphasize the value of regular organizational grants to their members in individual congressional districts.

Difficulties of the process itself are significant. The Istook Amendment anti- nonprofits battle was a real advocacy coalition watershed in the late 1990s. A vigilant and constant watch must be kept on public support for that issue because for music organizations the biggest public policy change would be the loss of the tax exempt status.

What has also been realized by the advocacy networks and the music networks in particular is that “policy makers have little patience for dissent within a constituency”. This is a quick reality check for coalition organizations to have same message when meeting with politicians. Consequently all the websites of the various performing arts networks have the same language about issues and talking points. A key element of the message is that policymakers have to see public good before they deal with requests from the organization.

Applying the Process: Immigration and Cultural Policy Influences

Immigration and cultural policy have intersected for a numbers years due to the Visa process requirements of the Immigration and Naturalization Service (INS) for visiting foreign artists. The difficulties are about both procedural and financial policy and have intensified with the recent changes in US national security measures. The efforts to change INS policy represent the first time the arts have engaged in such a significant amount of time with this large federal agency.

A lot of time has been spent building the relationship, trying to identify who the right people are to talk to, who are the influential people within an unfamiliar agency. In trying to get administrative changes passed, none of the arts groups(except AFM) had previous experience of working with an agency like INS. They actually worked with the NEA to arrange meetings, an agency to agency approach. The networks are continuing to building relationships with the four regional service centers where visas are processed, directly talking face to face to the people who have the applications sent by network membership. Another example of the influence strategy is working with Congress because they decide funding for the agency.

The fight is to get those visa approval times down – dealing with policy implementation while simultaneously doing policy evaluations since the INS asks network for documentation of the economic impact.

Convincing members of this potential and power to impact immigration and arts, is also challenging because the national service government affairs liaisons only work on a federal level. Staffers note that if arts advocates expressed desire to their members of Congress for a significant NEA increase, it would happen. When ASOL or Opera America members come with the stories about how they are directly impacted, their representative listens. Interviewees repeatedly emphasized that the grassroots

communication with representative constituents, district voters, has the most influence on Congress. And the appeal to Congress is often not about the arts community doing a show, but the ancillary impact on children or the poor or elderly.

Staff to Staff Influences

Trust, respect, credibility may not be in their job description but staffers noted that these traits are significant elements in the work of managing the relationship with Congress and their memberships. Congressional staffs rely on music network staffers, as the administrative professionals for different information and statistics. Music network staff must also be aware of other legislative issues that could affect the field sometimes surfacing out of nowhere. Government affairs staff must know where to go, the resources to go to and when and what disseminate information to network members. Members are reminded that they know more than their Congressperson even though it may feel intimidating to make the first visit.

Because the network membership plays the most direct role in public policy so it is the staff's work to providing continuing guidance to members, to convince them what they need to do that until it becomes natural to them. Involved members even contact the office to know what the latest is on the issues.

The influence approach has become more sophisticated and targeted over time so that if the network staff has identified a particular Congressperson, the members in that district are approached and reminded that they have a powerful voice on a particular issue; most members are willing to do that for the arts community. "You can't do it with a black fax" one staffer noted "... and its better than an email blast.

Politicians have a lot of interest groups approaching them; they are only able or willing to take in certain issues. An example was cited of how Congressional Arts Caucus members may be influential even though they may not be on the appropriations committee that oversees the NEA budget. As an articulate spokesperson for the arts, a Congressional advocate can work to influence a certain group of colleagues.

The rewards are important to keeping staffs on the job, like the results of the following target approach described by an interviewee:

"The satisfying part is that you are able to turn these people into advocates which is directly increasing the potential power that the arts community will have – in a particular example Congressman Colby supported the NEA budget for years, then stopped supporting it for a couple of years. I contacted a member who did relationship building to get him to vote the next year. Since then he has had a good voting record, and that member had a part in that success."(Interview, April 7, 2004)

And thus directly influence federal cultural policy!

The Music Network Situation in Japan

Employment, organization and professionalization of artists has not been a major issue in official Japanese cultural policy. But there has been a consistent effort in recent decades to develop advocacy networks, including music networks to influence cultural

agencies, the development of cultural policy legislation and government funding for arts organizations.

National Government Support in Japan

Modest assistance(similar in scope to the National Endowment for the Arts in the United States) is extended by the national government (the Japan Arts Council which manages funds from the Japan Arts Fund which was established to provide stable support to artistic and cultural activities), prefectural and municipal governments, special sponsors, other private-sector organizations (donations from corporations, subsidy-granting foundations, etc.), and individual donors. Of this assistance, about 10 percent comes from the national government and sixty percent from local governments. Of all the grants of assistance from the national government, the highest proportion is in the genre of music, far greater than for any of the genres of fine arts, films, theater, or dance. Of all grants in music, approximately 50% percent is for orchestral performances and about 20% percent is allocated for opera.

