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Tokyo University of the Arts

# CONTENTS

INTRODUCTION TO TOKYO UNIVERSITY OF THE ARTS	2
ORGANIZATION CHART	4
MESSAGE FROM THE PRESIDENT	5
FACULTY OF FINE ARTS	6
GRADUATE SCHOOL OF FINE ARTS	
FACULTY OF MUSIC	16
GRADUATE SCHOOL OF MUSIC	
GRADUATE SCHOOL OF FILM AND NEW MEDIA	26
ACTIVITIES OF THE UNIVERSITY	30
FACILITIES	32
CAMPUSES	35
ADMISSION FIGURES	36
INFORMATION FOR OVERSEAS APPLICANTS	38
INTERNATIONAL EXCHANGE PROGRAMS	40
ACCESS	41

1  
2  
3  
4  
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The background of the page is a soft-focus photograph of cherry blossom branches. The blossoms are in various stages of bloom, showing delicate white and light pink petals. The branches are dark and thin, creating a delicate, lace-like pattern against the light sky. The overall mood is serene and traditional, reflecting the university's Japanese heritage.

## INTRODUCTION TO TOKYO UNIVERSITY OF THE ARTS

Tokyo University of the Arts has played a major role in Japanese art education and has produced excellent artists, educators, and researchers for more than 125 years.

Tokyo Fine Arts School and Tokyo Music School-the two predecessors of Tokyo University of the Arts-were founded in 1887. These two schools established the foundation of modern Japanese art education by inheriting the traditions of Japanese arts and combining them with the ideology and techniques of Western art.

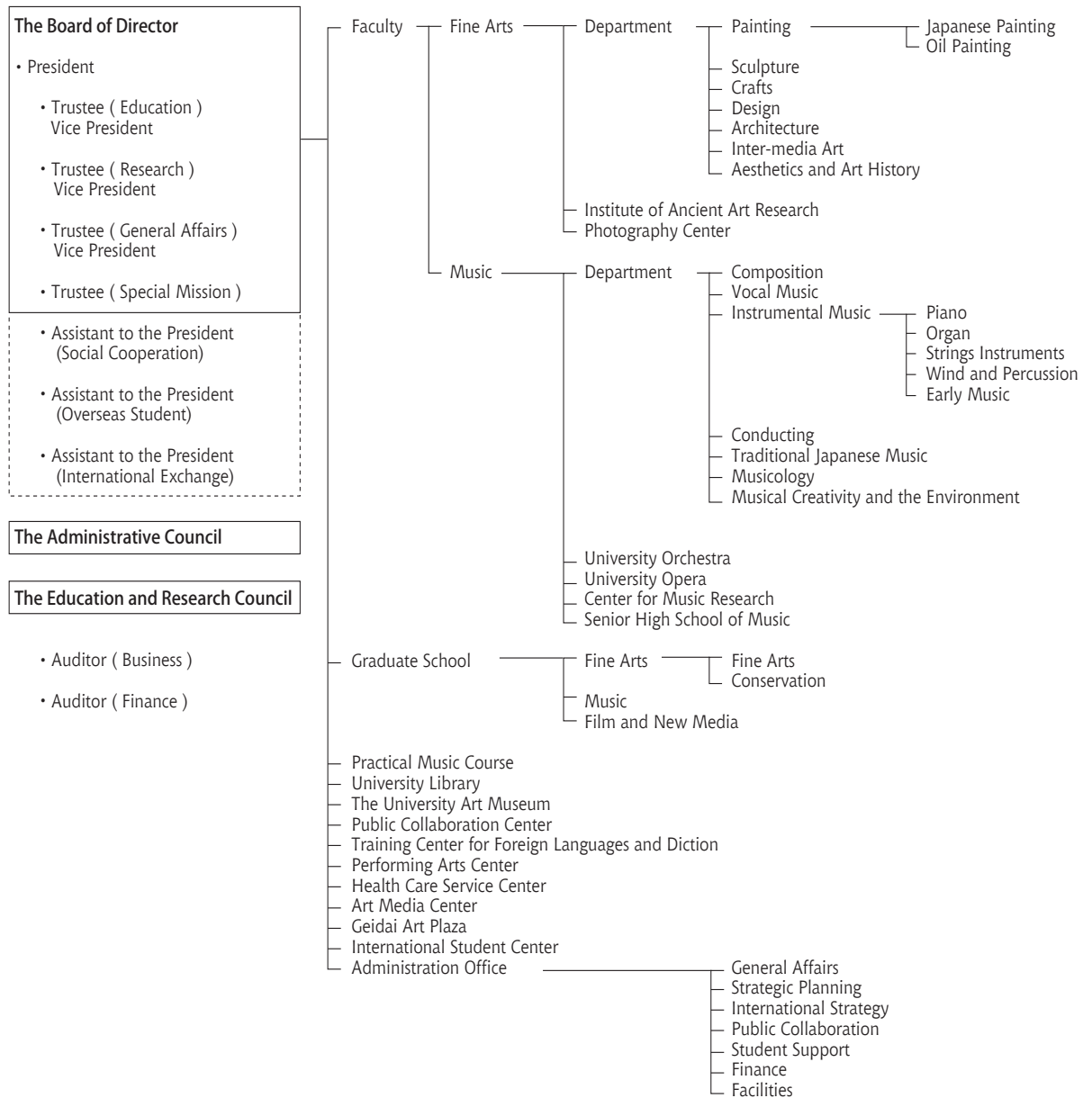
In 1949, these two schools merged, and since then, Tokyo University of the Arts came to be known as the only national art university in Japan.

The original campus is still at Ueno, but satellite campuses have been established in Toride, Yokohama, and Senju, where about 3,000 students are currently enrolled.

The university includes the Faculty of Fine Arts, Graduate School of Fine Arts, Faculty of Music, and Graduate School of Music. The Graduate School of Film and New Media was recently commenced in 2005. At the university, the main goal of education is to enhance students' practical skills through small-group instruction.

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# ORGANIZATION CHART



## THE NUMBER OF STAFF MEMBERS

May 1, 2014

	Professors	Associate Professors	Assistant Professors	Research Associates	Attached School Teachers	Office Workers	Total
Faculty of Fine Arts	45	35	13			16	109
Graduate School of Fine Arts	7	1	1				9
Faculty of Music	44	34	2		11	19	110
Graduate School of Film and New Media	16		3			6	25
University Library						12	12
The University Art Museum	2	2	1			5	10
Training Center for Foreign Languages and Diction			5				5
Performing Arts Center	2	2	1				5
Health Care Service Center	2						2
Art Media Center			1			2	3
Administration Office						53	53
<b>Total</b>	<b>118</b>	<b>74</b>	<b>27</b>		<b>11</b>	<b>113</b>	<b>343</b>

## Message from the President

As the only national arts university in Japan, Tokyo University of the Arts continues to provide unsurpassed art education and research opportunities based upon the traditions of respecting the spirit of freedom and creativity and playing a leading role in the development of art and culture in Japan—traditions that have existed since it was founded. Reflecting on our proud traditions that have continued for over 125 years, I would like to express my heartfelt gratitude for the extraordinary efforts of successive generations of students, staff, and faculty who have supported our university throughout the years.

This year has seen two major developments at Tokyo University of the Arts.

First, we completed construction of the “Geishinryo,” student accommodation facility, in Towa, Adachi-ku. The building has nine floors and a total of 300 rooms, and offers students a host of amenities, including art studios and music practice rooms. Moreover, one of the key features of the facility is that it is also open to students from neighboring universities. The local district of Adachi also has high expectations for the facility, and we hope it will become the origin of a future generation of global artists.

Another key development is the completion of Hall six of Building four of the Faculty of Music. After the hall was finished, which had been under repair for a long time, we held an inauguration ceremony in April to mark its completion. As a result of ongoing discussions with the staff and faculty, we succeeded in creating an ideal space. Furthermore, this hall could not have been completed without the generous donations made to the university; therefore, I would like to take this opportunity to thank all those who have contributed. I firmly believe that, in the future, the hall will win the affection of students and faculty members, as well as the various guests who grace it.

At this year’s entrance ceremony, I welcomed the new students by drawing the character *shin*



(信 : lit. “believe” in Japanese) as it was written in the Chinese bronze inscriptions of the Yin and Zhou dynasties. This character is composed of the characters for “person” and “speak,” and means that our words are aligned with our hearts and, by believing in these words, our hearts are connected and deep bonds are formed. I hope that the new students, while maintaining their goals and convictions, enjoy a meaningful student life at our University. In selecting this character, I conveyed my wish for the students to embrace *shin* as a guiding principle throughout their time at the university, and grow into inspiring artists with confidence who will make a difference in society.

Tokyo University of the Arts will continue its efforts to nurture the next generation of outstanding artists and contribute to the global development of art through collaboration with other arts institutions and society, and through borderless cooperation with various countries throughout the world.

MIYATA Ryôhei  
President  
Tokyo University of the Arts

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### *The goals of education Faculty of Fine Arts*

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The Faculty of Fine Arts has graduated numerous world-renowned artists, playing a central role in Japanese art, dating back to the days of the Tokyo Fine Arts School, one of the University's predecessors. The Faculty of Fine Arts has established the following educational objectives.

