

選抜制度	日 程	研究科	専 攻	科 目	
一般	I 期	国際学研究科	国際学専攻	外国語(英語)	
受験番号		氏 名			採 点

In Europe, particularly in France, movies are called “the seventh art” and are commonly seen as an art form integrating all of the six other major art forms in existence since ancient Greek and Roman times. This is because every scene of a movie needs to incorporate the elements of all of the six other traditional art forms of painting, sculpture, architecture, music, dance, and poetry. This is well said, wouldn’t you agree?

The European movie industry, which had been growing as a new form of art since the end of the 19th century, was dealt a severe blow by World War I and World War II. For Europeans, who regarded movies as art unlike in the United States, where Hollywood movies were produced for mass entertainment and became popular as such, the reconstruction of cinema was an issue that had to be tackled nationally. This is why national support for movie production started in Europe. In France, in particular, the government sets aside a large budget (about 600 million euros [approx. 66 billion yen] in 2012) every year to fund movie production, support promising directors, and develop young artists, among other purposes. These and other nationwide efforts to support movies in Europe, which started in the turbulent period immediately after the war, including the launch of the Cannes International Film Festival in 1946, show that Europeans’ enthusiasm toward movies goes beyond what we would imagine.

Conversely, the Japanese government did not provide any particular support for the movie industry. Nevertheless, during the heady days of the bubble economy in the early 1990s, when the Japanese movie industry was at its lowest point, the government was probably aware, albeit dimly, of the risks facing the Japanese economy, which had been relying heavily on automotive, home appliance, and other manufacturing industries, as well as the need to find a new industry with strong growth potential. Amid this situation, in the late 1990s, Japanese animations and games were found to be very popular around the globe, and the government started to think that Japan should do something to take advantage of that popularity. The Koizumi administration embarked on a full-fledged policy to preserve and strengthen Japan’s intellectual property rights and declared an intention to make Japan an intellectual property-based nation. Various initiatives were then conducted under this policy, which led to the rapid expansion of content business in Japan.

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As part of this trend, the Agency for Cultural Affairs began to make genuine efforts to support the movie industry by organizing the Japan Media Arts Festival to foster young artists and financially aid their activities as well as by co-funding the Tokyo International Film Festival together with the Ministry of Economy, Trade and Industry to back up the movie industry. Although the Agency for Cultural Affairs’ financial support for the movie industry is only a little less than 2 billion yen out of its total budget of about 100 billion yen, which is far less than other countries, it is significant that the support is allocated from the limited budget every year and is maintained without being cut.

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https://research.a01.aoyama.ac.jp/english/insights/column_hida-3-3/

No. 3

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Answer the following questions in Japanese.

1. Write a summary of the passage.

[illegible]

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2. What are some differences between the European and Japanese movie industries?

3. What do you think the Japanese government should do to support the movie industry?

Why do you think so?

[illegible]