Likewise, about thirty percent of the grants in support of culture provided by private organizations are in the genre of music, and about sixty percent of the assistance to music goes to the Western classical-music genre. The Japanese sampler of music networks looks at Geidankyo (Japan Council of Performers' Organizations), the Japan Association of Classical Music Presenters, the Association of Japanese Symphony Orchestras, The Performing Art Network, and Ongiren-the Association of Parliament Members for Music.

Geidankyo (Japan Council of Performers' Organizations) is the biggest service organization of the art field in Japan. It was founded in 1965 by 21 organizations of actors, musicians, dancers and entertainers, "for the purpose of improving the skills, social status and welfare of all performers, and to contribute to the betterment of Japanese culture." (Geidankyo home page). From the beginning Geidankyo aimed to settle copyright issues for artists, and showed interest in matters concerning artists benefits. In 1971, Japanese Cultural Agency contracted Geidankyo to collect copyright fees. In 1973, they started benefit system for artists and entertainers. Now over 6,000 artists and entertainers have joined this benefit system.

Since 1974, the first year of the government's passage an entrance tax to performing arts events, Geidankyo began to think about the necessity of basic laws for protecting the rights of artists. In 1983, they produced a symposium for artists to argue about the enrichment of culture and arts in Japan, and this event became the trigger for promoting the necessity of basic cultural law as a realistic issue.

Geidankyo started two committees in 1985: (1) Issues and analysis of cultural activities, and (2) Cultural Policy. At that time, Japanese officials and arts groups used the term "Cultural Administration", not "Cultural Policy". But after the Japanese Cultural Agency published research about cultural policy in European countries and produced an international symposium in 1987 that invited Italian researchers of cultural policy, common practice developed to use the word of Cultural Policy.

Another significant issue surfaced In 1985, some members of parliament advocated the necessity of a Fund for improvement of arts. The members of Geidankyo joined in the meeting with them and presented their opinions. At last, in 1990 the first Artistic Fund was founded, with 5 billion yen contributed by the government and 1 billion yen by private funders.

In 1990, Geidankyo's cultural policy study group started in earnest to suggest the making the basic cultural law. They studied the issues by inviting professional artists, had a lot of meetings and symposia. They finally proposed their formal opinions to the parliament (Diet) group which was ready to establish the new law. In December 2001 the new law about basic cultural law in Japan has legislated.

Although law itself is established by the parliament members, Geidankyo has been influential in the process by researching cultural policy in foreign countries or by offering many symposiums for interested participants to discuss the issues. This helped encourage people to develop and express interest in cultural policy; these opinions and input had become a powerful force in establishing basic Japanese law for culture and arts.

Now Geidankyo's membership consists of 67 organizations, which have 70,000 members. They have about 30 regular staff and their budget is about 5 hundred million yen per year, with income mainly from artists copyright fees, and some research is supported by the government. Their main programs are copyright, artists' benefits, study and research for the improvement of cultural environment. Members in music field include the Japanese Orchestra League, Opera Association, Musicians Union, Performers Association, Singers Association etc.

Another influential music network is the **Japan Association of Classical Music Presenters**. The precursor of the Association of Classical Music Presenters was the Music Managers Club, founded in 1948 by 5 music managers. The aim of the Association is to broaden and promote classical music in Japan. In the 1960s some orchestras or opera associations joined this club. In the 1980s they started more aggressive activities to broaden classical music. Their name has changed to Japan Association of Music Management in 1993, in 1995 they were admitted as a corporate juridical person (Syadan Houjin) by Ministry of Economy, Trade and Industry. In 2000, they changed the name to its present one, Japan Association of Classical Music Presenters which includes 74 corporate members and 54 sub-corporate members. The main business is education for art presenters, study and research of classical music market and encouraging networks. Their business is mostly covered by membership fees, which are 360 thousand yen per year. The annual budget is 55 million yen.

Their studies about the classical music market aid in building knowledge about the contemporary economic impact of classical music. Around 60 percent of study and research costs are covered by the government. At the moment, they also have great interest in an enormous amateur musicians market in Japan (including 1,0421 orchestras (student 326, adult 698), brass bands, 5,000 choruses ability to strengthen the classical music market. To help amateur musicians activities, for example, they suggest that municipal concert halls could provide rehearsal rooms for amateur groups, that can be used even at night.

Additionally, the Presenters hold meetings about tax problems, especially tax for donation form a significant means of input to the current movement to establish new laws for non-profit organizations and suggestions to the government.

The **Association of Japanese Symphony Orchestras** is another important music network. In 1990, 17 orchestras resigned from the Classical Music Presenters and created their own Japanese Orchestra League and were admitted as a corporate juridical person in 1993. Today, 23 professional orchestras are the members of Association of Japanese Symphony Orchestras. Their business is mainly for broaden orchestra symphony music in Japan, so they are providing 1) seminar for symphony

music 2) activities for younger generations 3) research for orchestra management 4) education for orchestra 5) international orchestras' communication especially among Asian countries. It is the unique association for professional orchestras in Japan. They started networking among professional orchestras and gradually have developed power to increase the budget for orchestras from Agency for Cultural Affairs.

