

**Performing Arts and Cultural Industry System :  
Myth and Reality of Arts Policy in Japan (Part II)**

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**Abstract**

Obvious gaps between the statements of governmental cultural policies and their implementation processes can be meaningfully analyzed by means of three theoretical models — 1) garbage can theory of decision-making, 2) incrementalism in policy implementation, and 3) street-level bureaucracy. By employing garbage can theory and the idea of incrementalism jointly, one can explain both the seemingly drastic changes in cultural policies such as the establishment of the Japan Arts Fund and the essentially ad hoc nature of their implementation processes. The street-level bureaucracy model provides a clue with which to delve into the consequences of a lack of human resources with sufficient amount of “cultural capital” in governmental offices responsible for cultural affairs. Whether or not the present “cultural policy boom” leads to the institutionalization of contemporary theatre in Japan depends on how artists and bureaucrats can articulate the *raison d'être* of high arts, as well as the institutional framework required for its fulfillment.