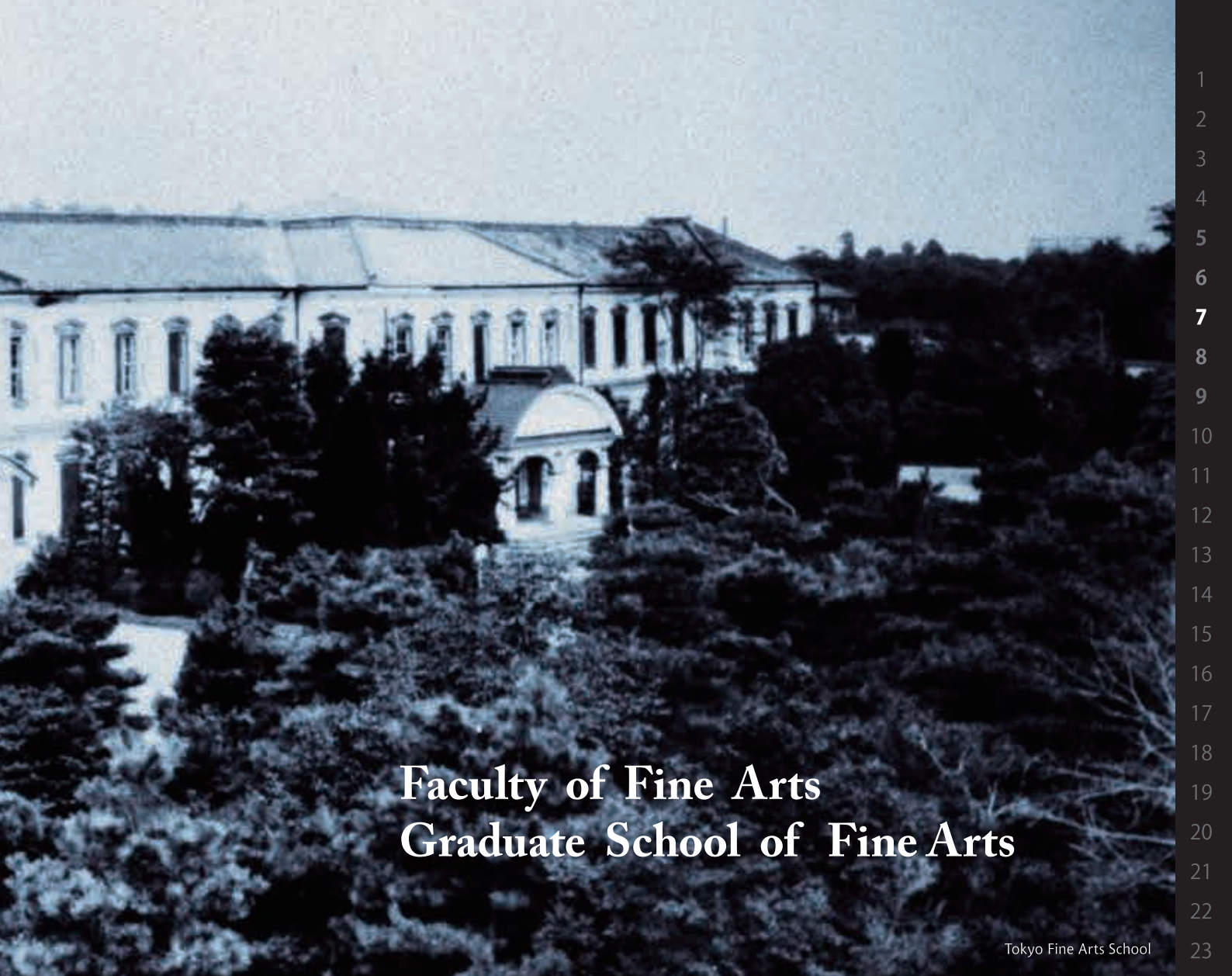
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#### *• Faculty of Fine Arts*

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1. To train superior artists, researchers, and educators while passing down artistic traditions and heritage
  2. To deepen the individuality of Japanese artistic culture and to promote the development of an international artistic education environment in which diverse artistic cultures from around the world can interact, through the pursuit of multifaceted education and research
  3. To foster education in new fields, including multimedia expression and media art, thereby training artists and researchers capable of leading the art world
  4. To communicate the results of education and research to the society to enrich the lives of all

#### *• Graduate School of Fine Arts*

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1. To provide an education whose goal is creative research, to encourage the demonstration of creative abilities, and to train graduates capable of serving in leadership roles as creators and researchers, based on a curriculum focusing on thorough individual guidance and training in practical skills
  2. To promote creative research for the purpose of generating independent and innovative creativity
  3. To provide an environment in which students can engage in independent creative activities from a social perspective demanded by contemporary art; to make available creative facilities that reach beyond the boundaries of the university to develop creativity in interactions with society
  4. To enhance the education and research environment, by providing various incentive programs for example, in which students can strive to develop individual talent by competing with each other; to expand student perspectives and frames of reference, using such activities as work review meetings
  5. To stimulate student creativity; to help students heighten their creative skills based on the example set by faculty members in advanced creative research



# Faculty of Fine Arts Graduate School of Fine Arts

Tokyo Fine Arts School

## *The goals of research*

The Faculty of Fine Arts and the Graduate School of Fine Arts regard creativity based on individual interests and free expression as the foundation of research in artistic domains, and therefore, the faculty members pursue their own creative research activities, drawing on diverse and preeminent expressive skills.

Based on the above concept, the research goals established by the Faculty and the Graduate School involve handing down the traditions of Japanese art accumulated up to the present day, taking leadership roles in the domain of new art, and advancing creative research activities in social and organizational settings, including contributions to local communities through art. The Faculty and Graduate School seek to contribute to the development of artistic fields and to the promotion of artistic culture in Japan, undertaking creative research within a framework that encompasses all aspects of the continually diversifying modes of contemporary artistic expression, based on the following three foundations:

### 1. Enhancement of progressive creative and research activities

The Faculty and the Graduate School promote research on art theory and history as well as fundamental research on traditional skills, contributing to creativity and conservation, while keeping the characteristics of artistic

domains in mind. The goal is to develop new artistic modes and theories while passing on the traditions and heritage accumulated up to the present day, and establishing new means of expression for the future.

### 2. Proactively contributing to the community through artistic activity

Given the strong demand nowadays for creative work that contributes value to society, even individual creative activities must be fully accessible to the larger world. The Faculty and the Graduate School have launched various new efforts in this direction, including the public exhibition of works and joint research projects with the local industry. They are also helping to create new culture by advancing multifaceted activities, such as workshops that involve the participation of community residents.

### 3. Taking on the challenges of new artistic methods through fusion with other fields

In the domain of art, the Faculty and the Graduate School seek to create new methods of artistic expression and research by developing, through cross-functional efforts with other fields, the potential inherent in fields such as painting, sculpture, crafts, design, and architecture. To this end, we courageously pursue transdisciplinary approaches and collaboration with other fields such as natural sciences, engineering, and medicine.

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# Japanese Painting



In addition to promoting creativity in modern painting, education, and research, the Department of Painting's Japanese Painting Course also focuses on handing down and refining the traditional techniques and the spirit of Japanese art.

The contemporary environment-not just for Japanese art but for all of Japan-is undergoing a dramatic change within a global context, bringing with it dramatic changes in values and lifestyles. In this context of international transformation, the Japanese Painting Course seeks to train those young artists and researchers who understand how the materials and awareness that characterize Japanese painting came to be and who are capable of bringing a keen, interested eye to issues related to contemporary painting and expression, thereby helping to ensure a future for the traditional art of Japanese painting. These purposes also represent the philosophy underlying the program as a whole.



The goals of undergraduate education are as follows: to help students understand materials and develop a sense of form through training in basic Japanese painting techniques; to foster their capacity to work as creative artists; and to train them to become capable of providing instruction in various arts-related areas.

The goals of the master's degree program are to develop the formative and creative capabilities required to pursue advanced artistic achievement and to impart related knowledge, building on the foundation established during students' undergraduate years.

# Oil Painting

Contemporary artistic expression has burst out of traditional categories such as painting and sculpture. In response to the changing contemporary needs, this program has refined research and training in expressive techniques by expanding its scope to include diverse media such as photography and film while maintaining a training program in core techniques based on realistic representation using oil-painting materials.

Today, the Oil Painting Course runs an educational and research program encompassing both of these trends. As a research facility dedicated to globally communicating the unique aspects of Japanese art and as one that takes as its purview the entire domain of painting, the Department of Painting seeks to develop new concepts in painting that fuse diverse means of style and expression, training a new generation of researchers and artists capable of drawing on a wide range of expressive media that cross the boundaries between traditional and advanced techniques.

## Oil Painting

The graduate school's master's degree program in oil painting features seven studios that provide each student with individual guidance under an educational system that respects each student's individuality.

The goal is to develop individuals capable of contributing to society through original creative work or research. In this program, students pursue increasingly advanced creative and research work in their own areas of interest.

In addition to deepening understanding of other specialized areas and learning how to link content to effective modes of expression in the current social context, the program invites a number of outstanding figures from outside the university, including artists, curators, and critics, to provide intensive lectures on numerous topics.

## Printmaking

The printmaking studio teaches basic printmaking techniques through practical training in the four main print technologies of copperplate, lithography, wood-block printing, and screen printing. In addition to deepening students' understanding of the characteristics of expression for each print type, it deepens creativity and knowledge based on the historical and social backgrounds in which printmaking has evolved while incorporating the plethora of artistic genres that have developed since printmaking first appeared as a printing medium.

## Mural Painting

The mural painting studios engage in training and research to develop individuals with broad-ranging knowledge and skills in mural expression, focusing on both historical continuity and research and the study of new theories and expressions within the current social context.

In mural studio no. 1, students explore the creative process in art and culture through a wide range of projects.

In mural studio no. 2, chief focus is placed on the study and acquisition of the techniques of classical Western murals (mosaics, frescoes, and stained glass) and individual works through the application of such techniques.

## Oil Painting Technique and Material

In the oil painting techniques and materials studio, students address topics such as "What is the essential nature of oil paintings?" and "How did oil paintings originate and develop?" Based on the study results of these topics, they become involved in the creation of oil paintings as a means of self-expression. Students also study oil painting materials and techniques through various tasks, such as creation of their own canvases, undercoatings, and palettes, with the ultimate goal of creating successful modern oil-based works.



Oil Painting



Printmaking



Mural Painting



Oil Painting Techniques and Materials

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# Sculpture

# Crafts

The Department of Sculpture stresses the importance of developing highly sensitive graduates capable of developing a vision for the future of art from an extensive, global perspective, based on the history of art to date and the traditions of Japanese art. It attempts to instill this perspective by focusing on a comprehensive study of the plastic arts and seeks to cultivate graduates capable of working as creative artists, as well as providing instruction in various arts-related areas.

The department's research and education structure allows its seven studios to provide both basic and specialized cross-disciplinary instruction across the four fields of practice that correspond to the four materials used, namely terracotta, stone, wood, and metal, and the methods of molding and carving of each. The program's undergraduate as well as graduate curricula encourage students to pursue their creative and research work freely and use their own talents, based on the program's dedication to developing highly sensitive graduates free of the constraints and preconceptions of narrow clusters of practice.

Established in 1889 as the Art-Crafts Course (including metal and Urushi works) of the Tokyo Arts School, the Department of Crafts was reorganized in 1975 into an institution offering both basic and specialized knowledge in the following areas of study: Metal Carving, Metal Hammering, Metal Casting, Urushi-Art, Ceramics, and Textile Arts. The Woodworking and Glass courses were established in 1995 and 2005, respectively.

The Department of Crafts seeks to train artists capable of assimilating the values and technologies of a continuously diversifying contemporary society through instruction in fundamental techniques that permit each individual to develop his or her talents. We seek to develop creativity and practical skills through personalized instruction with a small-group policy that focuses on the creation of craft objects.

The Department of Crafts also strives to foster international exchange and regional cooperation through social and research activities imbued with the spirit of the department.



Metal Carving



Urushi-Art



Metal Hammering



Ceramics



Metal Casting



Textile Arts

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## Basic Crafts

First-year students are trained at the Toride campus. To instill a broader outlook and inspire general creativity, students participate not only in basic crafts programs but also in programs organized by lecturers from other departments. From the second year onward, students are trained

at the Ueno campus. Faculty members instruct students about the specific materials and techniques used in different fields. Beginning in the second semester of that year, students concentrate on one specialty of their choice.

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### Metal Carving

Beginning with preparation of tools such as cold chisels, the course examines traditional techniques such as engraving, chasing, inlaying, binding, cloisonné, and metal coloring; addresses basic issues to deepen students' understanding of materials; and provides highly specialized guidance in areas such as metal carving techniques and jewelry. This instruction is conveyed by an awareness of the current trends in living space interiors.