PAN (Performing Arts Network) is another entity with influence on the growth of cultural policy systems in Japan. Its growth and development is quite interesting. Since 1945, there have been movements to abandon the entrance tax for the performances by the art organizations. In the 1970s those activities broadened all over Japan, and in 1974 an "Against performing entrance tax committee" was founded. However, they struggled against the rules requiring public signature against entrance tax, in 1975 and in 1985 the minimum entrance fee for tax was raised, from zero to 1500 yen for movies, 3000yen for performances in 1975, and raised again to 2000 yen for movies, 5000 yen for performances in 1985.

In 1980 the Committee expanded its focus by sponsoring symposia all over Japan for thinking about cultural policy. The public voiced support for the necessity of a larger cultural budget. In 1984 the Committee was restructured by 48 art organizations. As a result of the long-term activities of Committee, In 1989, the entrance tax for performances was displaced by the introduction of a consumer tax. Also in 1990, in response to public support for the committee's efforts, the Japan Arts Foundation money for art and culture was settled at 50 billion yen allocated by the government and 10 billion yen by private funds.

The Committee changed their name to PAN or Performing Art Network In 1990, with the aim since that time, to influence activities of four government departments: 1) Cultural budget and funds, 2) Tax and Law, 3) Education for professionals, 4) Public relations and organization. Since then, PAN has deep connection to Ongiren and has had power in influencing the establishment of Cultural Law in Japan.

Functioning in parallel ways to the USA's Congressional Arts Caucus, the last Japanese association under consideration here, **Ongiren, the Association of Parliament Members for Music** assists in the promotion of the activities carried out by the non-profit service networks described above and advocates for related laws among their legislative colleagues.

Ongiren was established In 1977, across political party lines, by 36 parliament members. It is one of the associations for parliament members to gather the public support for a specific interest area. Their aim is to produce opinions for a better environment for art and culture in Japan. Ongiren has good relationships with art organizations, such as the service groups who advocate about cultural matters. Since the late 1980s the interest of the Japanese public in cultural policy and the national cultural budget has become heightened. In 1988, cultural agency has started using the word Cultural policy officially instead of Cultural administration. It meant a big change of attitude toward cultural policy in Japan when the government started to think about culture and art by the policy represented, rather than the bureaucratic structure.

Gradually the number of Ongiren increased as they examined and discussed the necessity of national identity of art and culture in Japan. In late 1990s they held a series of meetings with arts organizations. Finally in 2001 they submitted Cultural Law to the parliament, and it was accepted. Now Ongiren has 95 parliament members, again with their involvement and interest crossing over the different political parties agendas.

After the settlement of Cultural Law, government published basic indicators of Cultural policy. The goal of Cultural Policy is from 6 dimensions: 1) The Progress of Cultural Policy (by establishing Cultural Policy at the level of prefecture or town, 2) Copyright (by expanding public education about copyright in Japan and Asian countries, setting a longer copyright protection period and developing the technology for protecting digital copyright), 3) Visual arts (establishing Rights protection for movie producers and staffs), 4) Cultural budget and tax (Increasing the governmental budget for culture and art industry, examining the tax infrastructure for individual and private donations, increasing the cultural budget for professional organizations and encouraging establishment of an Infrastructure for enjoying performing arts in prefectural districts), 5) Education and status of artists(the Infrastructure of education for movie, drama and dance, benefits to protect performers life, and 6) Promotion of art and culture for children (outreach programs for children including the Amateur orchestras association and Japan Choral Association).

Conclusion

We have now described the activities of significant music networks In Japan and the United States. A repeat listing follows of the best advocacy network practices that were identified earlier which provides the basis on which to conclude this analysis: *Belief congruence and commitment, Individual patron/member influence, Mobilization and maintenance, Authority standing, Singular focus, Staff standing, The public partnership coalition, and Party politics*. In consideration of this listing, to what extent do the music networks reflect the best practices in their influence and relationships with arts and culture policy?

Today's music-related service networks in Japan and the United States appear to have learned the lessons of the 1980s and 1990s challenges to arts and cultural policy. After a series of successful and unsuccessful struggles aboard the Congressional roller coaster on federal funding policies, arts and music networks are more likely to have a more inclusive focus on community-based values and benefits, engaging in mutually supportive alliances with other non-profit sector interests especially in community development, immigration, education, ethnic traditions, crime prevention, the environment, and healthcare. The results seem to demonstrate a far more supportive attitude in Congress toward arts funding. It can be affirmed that they are indeed following the "best practice" ideals to a great extent. If the present state of preparedness and coalition forging is maintained, we propose that they should continue to be successful in leveraging greater awareness and support for music among their national governments.

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Additionally, interviews for this paper were conducted between February and April 2004 with music service network staffs by Anne Smith in the United States and Yuko Oki in Japan. Permission of interviewees necessary to release specific names. Available upon request.