### Metal Hammering

In the Metal Hammering Course, students familiarize themselves with techniques ranging from traditional to modern metalworking, based on processes such as plastic working of metal and molding via hammering. The course also seeks to foster students' capacity to express themselves freely using metal through the creation of exploratory projects.

### Metal Casting

Students systematically learn techniques and gain expertise in metal casting from traditional methods to the latest metal casting techniques, through project assignments and self-study, so as to develop creative skills and refine their sensibilities.

### Urushi-Art

As the center for Urushi-Art, we train students and pursue research into various aspects of this natural material, including its applications in paint, adhesives, modeling materials, and painting materials. Students also learn to bleed and purify the sap from the Urushi tree.

Through these various programs, students learn to freely use Urushi, applying techniques for both practical applications and artistic purposes.

### Ceramics

The educational policy of the Ceramics course is aimed not only at mastering basic techniques but also at acquiring general knowledge of ceramic art through intensive practice.

The main components of the program are as follows: wheel throwing, firing techniques, testing glazes as well as under-glaze and over-glaze colors and enamels, plaster molds in general, and creation of works for mass production.

The Department encourages students to work independently and assists them in every possible way in becoming modern creative artists.

### Textile Arts

The Textile Arts Course was established in 1967. Since then, it has helped in the advancement of new possibilities in textile creation by combining today's technologies with a grounding in tradition.

The goal of the course is to develop graduates who are capable of thriving across a broad range of spheres as designers and artists, and who apply their skills based on a deep familiarity with fibers and textiles and at a high level of creative capability.

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### The independent program

within the Graduate School of Fine Arts

### Woodworking

The goals of establishing this course include fostering a comprehensive awareness of materials through a broad and in-depth acquisition of knowledge and skills. Students are trained to demonstrate a lively, creative outlook on today's world while drawing on traditional techniques and concepts, with a focus on wood assembly within the diverse sphere of woodworking.



Woodworking



Glass

### Glass

Applying a wide range of expressive techniques, such as kiln work (pâte de verre, kiln casting, fusing), hot work (glassblowing, hot casting), and cold work (cutting, sandblasting), this course pursues the possibilities of glass materials across a wide range of fields, including crafts, three-dimensional work, and spatial work.

# D

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# A

rchitecture



Since its inception, the Department of Design has followed an educational philosophy that emphasizes broad-ranging education and advanced design abilities. The Department has been built on tradition and on nurturing the development of a truly creative spirit, to serve as a force filling the modern world with ingenuity. Based on this philosophy, the Department has continued to graduate large numbers of highly qualified designers.

Today, amid cultural diversity and advancing information technology, there is a need to ask fundamental questions targeting the origins of the ways in which we live. The Department seeks to answer such questions by reaffirming its educational philosophy of pursuing functionality and beauty in everyday life and of respecting both tradition and innovation.

The Department's educational and research structure consists of ten independent studios specializing in individual domains and organized into three groups that address the common themes of visual, spatial, and functional design research. In addition, three studios in Environmental Design-Moving and Still Image Design, Planning and Theory, and Painting and Decorative Design-have been established to provide common foundational courses. Both the undergraduate and postgraduate curricula are tailored to allow each student to grow into his or her natural talent freely-without becoming trapped in existing domains-by taking full advantage of the unique qualities of each studio and group.

The Department of Architecture of the Tokyo University of the Arts formally opened in 1923 and has produced a large number of prominent architects. The distinctive characteristic of the Department of Architecture is that it is the only national educational institution of its type located in a university of the fine arts in Japan. Enrollment is limited to 15 undergraduate students and 16 master's degree students, with 9 full-time teachers to guide them in comprehensive architectural studies.

In the Department's undergraduate program, the first year introduces personal space, architectural expression, and basic studies, in order to explore each student's creativity. For instance, in the Wood Chair Design studio, each student tackles both the design and the production of a real chair. In the second year, the students extend the object of their studies from personal space to collective space in the Residential Design Studio, the School Design Studio, and the Structural Design Studio. In addition, they observe, record, and draw a traditional Japanese building. The third year includes a clear focus on the norms of collective and combined architecture, including consideration of the relationship between sociality, diversity, and values, with a study trip to examine old works of art. In the fourth year, students are encouraged to deal with urban scale. In the first term of this year, they propose their own ways to analyze, research, and develop the programming and expression of urban space; in their final term, we expect students to be absorbed in their graduation work.

The master's program of the Department encompasses a combination of two main tasks. First, students examine architectural history, engineering, planning, and theory; second, they demonstrate their own chosen theme under the direction of full-time teachers. The master's thesis must reflect the student's work in both task areas.

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# I

## nter-media Art

# A

## esthetics and Art History



The Department of Inter-media Art was established in 1999 to address new expressive domains previously covered only in fragmented ways by the university's existing departments, to identify and incorporate new expressive media, and to encourage works imbued with an awareness of the emerging times. Students in the Department are granted significant latitude to study not only expression using visual and computer media but also performance art and other forms of physical expression, as well as installations that turn space itself into an expressive medium.

Study within this Department exposes students to a wide range of expressive media and imparts a perspective that focuses their vision on the larger society. It also encourages them to hone their sensitivity to the spirit of the times. After graduation, students are expected to be active in a wide range of fields, promoting creativity and expression.

The Department of Inter-media Art seeks to approach in new ways the world of information and knowledge that human beings have created, focusing on the expressive capabilities of human beings and considering the materials and techniques that support these capabilities (including spatial, audio, visual, computer, language, physical, and other types of media), as well as learning about these various media from a comprehensive perspective.

From its founding, the objective of the Department of Aesthetics and Art History has been to develop individuals capable of integrating art theory and practice. The Department has steadfastly maintained this fundamental policy up to the present day. At the same time, the Department's organization has broadened to encompass a comprehensive understanding of esthetics and art history. Various related courses such as Artistic Anatomy have been established around this core. Under this structure, the Department has graduated large numbers of outstanding figures in a wide range of arts-related fields, including art museum curators, art critics, researchers, and journalists.

Based on this experience, the Department's current educational philosophy is to cultivate specialists capable of contributing in a wide range of artistic fields through theoretical analysis and interpretation, by deepening students' awareness of various arts-related fields, by giving them experience in creating their own works, and through training in aesthetics and art history.

The Department's educational and research structure consists of four laboratories established in the fields of aesthetics, Japanese and Asian art history, Western art history, and history of crafts.

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# Aesthetics and Art History in the Graduate School of Fine Arts

*Aesthetics and Art History (See p.13)*

## *Art and Education*

The Department of Art and Education has graduated many excellent scholars, educators, and artists since its establishment in 1963. Its students are required both to develop their own artistic skills and to deepen their theoretical research. The distinguished curriculum of this Department entails a comprehensive approach that inquires into art, education, and human beings. The Department is also advancing alliances with all kinds of educational institutions.



# Conservation in the Graduate School of Fine Arts

## *Conservation*

This area of research was established to contribute to the conservation of cultural assets by fostering specialization in techniques for and research into the conservation and restoration of cultural assets and research related to such conservation and restoration. It represents one of the two major fields making up the Department of Conservation.

## *\* Oil Painting (Conservation) Studio*

In this studio, students learn techniques and materials for tasks such as the restoration and examination of oil paintings and the reproduction of classical paintings. Elements of restoration draw on a wide range of disciplines, including recording technologies, optical studies, pigmentation analysis, and art history. The goal is to develop graduates capable of working in the conservation and restoration of cultural assets based on a keen and comprehensive understanding of artistic issues, obtained through practical hands-on training and lectures.



*\* Japanese Painting (Conservation) Studio*

In this studio, students learn traditional techniques through practical hands-on training in reproduction and restoration techniques and the mounting of classical paintings. In the doctoral program, students examine topics from the perspectives of a wide range of fields, including the academic disciplines of the natural sciences and art history, as part of the process of research on reproduction and on elucidating techniques and materials.



*\* Sculpture (Conservation) Studio*

In this studio, in addition to learning specific restoration techniques, students pursue research on clarifying as well as preserving production techniques. Keeping in mind at all times the fact that cultural assets produced from within Japan's cultural climate play a fundamental role in the spirit of the Japanese people, the studio puts into practice efforts intended to pass on cultural artifacts and the spirit in which they were created, with the utmost respect for the culture and creations bequeathed to us by our ancestors.



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### Artistic Anatomy

Artistic anatomy is the discipline of studying the skeletal and muscular structures of the human body and using these studies in artistic creation and research. Based on the motto that art is the study of nature, this discipline seeks hints toward creativity in the human form. Its goal is to develop a thorough understanding of the form and structure of the human body through means such as examining bones and observing living creatures.

Students in the master's degree program study more specialized, advanced artistic anatomy in lectures, seminars, and dissections. Lectures cover various topics, including macroanatomy, morphology, and observations of living creatures, as well as research on the representation of the human body in the history of art and on various techniques of expressing form.



### \* Crafts (Conservation) Studio

This studio's studies cover various fields, including Urushi art, textiles, ceramics, metal, woodworking, and archeological objects. We provide a special program on the conservation and restoration of cultural assets. At the same time, we are investigating traditional techniques and materials used in these cultural assets. We present our research results in journals or at meetings of academic societies. Our graduates work in museums, universities, and conservation settings.



### \* Buildings and Districts Studio

In this studio, students become familiar with the skills needed to conserve and use historical buildings, including the repair of cultural assets, through practical training in the history of construction techniques, restoration techniques, investigation and evaluation, restoration planning, and surveying and drafting practice. They also learn techniques for restoring wooden structures, which have evolved to highly advanced forms in Japan.

### Conservation Science

Conservation Science aims to contribute to the conservation of cultural heritage, applying scientific methodologies to understand the materials used in works of art and studying their properties and their mechanisms of deterioration from various scientific viewpoints.

The field covers a broad range of materials and artistic techniques, such as metals, textiles and dyes, oil paintings, Japanese paintings, ceramics, and works on paper. In collaboration with the studios of the Department of Conservation, we provide scientific support in the technical examination of works of art.



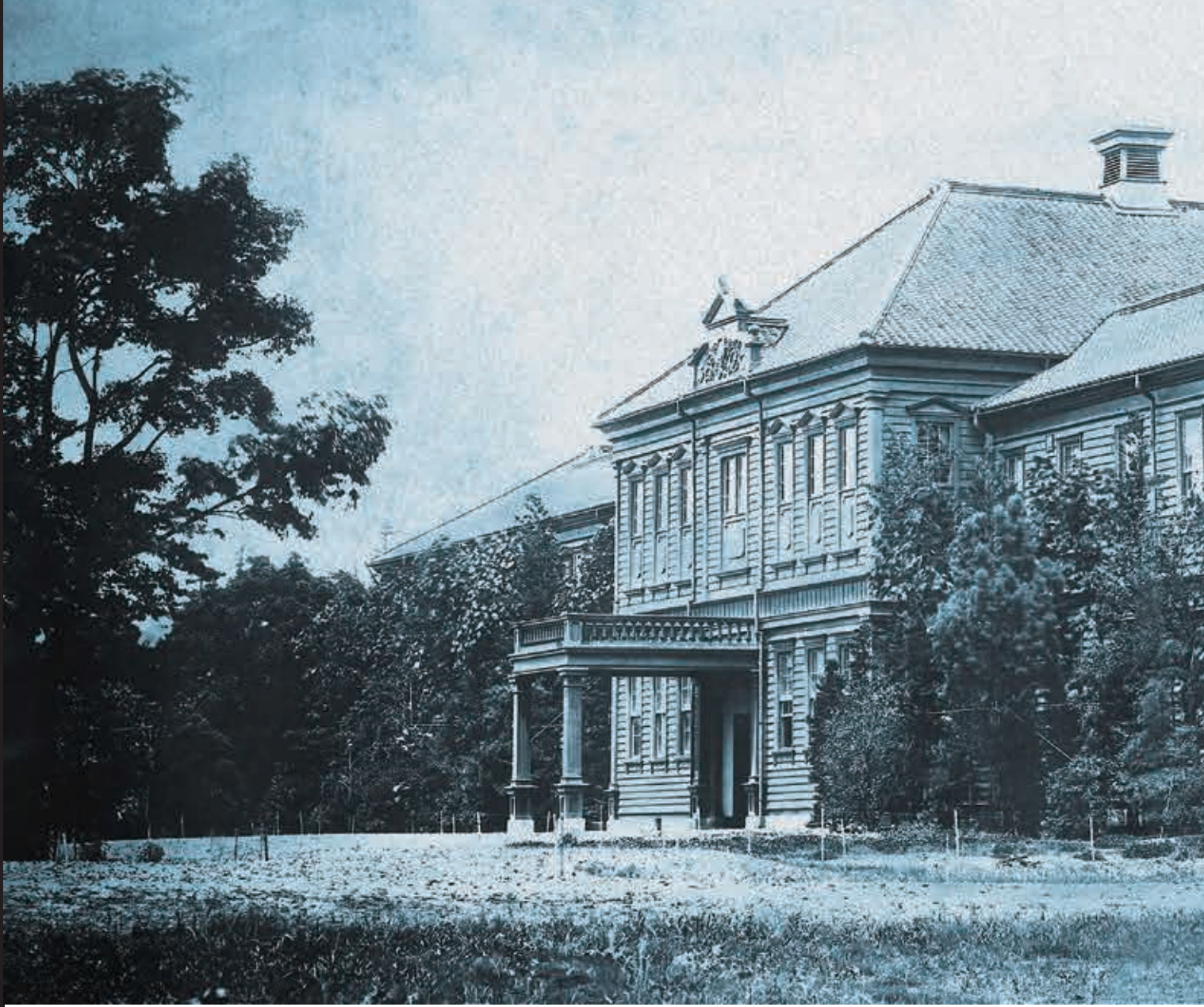
### Preventive Conservation

(A series of joint lectures administered with the National Research Institute for Cultural Properties, Tokyo)

The field of Preventive Conservation comprises two programs: the Museum Environment Program and the Conservation Materials Program. The former program focuses on the environmental conditions required to conserve cultural assets; the latter focuses on the materials used in conservation and restoration.



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## *The goals of education*

### *• Faculty of Music*

1. The goals of the Faculty of Music are to impart in-depth academic knowledge and high-level skills related to music and to develop the superior capabilities needed for creative work, expression, and research in various musical domains and to meet the needs of society. Specifically, the Faculty seeks to train graduates with superior expressive skills (performers, composers, and conductors) who are capable of making notable contributions to cultural development across broad sectors of society.

2. In addition to studying and promoting Western music, the Faculty is active in research on and preservation of the traditions of Japanese music. While nurturing these two musical traditions, the Faculty also plays a leading role in the creative advancement of musical culture in Japan, including the rapid development of new means of expression in the musical arts attributable to recent advances in digital technologies, which in recent years have gained recognition for their economic and social as well as their musical significance.

3. To further deepen specialization; to impart a broad range of relevant knowledge, language skills, and other skills; and to ensure that each department promotes cross-functional and comprehensive project communication and active effort among its students, the Faculty is currently seeking to improve coordination with the Performing Arts Center and the Training Center for Foreign Languages and Diction, as well as the university's other shared education and research facilities.

4. Consistent with the University's interest in serving as an institute capable of contributing to the society through art, the Faculty promotes efforts to interact with the society and takes various steps to ensure that the University remains open to the community.

### *• Graduate School of Music*

1. From a broad-ranging yet highly specialized perspective, the Graduate School of Music seeks to impart in-depth musical knowledge and skills and to develop the superior capabilities needed to engage in creative and expressive work or undertake research in various areas related to music or needed for specific musical occupations. It also seeks to train educators and researchers with the high-level



# Faculty of Music Graduate School of Music

Tokyo Music School

capabilities needed to undertake independent creative and research activity. The ultimate goal is to train graduates who possess superior expressive skills (performers, composers, and conductors) and who are capable of serving as leaders in artistic domains within universities, corporations, public institutions, and other organizations.

2. In the areas of both practical skills and theoretical research, the Graduate School implements the organizational innovations needed to meet the broad range of needs of both students and society.

3. The Graduate School proactively designs and deploys measures to improve the quality of education so that it can train performers with strong skills in performance expression and technique, based on deeper understanding and interpretive skills than those typically acquired in the undergraduate program. It also seeks to train researchers capable of pursuing more in-depth specialized research, supported by broad-ranging knowledge and interests.

4. The Graduate School helps to build the foundation for musical education and musical culture in Japan by training superior graduates with the skills to lead and contribute in various musical domains.

## *The goals of research*

In their current configuration, the Faculty of Music and the Graduate School of Music consist of the specialized domains of Composition, Vocal Music, Instrumental Music, Conducting, Traditional Japanese Music, Musicology, Musical Creativity and the Environment, and Musicology and Music Studies. To hand down traditions and to create new musical cultures, as they are expected to do by the world of arts and culture as well as by the general music-loving public, the Faculty and the Graduate School pursue advanced research focusing on the following five research domains. In doing so, the Faculty and the Graduate School draw on the unique characteristics of each specialized domain to identify various ways to achieve partnerships across domains.

1. Sogakudo concert hall projects
2. Handing down and reviving musical traditions
3. Contributing to the community through musical culture
4. Developing musical and cultural research centers in Asia
5. Research and development into new musical and acoustical methods

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Since its establishment in the Tokyo Music School, the predecessor of the Faculty of Music at Tokyo University of the Arts, the Department of Composition has explored and provided instruction in methods and techniques associated with musical composition in modern Western music.

Since its migration to the new university in 1949, the Department has also engaged in educational and research activities involving the study of traditional European music theory and the synthesis of new creative forms in the postwar period, serving as a center of excellence for musical creation in Japan.

Composition I, a required course, asks students to create and submit their own original pieces, including duets, vocal works, chamber works, and orchestral works. A concert given in the university concert hall provides students with the opportunity to perform their own works.

Composition II, also required for all students, involves practical training in compositional analysis and in the traditional Western musical techniques of harmony, fugue, and orchestration.

Other required subjects include solfège, foreign languages, and general education. Electives including composition research, contemporary composition techniques, and computer music are also taught.

The graduate composition program provides students with opportunities for both creative freedom and the continuing study of composition techniques.

The educational philosophy of the Department of Vocal Music calls for instruction in the basic techniques and knowledge required for vocalists. The Department endeavors to train vocalists who are not only technically outstanding but who also demonstrate a deep humanistic outlook and profound knowledge. Seeking to nurture graduates capable of making broad contributions to society through their impassioned performances, the voice program encourages students to perfect their musical skills while deepening their awareness of the world and their understanding of the role of music within society.

Grounded in individual lessons in singing, a major foundation of the curriculum is choral practice (from the first through the third year of the undergraduate program), intended to improve student vocal technique and musical expression while honing ensemble skills.

Required subjects include fundamentals of harmonics, solfège, and playing instrumental music (including a general course in piano).

While the basics of opera and knowledge of opera works are also deemed important topics for vocalists, these subjects are not required, out of consideration for students majoring in solo performance. Those students who are interested in choral performance and ensemble (chamber choral) performance also enroll in vocal ensemble classes.

In contrast to undergraduate studies, in the master's and doctoral programs students choose between solo singing and opera vocal study. The solo singing major focuses on the study of songs and oratorios; the opera major focuses on performing specific operatic roles.



photo by TAKE-O

Courses involving special study in vocal music courses are available to students in both majors. Students may select from a wide range of choices, including songs in Japanese, German, Italian, French, and English, as well as religious music, ensemble music, and operatic ensemble music (for solo singing majors). Classes in practical opera and general opera techniques provide students with the practical experience they will need as professional opera singers.

In addition, the master's program in the Department of Vocal Music accepts outstanding overseas students, offering entrance exams for these students each year.

# Instrumental Music

## *Piano*

Over the course of the Tokyo Music School's history, the Piano Course has produced outstanding musicians based on its mission of absorbing and promulgating musical influences from the West, staking out a global presence in this capacity.

From the first year through graduation, the curriculum is organized flexibly to allow students to explore their individual potential.

During their final exam at the end of the second year, each student performs two pieces in a program expected to last about 20 minutes. In a university concert during their third year, students perform for the public in Sogakudo Concert Hall.

In their fourth-year graduation exam, students give two recitals, one in a concert hall for the public (about 30 minutes in length) and another in front of students and faculty (30 minutes or longer). By the time they graduate, students have typically completed one and one-half to two full recital programs.

In addition to studying the solo repertoire, students have the option to serve as accompanists and to participate in ensemble performances and chamber music performances to develop their capability to successfully perform various musical compositions and ensemble works.

## *Organ*

The Organ Course was established as a part of and concurrently with the Faculty of Music. Students in this program cover a broad-ranging repertoire covering approximately 700 years, from the Renaissance to the present.

Since the organ was built primarily to play an essential role in European church services, in addition to learning the techniques required to play the organ, students learn the construction of various types of organs used for compositions, each of which reflects the circumstances of its time and place of origin, as well as the forms of composition and performance practices of its period.

The university features three outstanding organs of various configurations and two smaller practice organs to provide the instrumental foundation for building familiarity with a broad repertoire.

## *Strings Instruments*

While strings education in the past has focused on the solo repertoire, the program in recent years has also focused on education intended to impart ensemble skills.

The String Instruments Course provides training in the following five instruments: violin, viola, cello, contrabass, and harp.

The following points make up the program's fundamental educational philosophy.

(1) Study of string instrument performance methods and performance interpretation, based on one-on-one interaction with instructors: Students learn, chiefly through a repertoire consisting of solo works and duet sonatas, how to improve performance skills on each of their instruments. At the same time, they explore the interpretive aspects of performance based on a consideration of various factors, including the form and harmony of each piece.

(2) Improving ensemble skills for orchestral and chamber works: Through classes in string ensembles, orchestra, and chamber music for trios and larger ensembles, students gain experience in playing a broad range of ensemble music.



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### *Winds and Percussion*

The wind instruments program accounts for ten different instruments: flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, euphonium, and tuba. Students in the percussion instruments program learn to play all percussion instruments by participating in percussion and marimba ensembles, using chiefly timpani instruments. The goal of each program is to train skilled, sensitive musicians with individual styles.

The program format primarily involves individual lessons permitting on one-on-one interaction with instructors. Students learn ensemble techniques by performing pieces written for full orchestra, wind instrument music (with regular concerts given twice annually), and chamber music. They also gain knowledge essential for effective performance through the study of solfège, piano, music theory, and music history.



### *Chamber Music*

With its focus on chamber music—perhaps the best starting point for musical education—the program refines student ensemble playing and listening skills to instill a lively sense of musical interchange between students and to deepen musical sensibilities. In particular, the program structure provides attentive support for students wishing to engage in highly specialized study of chamber music.

Students majoring in chamber music, piano, or string instruments enjoy lively study in a broad range of chamber music fields not addressed in individual unit courses alone—for example, string quartets and piano trios. This study takes place through analysis and performance interpretations of thematic works in a seminar format and through independently formed groups focusing on practical chamber music techniques.

### *Early Music*

The Early Music Course in the Department of Instrumental Music is a newer course of study established in 2000 by adding classes on the recorder and baroque violin to the harpsichord program and allowing graduate-level study in baroque cello, baroque vocal music, fortepiano, and baroque organ.

In this program, students primarily learn to perform music from the mid-16th century through roughly 1800, employing methods based on contemporary practice. However, rather than picking a single era from the history of music and limiting the repertoire to that period, the goal of this program is to explore the possibilities of performance excellence by encouraging students to see history in a new light.

As part of this approach, students consider historical and cultural factors related to the instruments and performance styles of the period to which each composer belonged, seeking to reproduce music in a manner as close to the intent of the composer as possible and to identify approaches to performance appropriate to that historical period.

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Students of the Department of Conducting are trained in the skills needed to conduct a wide range of music, including symphonic music, operas, ballets, and oratorios. The educational philosophy of the Department is to train students not just as highly skilled musicians and artists, but as conductors with exceptional interpersonal and leadership skills, based on lessons in practical techniques and through various classes provided by the Department.

For this reason, in addition to lessons in practical techniques, students are encouraged to gain a wide range of knowledge and experience required of conductors, including studies of musical works and treatises on theory.

Students in the Department of Conducting are required, as a matter of course, to acquire *solfege* and music dictation skills, but more importantly, they are required to develop a rich and persuasive musical sensibility. To nurture musical maturity, the curriculum covers various aspects of music, including composition, musical instruments, and vocal music.

Based on foundational knowledge and techniques established during the undergraduate years, the graduate program focuses on more advanced and specialized research. Studies such as special research in conducting and treatises on theory increase student knowledge.

Setting a research theme each school year, students systematically prepare to write their thesis and other assignments. During the near completion of their program, students have the opportunity to conduct an actual orchestra in a “completion concert.”



The Department of Traditional Japanese Music trains gifted students through research and classes on practical techniques and performance theory. Classes focus on Shamisen music (nagauta, tokiwazu, and kiyomoto), Hogaku Hayashi (accompaniments to traditional Japanese music), Japanese dance, Sokyoku (koto), Shakuhachi, Nogaku, Nogaku Hayashi, and Gagaku (Japanese ancient court music).

From 2016, the modern *sokyoku* (koto) and modern *hogaku-hayashi* (transverse flute and percussion) majors will be established in the department, as a strategy aimed at the cultivation of global human resources in the field of contemporary Japanese music.

In addition to practical techniques, students in each program of study enroll in required and elective classes that teach practical techniques in various types of traditional Japanese music, Western music, *solfege*, and other topics. Students are also required to attend classes in performance theory and related subjects (including Western music theory), in addition to practical techniques. In this way, the curriculum trains performers and future music professionals in a broad range of musical knowledge.

Following graduation, many students go on to become active in the front lines of various musical fields, as performers, instructors, or educators. Graduates may also advance to graduate school to pursue a more focused and advanced study of practical performance techniques and performance theory.



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The Department of Musicology pursues research and instruction in musicology, or the study of music. It seeks to train versatile students who have insight into humankind and the world through music and who can present their thoughts to society.

Current classes in the Department cover a wide range of musical topics, taught in the form of lectures, seminars, and tutorials in specialized music subjects, with an additional focus on learning foreign languages. In addition, practical music techniques and music theory are required subjects, and students are expected to pursue research closely related to musical practice.

The Department has established six specialty fields: (1) esthetics of music; (2) ethnomusicology; (3) Western music history; (4) music theory; (5) Japanese music history; and (6) Asian music history.

Master's and doctoral programs in musicology are located within the Musicology and Music Studies Department in the Graduate School of Music. Students in the master's program belong to one of three studios and pursue research. Core requirements include two years of "Seminar in Musicology" and "Special Studies in Musicology" classes offered by their own studios. Students also can attend other special research classes, including certain undergraduate ones.

In the doctoral program, instructors cooperate with each other beyond studio boundaries in order to address more advanced research topics. Depending on the topic chosen, students may also choose as their advisors faculty from departments outside the Musicology Program or specialists from outside the university.



The Department of Musical Creativity and the Environment was established in 2002 to train individuals capable of contributing to the evolution of new musical art forms for the 21st century and to the musical and cultural environments in which these works will flourish. The Department's educational activities cover the following five areas in a crossdisciplinary manner, based on a holistic foundational approach to the study of art and the social context of art:

- 1) Musical and audio expression based on contemporary technologies such as computers and recording technologies
- 2) Research on musical and cultural environments in areas such as art and cultural policies, art management, music environmental design, and music cultural theory
- 3) Research on physical expressions such as dance, performance art, and ethnic and classical art performances
- 4) Research on visual expression, drama and stage production, scriptwriting, and performance
- 5) Research on musical theory and communication techniques supporting each of the above areas



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# Musicology and Music Studies in the Graduate School of Music

*Musicology (See p.23)*

## *Music Education*



The Music Education Course trains graduate students to be scholars and practitioners capable of examining the various interactions between human beings and music from the perspectives of teaching, learning, and development. The subjects of our studies are diverse, going beyond conventional school education to professional music education, children's music education, music education for children with disabilities, and music education as social education and lifelong learning.

Students carry out work related to their primary issues and concerns in addition to acquiring basic knowledge and skills in the research methods and topics of music education. Significant features of the program are that students further develop their advanced practical skills (music performance or composition), and that research activities are conducted in close cooperation with teachers and schools.

## *Applied Musicology*

The Applied Musicology program has been active in relatively new fields of music research, such as music management and music therapy. In these areas, practical as well as theoretical knowledge is very important, and musical skills and knowledge are basic requirements in order to pursue a spiritually affluent society. Since the foundation of this program, numerous students have earned master's and doctoral degrees, writing theses on topics such as managing orchestras, opera foundations, and public music halls; music therapy for school children and the elderly. The program faculty consists of two full-time professors and additional experts who play leading roles in various specialties. The students are required to broaden their knowledge of and perspectives on their own issues of interest by taking part in various seminars, exercises, lectures, and practical training.

## *Solfège*



The concepts underlying the Solfège Course involve refining the solfège skills learned by each student in the undergraduate years. The approach is broad, going beyond the ordinary scope of solfège education to encompass listening skills, rhythm sensitivity, the capacity to hear music internally, and all aspects of music theory. The program emphasizes the skills needed to have a good command of music.

Solfège classes in the master's degree program require students to develop a sensitivity to musical works and the capacity to understand such works. In addition, building on the foundation of undergraduate solfège education, the program studies the nature of solfège itself and solfège education in order to train individuals capable of serving as instructors with an advanced understanding of solfège, scholars capable of interdisciplinary research, and performers capable of effectively applying both theory and practical techniques to their performances.

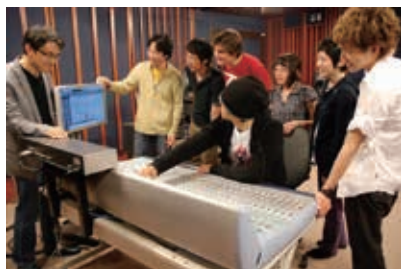
## *Literature in Music*

The Literature in Music program seeks to identify relationships between music and language through the study of musical works that contain words. Specifically, it examines the ties between music and words in genres such as opera, art song, musicals, Noh songs, kabuki, and joruri, exploring the background of each genre.

The program requires analysis of the structures of lyrics and verses based on familiarity with poetics, prosody, rhetoric, philology, and bibliography. It takes an approach based on the history of music and culture and addresses works within cultural and social contexts, looking at the framework of the texts in addition to pursuing in-depth studies of the intrinsic properties of works through the approach of analytical interpretation.

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### *Creativity of Music and Sound*



The Creativity of Music and Sound program shares the goal of the Department of Musical Creativity and the Environment, from which this program is derived, to train individuals capable of contributing to the evolution of new art forms for the 21st century and to the environments in which these works will flourish. The program provides specialized instruction in fields related to music and sound, producing highly skilled professionals, including composers, producers, recording directors, and engineers known as “tonmeisters” (sound masters).

After gaining a basic familiarity with musical and audio knowledge and skills, students use this background to focus on advanced research themes such as the creation of a broad range of cross-disciplinary work (i.e., music and audio works incorporating video, stage art, and other forms of physical expression, including those presented in other media) or the use of recording technologies to create surround-sound works.

### *Creativity of Arts and the Environment*



Creativity of Arts and the Environment, a research field established in 2006, uses a multifaceted approach to examine links between society and various modes of artistic expression, including music, stage art, film and video, and works presented via alternative media.

Instruction and learning proceed in multiple formats based on various practical methods of training, including the creation of new works, the planning and operation of cultural events, and investigation of and research into a wide range of cultural phenomena.

Specific areas examined range from cultural policy, arts management, and the programming of theaters, festivals, and other programs to theories of drama and choreography; from the study of the actual management of culture and arts to the social context in which these activities occur; and from studies of cultural theory to media and communication theory, popular culture, and considerations of the relationship between arts and culture and society at large based on participatory fieldwork.

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## **P**ractical Music Course

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This is a two-year, non-degree course. A small number of students, admitted on the basis of an entrance examination, receive individual instruction on their chosen instruments or musical genres, including vocal music; instrumental music (piano, organ, string

instruments, winds and percussion, or early music); traditional Japanese instruments such as shamisen, koto, and shakuhachi; and Nogaku and Japanese dance. A certificate is awarded on successful completion of the course.



# Graduate School of Film and New Media

Although many film schools have been established around the world, primarily in advanced nations that realized the importance of film media as an industry, for various reasons this matter has not been given sufficient thought in Japan. The Tokyo University of the Arts proposed the establishment of a Film Department to the Education Ministry in 1949, but even though the plan was approved, it remained unimplemented.

The establishment of film schools and of measures for promoting films has been emphasized in various Asian countries over the past decades, and as a result, Asia has produced an array of flourishing creators who have come to represent a totally new type of Asian talent on the international stage.

The Graduate School of Film and New Media is an autonomous graduate college without a related undergraduate course, offering master's and doctoral programs. Following the initial establishment in 2005 of the Department of Film Production, the Department of New Media, and the doctoral program, the Department of Animation was added in 2008.

A film is a creator that spins contemporary stories out of images instead of words, functioning simultaneously as a narrator telling these stories. It is a vehicle for stories about things to come, communicated on a level beyond language barriers. In its quality as a storyteller, a film is often compared to literature, but the new expressive medium of visuals has in fact a much greater propagation ability than words.



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Animation is commonly considered as an extension of pictorial art. However, there is a huge difference between painting, which has its *raison d'être* in its motionlessness, and animation with its additional notion of time based on motion.

There is always the possibility that the alluringly new world of artistic expression through film media can become so enslaved by the newness of rapidly evolving media technology that it loses sight of the basics of artistic expression.

The Japanese word *bunka*, referring to education generally and to reading and writing skills, is a translation of the English term “culture.” As we can understand from the existence of such words as “agriculture,” the meaning of “culture” encompasses the rather essential notion of “cultivation.” It would be fair to say that art and

culture fulfill important roles in social cultivation.

The nature of artistic expression lies in human beings’ instinctive resistance against loneliness. We can perhaps interpret communication as a way of sharing that battle against loneliness with others. To nurture outstanding artists means to encourage individuals to face that sense of loneliness, and to give them the confidence to sublimate it into artistic expression. In this regard, we want our students to “cultivate” themselves while enrolled at the graduate school, by exploring the depths of human nature through self-expression.

In an ideal world, this would mean that individual occurrences of artistic expression are transmitted to society via new media.

Film occupies a core position in the contents industry, which is expected to become a key industry in the 21st century. The aim of the Department of Film Production of the Graduate School of Film and New Media is to develop creators of narrative film works with international potential and cinematographers with advanced technical know-how and artistic sensibility.

Students in the Department of Film Production have the opportunity to work with the same facilities and equipment that professionals from the film industry are using, and to benefit from the experiences and specialized knowledge of a variety of professional filmmakers and producers who function as instructors. In addition, the course is a place for fellow students with the same aspirations to come together. The door of the Department of Film Production is open to everyone with a serious interest in pursuing a career in the film industry, as this is the best place to start.

In this Department, students specializing in various fields work all year long on film production, sharing a common goal. Focused on films with a dramatic structure, from short films to feature films, these productions use a very broad range of media standards, so as to keep pace with the current, rapid waves of change—from film to video, 16 mm to 35 mm, as well as DV, HDV, or HD.

The University provides a budget for each film depending on its particular scale, while students take charge of the casting and the choice of locations, as well as ensuring that all necessary materials and accessories are available.



The computer has been affecting our daily lives on various levels. Introduced as a practical tool providing great convenience, it also offers significant potential as an instrument for expression—in other words, a medium. It is possible to define the power of digital technology as the power to convert objects into numerical information. This means at once that the boundary between replica and original disappears, and that information can be distributed freely to any place in the world. Artists no longer need to fall back on paper or film to display their works.

Furthermore, the focus on interfaces for manipulating information has triggered a shift in the relationship between creator and recipient from a one-way affair toward interactivity. There is still much to explore about such characteristic features, as new, uncharted territory is added with every act of creative expression.

When there is a complete, predefined aesthetic, one may create works by simply following that theory, but in cases where artistic expression is formed within a relationship with others, it becomes necessary to analyze what occurs during the creation process from the viewpoint of media. In this sense, the creators and researchers who make up this Department's faculty, aim to train creators and at the same time, develop techniques to intensify artistic expression. We pursue these goals through actual creative work and workshops, based on the four thematic pillars of expression through media, theoretics, media concepts, and design.

The Department of Animation aims to reconfigure the increasingly diffuse world of animation, evaluate the originality of animation in this country from an international perspective, and dedicate itself to education, research, and the cultivation of creative talent in order to sustain this genre's autonomous development.

1) "Talent-spotting education" nurturing leadership qualities  
We eagerly teach the ability to evaluate the quality and the cultural and economic value of one's own work from an objective point of view. We do so by focusing on spotting autonomously thinking creators and giving them ample opportunity to maximize their respective talents.

2) Creation-focused, on-the-spot research and learning environments  
Another central aspect of this program is its systematization of knowledge to pass on to future generations, realized through hands-on learning grounded in practical creation that has been fostered in the field of artistic expression.

3) Innovative animation  
We aim to nurture innovative creators capable of conceiving and producing new, never-before-seen works and projects.

4) Formation of a comprehensive network  
While actively introducing international evaluation systems that have defined and developed animation as a form of art and culture, we connect animation-related institutes and individual researchers in Japan and abroad to establish a "contents platform" as a foundation for the creation of new opportunities.



The Graduate School of Film and New Media's doctoral program places importance on the aspect of gaining insight and experience through creating, while also building new practical knowledge. The aim is to conduct research into the vocabulary and grammar of film media, and ultimately to contribute to the systematization of this new field.

At present, doctorates in creative fields are a subject of worldwide controversy. A doctoral program must of course involve research aimed at the formulation of theoretical ideas, but in the field of art there must also be a tangible subject, in the form of an artwork and the creative process out of which it emerges. Moreover, the positions of the artist, the artwork, and the aspect of culture in a historical context must be defined; based on these definitions, the respective work must then be discussed theoretically in consideration of its relationship with previous theories of art production.

Concretely speaking, along with theorizing art as a creative human activity, in the doctoral program, such practical work is analyzed comprehensively in connection with the master's degree program's curriculum, which is centered on practical creative work.

While examining concrete results, at the same time we should not overlook the evolution of media technology, including camera and digital editing technology, as a supporting pillar of artistic expression. While reviewing the transformations of technology from the past to the present, we also keep a close eye on research and development of new media technology that enables new forms of expression.



### Extracurricular Activities

The University student festival, held in early autumn, is an important event in the university calendar. It gives students the opportunity to showcase their work to the public, strengthening the university's ties with the local community.

### Art Exhibition

Student exhibitions are held at the University Gallery, complementing the annual Graduate show. Graduate students also hold solo and group exhibitions outside the university and take part in competitive exhibitions.

### Concerts

The University hosts over 100 concerts per year.

The students are also encouraged to display the skills they have learned, while gaining practical experience as performers.

### Geidai Arts Summit

Twenty-three art institutes from Korea, Taiwan, Mongolia, Indonesia, Vietnam, Thailand, Singapore, Malaysia, and Japan participated in the Geidai Arts Summit 2012 to consider how to strengthen cooperation among Asian art universities and create new, outstanding Asian arts.

As a result of this international conference, all representatives agreed to and signed a manifesto stating: "We, art universities in Asia, commit to respecting each other, deepening our exchanges, and advancing cooperation in order to develop arts in Asia. It is declared that we will construct a 'field of co-existence' through cooperation and making full use of new technologies, in addition to a variety of exchanges."

We will continue to create international exchange programs in the future.

# Activities of



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### Social Practice in Contemporary Art

*“Educational Project for Emerging Artists To Create Culture in the Next Generation”*

During 2013 and 2014, Tokyo University of the Arts undertook an educational project for emerging artists on the topic of Social Practice in Contemporary Art. The project included a series of lectures, an international forum, and workshops by internationally celebrated artists such as Alfredo Jaar, Tatzu Nishi, and socially engaged architect Alejandro Haiek, as well as curators and art directors such as Mary Jane Jacob, Yongwoo Lee, Yuko Hasegawa, Abdellah Karroum, and WONG Shun-kit. The project was sponsored by the Agency of Cultural Affairs, Japan. In 2014, it has been conducted in cooperation with the Gwangju Biennale Foundation, Korea.

### Film showings and exhibits

Held inside and outside the University roughly 40 days a year, film showings and exhibits present films, animated films, and images created by students at the Departments of Film Production, New Media, and Animation in the Graduate School of Film and New Media. The number of viewers to such events totaled a few thousand.

Students also participate and present works at film festivals held in various locations. Many of these works have been singled out for awards or other praise at events including the Cinéfondation at the Cannes Film Festival or the student competition at the World Festival of Animated Film in Zagreb.

# the University



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# FACILITIES



## *The University Art Museum*

Tokyo Fine Arts School (the predecessor of Tokyo University of the Arts) started to collect art materials for education and research prior to its foundation in 1887. These were first stored in the library called "Bunko" and then were archived in the University Library for many years after the unification of Tokyo Fine Arts School and Tokyo Music School in 1949.

In 1970, music materials archived by the Faculty of Music since its preceding Tokyo Music School period were added to the collection as the art section was separated from the library to form the Art Museum, an inter-university research institute of the Faculty of Fine Arts and Faculty of Music.

In 1999, The University Art Museum was opened in response to the aging of the facilities and the needs of the storage and exhibition space commensurate with the scale of the collection. Today this collection is one of Japan's largest with about 29,000 pieces, distinguished by Japanese modern arts, including works of former teachers and students.

## *Sogakudo Concert Hall*

"Sogakudo", our new concert hall, was built in 1998 to replace the deteriorating and outgrown Tokyo School of Music Sogakudo Hall, built in 1890. The new hall is designed to enhance the balance of sounds as if it is itself a musical instrument. The hall is the first in the world with an adjustable ceiling and a built-in mechanism to alter its height and angles in order to change the acoustics to suit the differing requirements of each performance. It has a pipe organ built by Garnier, the French organ builder.

## *Performing Arts Center*

The Performing Arts Center was founded in 1997 to organize, produce and link without boundaries the performances of music as well as fine arts promoted at the Sogakudo Concert Hall. It also plays an important role in presenting new generation of up-and coming artists and connecting with the community.





### *University Library*

The library has a collection of about half a million volumes, relating mainly to arts and music. In addition to books and periodicals, the collection also holds a large number of music scores and audio-visual materials.

Among the library holdings are valuable source materials concerning the introduction of Western music to Japan in the late nineteenth century. This collection is used by a number of outside scholars.

Search facilities have been computerized. The library also offers on-line access to other research facilities. In addition to the lending and reference service, the library offers inter-library loans.



### *Public Collaboration Center*

The Public Collaboration Center was founded in April 2007 as an organization that offers the university's information to coordinate with requests from outside of our university.

Furthermore, the center is contributing to the promotion of the arts and culture in Japan. It produces special projects, such as "Geidai Arts in Marunouchi", which take advantage of the university's human and art resources while collaborating with the community as well as industrial and economic world.

### *Training Center for Foreign Languages and Diction*



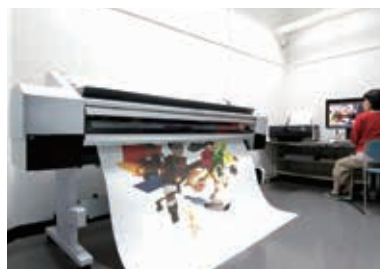
Established in 1978, the center serves as an all-purpose language center. The center provides tuition for students in foreign languages. Training is also provided for vocal students in areas such as declamation and pronunciation.

The center also provides audio-visual recording facilities for students. Research is conducted into the analysis of language, voice and acoustics. Language classes are given by native speakers on both a group and individual basis.

### *Photography Center*



The center offers training in artistic photography and a wide range of photographic techniques. Technical support is provided for students and staff wishing to use photographs and photographic technique as part of creative and research projects.



### *Institute of Ancient Art Research*



Located in Nara City, the institute was set up as a base for exploration of the outstanding examples of Japanese ancient art and architecture found throughout the region. Students are able to observe restoration and preservation projects, as well as participate in research relating to Japanese cultural assets. Teaching also takes place at the center. Overnight accommodation is provided.



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## Art Media Center

The Art Media Center is a shared research infrastructure providing an environment for all university students and staff members working with computational tools and facilities.

The center provides information technology education through various art and media related lectures and workshops. It also organizes the campus network system across the whole university.

The center consists of computing training rooms, a computer atelier, a sound recording studio, a meeting room, a faculty room, and a network management room.



## Orchestra Research Section



The members of this orchestra consist mainly of graduates from the Department of Instrumental Music, all of whom are orchestral specialists. The orchestra hosts regular performances representing the results of research and pieces composed by students of the Department of Composition.

Students from all courses have the opportunity to perform together under student conductorship, giving them the chance to experience performing in an orchestral setting.



## Opera Research Section



The university opera section is one of the specialist programs offered by the Department of Vocal Music. Staff and graduate students of the university opera collaborate on research into opera production. Their research culminates in annual public performances. In addition, special stage training is provided for participants.

## The Music High School

This high school is affiliated to the Faculty of Music. The school offers a rounded curriculum with an emphasis on music. Specialist music courses, taught mainly by the music faculty staff, include history and theory of music, and musical performance.

## Center for Music Research



The Center for Music Research comprises the following research facilities: (1) Music Reference Room, which serves as a resource for both staff and students. The room contains research books, journals and numerous recordings; (2) Listening Room, consists of a comprehensive selection of audio equipment; (3) Acoustics Laboratory, a research facility. Current projects include research into pitch and timbre of the voice and musical instruments, the acoustics of performance space and electronic acoustics; and (4) Koizumi Fumio Memorial Archives, which contains materials relating to the study of ethnomusicology. The archives houses the Koizumi collection of Asian and African musical instruments and a large selection of ethnomusicological reference sources and sound recordings.

## Geidai Art Plaza



The Geidai Art Plaza is a gallery shop opened in 2005 with the aim of providing the public with the opportunity to get to know the University and the arts. Not only does The Geidai Art Plaza sell outstanding works of art and design products, but it actively introduces young artists by holding schoolwide art competitions and exhibiting those prizewinning works.

### *Exhibits and Merchandise*

Products designed and developed by the University Faculty, Student and Alumni art works, design products Books, CD's and DVD's dealing with fine arts and music

# CAMPUSES

## UENO CAMPUS

The main campus is located in Ueno Park, a historic area in north-central Tokyo, famous for its museums, spring cherry blossoms and examples of Edo period architecture.



## YOKOHAMA CAMPUS

The Graduate School of Film and New Media was founded on the Yokohama campus in 2005 as part of the Yokohama City's formal stance as a promoter of "moving image culture". The city gave its full support in establishing the graduate courses, which consisting of three majors: Film Production, New Media and Animation. The Yokohama Campus buildings are located at Bashamichi, Shinko and Bankokubashi. Each building is equipped with the facilities needed for the respective activities based on practical, specialist-guided curricula focusing especially on the production and exhibition of works.



## TORIDE CAMPUS

The Toride campus was established in 1987. Based in rural Ibaraki Prefecture, it provides a quiet and spacious working environment, a contrast to the built-up area surrounding the university's Ueno campus.

The department of Inter-media Art of the Faculty of Fine Arts and the Graduate School of Fine Arts (Mural, Woodworking, and Glass) are located on the Toride campus.

The following facilities are available in the campus: Metalshops (subdivided into a Metalwork Machinery; Metalwork Molding and Casting; and Metalwork Enameling Workshops); Wood Workshop; Paint Workshop; Stone Workshop; University Art Museum, Toride Welfare facilities; and the University Library Annex; Short-term Lodging (Tonegawaso).



## SENJU CAMPUS

Senju Campus was established in 2006. On this campus is located the Department of Musical Creativity and the Environment. Here also are located several courses of the Department of Musicology and Music Studies (Graduate School of Music). The campus has well-equipped facilities, such as a hall for performing arts, two recording studios with a control room for surround sound production, a sound production studio for audio and video recording/editing and a playroom with an adjoining observation room for music therapy research.



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# ADMISSION FIGURES

## THE NUMBER OF STUDENTS

### UNDERGRADUATE SCHOOL

Faculty	Department	Number Admitted Annually	Total Capacity
Fine Arts	Painting	80	320
	Sculpture	20	80
	Crafts	30	120
	Design	45	180
	Architecture	15	60
	Inter-media Art	30	120
	Aesthetics and Art History	20	80
	Subtotal	240	960
Music	Composition	15	60
	Vocal Music	54	216
	Instrumental Music	98	392
	Conducting	2	8
	Traditional Japanese Music	25	100
	Musicology	23	92
	Musical Creativity and the Environment	20	80
	Subtotal	237	948
<b>Total</b>		<b>477</b>	<b>1,908</b>

### GRADUATE SCHOOL

Classification	Department	Number Admitted Annually	Total Capacity		
Fine Arts	Master's Program	Painting	47	94	
		Sculpture	15	30	
		Crafts	28	56	
		Design	30	60	
		Architecture	16	32	
		Inter-media Art	24	48	
		Aesthetics and Art History	21	42	
		Conservation	18	36	
	Subtotal	199	398		
	Doctor's Program	Fine Arts	25	75	
		Conservation	10	30	
		Subtotal	35	105	
	Music	Master's Program	Composition	7	14
			Vocal Music	20	40
Instrumental Music			45	90	
Conducting			3	6	
Traditional Japanese Music			9	18	
Musicology and Music Studies			35	70	
Subtotal		119	238		
Doctor's Program		Music	25	75	
Film and New Media	Master's Program	Film Production	32	64	
		New Media	16	32	
		Animation	16	32	
		Subtotal	64	128	
	Doctor's Program	Film and New Media Studies	3	9	
<b>Total</b>		<b>445</b>	<b>953</b>		

## THE NUMBER OF DEGREES CONFERRED

May 1, 2014

	Faculty of Fine Arts	Graduate School of Fine Arts		Faculty of Music	Graduate School of Music		Graduate School of Film and New Media	
	Bachelor	Master	Doctor	Bachelor	Master	Doctor	Master	Doctor
2013-2014	230	212	36	228	113	17	59	2
<b>Cumulative Total</b>	<b>12,605</b>	<b>7,547</b>	<b>469</b>	<b>12,954</b>	<b>3,984</b>	<b>259</b>	<b>397</b>	<b>8</b>

THE NUMBER OF INTERNATIONAL STUDENTS

May 1, 2014

	Fine Arts				Music					Film and New Media			Total
	Graduate School of Fine Arts			Faculty of Fine Arts	Graduate School of Music			Faculty of Music		Graduate School of Film and New Media			
	Doctor	Master	Research		Doctor	Master	Research	Faculty	Practical Music Course	Doctor	Master	Research	
South Korea	7	8	3	3	2	4		2		1	3	2	35
China	2	11	4	2		7	3	1			8		38
Taiwan	5	3	3			2							13
Australia			1			1					1		3
U.S.A.	2				3	1	1						7
Brazil						1							1
U.K.	1	1	1				1						4
Bangladesh		1											1
Venezuela	1												1
Uganda	1												1
Serbia	1	1											2
Myanmar					1								1
Argentine												1	1
Ukraine						1							1
Iran		1											1
Austria	1												1
Belgium			1										1
Vietnam	1												1
Laos		1											1
Russia		1											1
Spain				1					1				2
Netherlands						1							1
Thailand											1		1
Subtotal	22	28	13	6	6	18	5	3	1	1	13	3	119
Total	69				33					17			

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# INFORMATION FOR OVERSEAS APPLICANTS

International students are admitted to Tokyo University of the Arts under the following three categories:

1. Japanese Government (Monbukagakusho:MEXT) Scholarship students;
2. Private students;
3. Short-term students exchange.

## General Information

1. In Tokyo University of the Arts, the language of instruction is Japanese only; therefore, we require students to attain a working command of the Japanese language.
2. It must be noted that those who enter Japan on a tourist visa or any other short-stay category can never be admitted. No exceptions will be made.
3. The academic year begins on April 1 and ends on March 31 of the following year.
4. Students from overseas should make inquiries to the Student Office, International Student Center, Tokyo Geijutsu Daigaku at the address below:

Student Office, International Student Center,  
Tokyo University of the Arts  
12-8 Ueno Park, Taito-Ku, Tokyo 110-8714, Japan  
Fax. +81-3-5685-7763

## 1. Japanese Government (Monbukagakusho:MEXT) Scholarship students

Please contact the Japanese Embassy or Consulate General in your country to apply.



Trip for International Students

## 2. Private students

Privately financed international students must pass the university entrance examination. (Some departments may conduct practical, written or oral examinations.) Please refer to the application form in detail.

International students are able to apply to the following courses:

### (1) Undergraduate Course

Applicants at the undergraduate level (a four-year course) must have completed 12 years of school education or passed an examination of an equivalent standard. The application period is generally in early February, and the entrance examination is given in February - March. In addition, applicants are required to submit the results of the Nihon Ryugaku Shiken (the Examination for Japanese University Admission for International Students[EJU]) given by Nihon Gakusei Shien Kikou (JASSO : Japan Student Services Organization)

### About the Nihon Ryugaku Shiken [EJU]

All applicants should be aware of the followings:

1. The examination is available in Japanese or English, and at the time of application applicants may specify the examination language they wish to take(the Japanese as a Foreign Language examination is administered in Japanese only).
2. Admission to the university is not given before entering Japan. (Entrance examination for the university is not given in foreign countries.)
3. Applicants may take the examination in either June or November.

Applicants for the Department of Architecture and the Department of Intermedia Art of the Faculty of Fine Arts

- 1) Applicants are required to take examinations in the following three subjects: Japanese as a Foreign Language, Mathematics, and either Science or Japan and the World.
- 2) In the Mathematics area, applicants have to select either Course 1 or Course 2.
- 3) Applicants who take Science have to select two subjects from among physics, chemistry and biology.

Applicants for the Faculty of Music and the Faculty of Fine Arts, excluding the above two departments

- 1) Applicants are required to take examinations in Japanese as a Foreign Language and Japan and the World.

Nihon Gakusei Shien Kikou ( JASSO : Japan Student Services Organization )  
Student Exchange Department, Testing Division  
4-5-29, komaba, Meguro-ku, Tokyo 153-8503, Japan  
Telephone +81-3-6407-7457  
URL <http://www.jasso.go.jp>

## (2) Master Course

Applicants for the MA degree (a two-year course) must have received a BA or an equivalent qualification. The application period and selection method are different for each major. Please refer to the application form in detail.

### *The Graduate School of Fine Arts*

Overseas applicants may take a general examination for Japanese applicants.

- (a) Application Period: August  
Examination Period : September  
\* Department of Architecture  
\* Department of Conservation: Conservation Course (buildings and districts) , Conservation Science Course or Preventive Conservation Course

- (b) Application Period: December  
Examination Period : January - February  
\* The Graduate School of Fine Arts, excluding the above departments

Special selective examination for overseas applicants is given as below.

- (c) Application Period: December  
Examination Period : January - February  
\* Department of Conservation: Conservation Course (buildings and districts) or Conservation Science Course

### *The Graduate School of Music*

Overseas applicants may take a general examination for Japanese applicants.

- (a) Application Period: August  
Examination Period: September

- (b) Composition  
Application Period: January  
Examination Period: February

Special selective examination for overseas applicants is given as below.

- (c) Application Period: January (Application by mail will not be accepted.)  
Examination Period: February

### *The Graduate School of Film and New Media*

Overseas applicants should take a general examination for Japanese applicants. Special selective examination for overseas applicants is not given.

- (a) Application Period: December  
Examination Period: January - February

## (3) Doctoral Course

Applicants for the doctoral degree (a minimum three-year course) must have an MA or an equivalent qualification. Please refer to the application form in detail.

Overseas applicants should take a general examination for Japanese applicants. Special selective examination for overseas applicants is not given.

- (a) Application Period: December - January  
Examination Period: January - February

## (4) Research Student Course (Kenkyusei)

Applicants for the Research Student Course (half a year or one year / course begins on April 1 or October 1) must have an BA or have achieved an equivalent level of study. This is a noncredit course. The application period is in December or later. Please refer to the application form in detail.

## 3. Short-term Exchange Students

Tokyo University of the Arts accepts students (within one year) from universities that have concluded an exchange program agreement. (Please refer to the corresponding page for a list of universities.) Applicants are required to contact the international section of their university.

### *To Request an Application Form (Japanese only):*

Please send a self-addressed stamped envelope along with an International Reply Coupon (IRC) to the address below. An application form will be provided by the university free of charge; however, all postal charges are the responsibility of the applicant.

Write on an envelope

① Course (Undergraduate Course / Master Course / Doctoral Course / Research Student Course) ② name of the department and faculty/graduate school to which you are applying  
(Application forms differ depending on each course and department.)

Send to

Tokyo University of the Arts  
12-8 Ueno Park, Taito-Ku, Tokyo 110-8714, Japan

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### *Tuition Fees and Scholarships*

Limited scholarships are available. Monbukagakusho(MEXT) scholarships are available for students from overseas. In addition, there are numerous foundations offering various forms of financial assistance. Information regarding Japanese government scholarships is available from the Japanese embassy in your country of residence.

Also, there is little chance of obtaining a scholarship from the university. Therefore, all applicants are encouraged to submit sound financial plans and to obtain necessary financial support prior to submitting applications. The university is able to exercise a fee waiver in limited cases.

### *Halls of Residence*



The university owns two halls of residence. One, primarily for Japanese students, is located in shakujii in Tokyo. The other, designed for overseas students, is located in Matsudo, Chiba Prefecture. The latter facility provides thirty-six single rooms, six rooms for couples and two family rooms.



# INTERNATIONAL EXCHANGE PROGRAMS

Tokyo University of the Arts places great importance on the exchange of research and ideas on education at an international level. Student and staff exchange programs are actively promoted and pursued. To date, exchange agreements have been achieved with the 53 universities and institutes in the world, which are listed as follows.

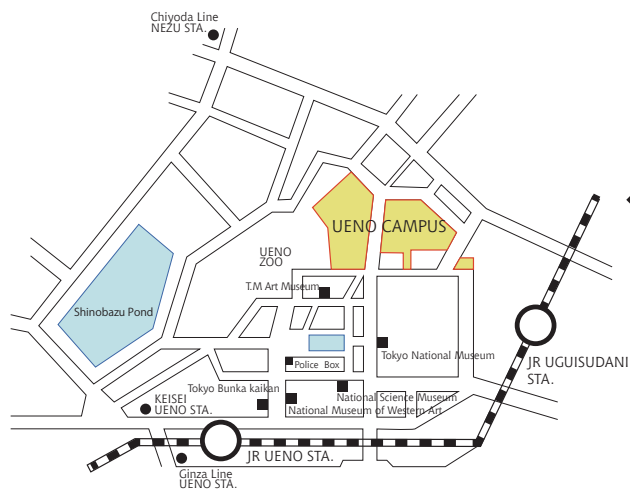
## OVERSEAS AFFILIATED UNIVERSITIES / INSTITUTES

May 1, 2014

Australia	Griffith University
	RMIT University
	The University of Sydney
Austria	University of Applied Arts Vienna
	University of Music and Performing Arts Vienna
	Vienna University of Technology
China	Academy of Arts & Design, Tsinghua University
	Central Academy of Fine Arts
	Central Conservatory of Music
	China Academy of Art
	Shaanxi Normal University
	Shanghai Conservatory of Music
	Xinjiang Arts Institute
Dunhuang Research Academy	
Finland	Aalto University, School of Arts, Design and Architecture
	Sibelius Academy
France	Conservatoire National Supérieur de Musique et de Danse de Paris
	Ecole nationale supérieure des Beaux-Arts de Paris
	The Nantes School of art
	ÉCOLE BOULLE, École Supérieure d'Arts appliqués, Department of Crafts
Germany	Bauhaus University Weimar
	Burg Giebichenstein University of Art and Design Halle
	Hochschule für Musik und Theater München
	State Academy of Visual Arts Stuttgart
	University of Music and Performing Arts Stuttgart
Israel	Bezalel Academy of Arts and Design, Jerusalem
Italy	Politecnico di Milano
	Politecnico di Torino
Liechtenstein	Liechtenstein University of Applied Science
Poland	Academy of Fine Arts in Wroclaw
Singapore	LASALLE College of The Arts
South Korea	College of Fine Arts, Seoul National University
	College of Music, Seoul National University
	Daegu University
	Korea National University of Arts
	Korean Academy of Film Arts
Korea National University of Cultural Heritage	
Spain	Universitat Politècnica de Catalunya
	Escola Tècnica Superior d'Arquitectura de Barcelona
Taiwan	Tainan National University of the Arts
	Taipei National University of the Arts
	National Taiwan University of Arts
Thailand	Silpakorn University
Turkey	Anadolu University
	Mimar Sinan Arts University
U.K.	Royal Academy of Music
	Royal Northern College of Music
	University for the Creative Arts
	University of the Arts London
	The Royal Academy Schools
The Glasgow School of Art	
U.S.A.	Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution
	The School of the Art Institute of Chicago
Uzbekistan	State Conservatory of Uzbekistan

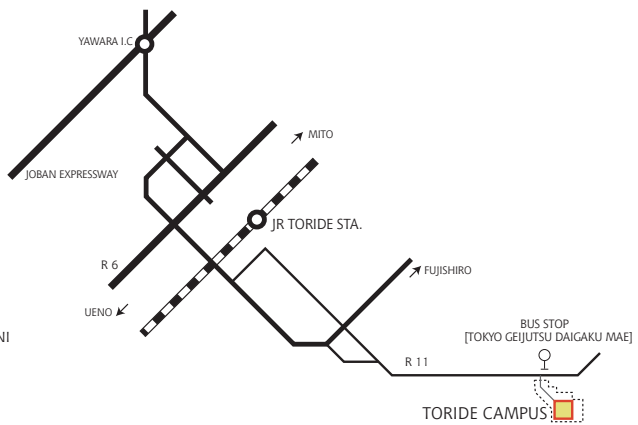
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## UENO CAMPUS



Tokyo Geijutsu Daigaku (Tokyo University of the Arts)  
 12-8 Ueno Park, Taito-ku, Tokyo 110-8714, Japan  
 Tel. +81-50-5525-2013  
 Ten-minute walk from Ueno station (JR Yamanote line, JR Keihin-Tohoku line and Ginza and Hibiya Subway lines). Also a ten-minute walk from Nezu station on Chiyoda Subway line.

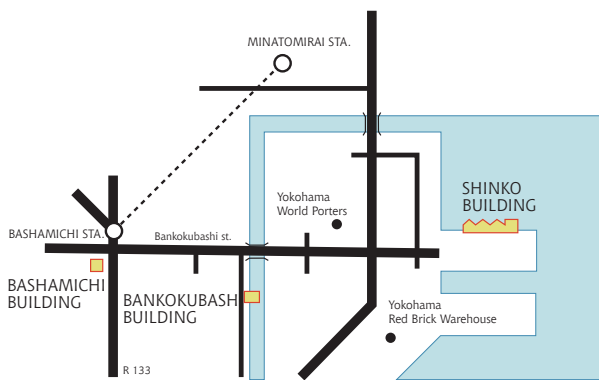
## TORIDE CAMPUS



Tokyo Geijutsu Daigaku (Tokyo University of the Arts)  
 5000 Omonma, Toride City, Ibaraki Prefecture 302-0001, Japan  
 Tel. +81-50-5525-2543  
 Fifteen-minute ride to Tokyo Geidai-Mae bus stop on Otone Kotsu Bus from the East exit of JR Toride Station. Toride station is a forty-minute ride from JR Ueno Station on Joban line.

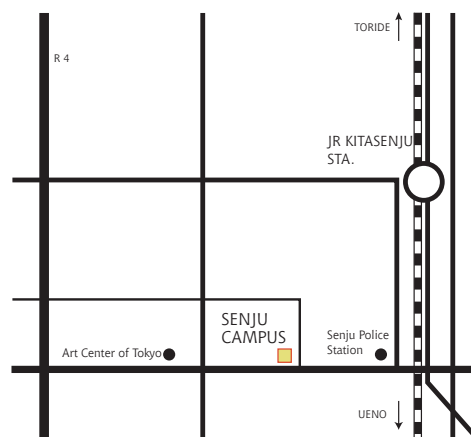
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## YOKOHAMA CAMPUS



Tokyo Geijutsu Daigaku (Tokyo University of the Arts)  
 4-44 Honmachi, Naka-ku, Yokohama City, Kanagawa Prefecture 231-0005, Japan  
 Tel. +81-50-5525-2689  
 One-minute walk from Bashamichi station on Minatomirai Subway line. SHINKO BUILDING is scheduled to be transferred to the April 2016

## SENJU CAMPUS



Tokyo Geijutsu Daigaku (Tokyo University of the Arts)  
 1-25-1 Senju, Adachi-ku, Tokyo 120-0034, Japan  
 Tel. +81-50-5525-2727  
 Five-minute walk from Kitasenju station (JR line, Hibiya and Chiyoda Subway lines and Tsukuba Express line)



Tokyo University of the Arts

