試験委員の指示があるまで、下の事項を読みなさい。

[ 書 式 設 定 ]
1. A4縦長用紙
2. 1行の文字数を半角76字（全角38字）、1ページの行数を29行に設定しなさい。
3. ヘッダーに試験実施校名、受験番号を入力しなさい。
4. ページ番号を答案用紙の下に入れること。
5. フォントの種類は明朝体、フォントのサイズは12ポイントに設定すること。（問題のフォントはCourier Newで作成している。）
6. プロポーショナルフォントは使用しないこと。

[ 注 意 事 項 ]
1. 問題のとおり、すべて半角英数文字で入力しなさい。
2. 入力したものの訂正などの操作は制限時間内に行ないように。

試験終了後
1. 答用用紙が2枚以上になった場合、左端上をステープラ（ホチキス）でとめなさい。
2. 答用用紙、試験問題を提出しなさい。
Ten years ago, when a new cultural facility opened in the western Japan city of Yamaguchi, its founders sought to fulfill a role quite different from those museums in the countryside.

Unlike many public institutions in rural Japan that function as touring venues for exhibitions that have already shown in the major cities, or which feature well known artists familiar to a local audience, this museum was designed to be a place where artists from various genres could be invited to create and showcase new and original artwork. And not just any artwork, but pieces that are loosely associated with a fast-changing, definition-defying form of creativity that often utilizes media technologies such as computer graphics, animation and the Internet, and is known as media art.

At the grand opening of the facility, located on the site of a former school some 50 minutes by bus from airport, the center's staff collaborated with award winning electronic artist to create a huge installation artwork using 20 powerful searchlights able to illuminate places as far as 15 km away.

For that artwork, titled people were encouraged to send and exchange text messages via their phones, Web sites and special terminals set up at 28 art centers around the world. Those text messages were converted into light signals displayed through searchlights placed on the curved roof of the museum building and in the adjacent park, which would flash and move around, sending a giant, intricately tangled mesh of light into the sky.

The deputy director of the museum, who has served as chief curator from its opening recalls that until then, media technology was something only huge industries and research institutes could use. He thinks the project was symbolic in that we showed how such technologies can be accessed and used by anyone, even children.
Ten years later, it seems this museum has consolidated its position as one of the very few breeding grounds in Japan for cutting-edge media art, and some of the works born there have toured across the country and overseas. Despite the edgy, experimental and often abstract nature of many of the exhibitions, the project has been well-received in Yamaguchi, a city of some 195,000 people, noting that more than 700,000 people visit this facility (an arts theater, a film theater, an exhibition space and a public library), every year.

One reason this museum has remained relevant to local residents is that it has made education one of its key undertakings such as developing and offering experiential, interactive workshops, with the ultimate aim of bringing the media and media art closer to people. Among them, for example, is a workshop titled "Pasta Architecture," where participants work in a group of six to create buildings using pieces of uncooked spaghetti. Different roles are assigned to each of the group members: for example, one person can only build horizontally, another person only vertically.

In another workshop, "Sensory Athletics," participants learn the feature of their own body and understand the connection between space and movement by walking through a maze of elastic strings, placed in a grid pattern from the floors to the ceiling.

What also sets this museum apart from many other arts centers in Japan is a division called InterLab. It's a tech-savvy R&D division that's made up of multinational staff versed in computer programming and networking technologies who help artists give form to their ideas by designing the necessary computer systems and software, developing electronic devices and planning sound, light and video systems.

"We broke away from the collections-based museum model," the deputy director says. They have instead offered an infrastructure for
various artists, designers and computer programmers to come in and collaborate. Such forms of creation were rare, especially when they started, because it was before the Internet was available to everyone and before the concepts of Creative Commons and open source gained currency. In a sense they had foreseen such concepts. He thinks they set the example of sending a new cultural message from a rural area.

What the chief curator says is that media art is not clearly defined as an artistic genre, but because of that, it's free from a traditional mind-set and traditional analytical history. Media and media technologies are essential to people and society, like water and air. And they are not something handed out to you by someone from above. Everyone needs to have some say in how (media technologies) evolve and develop, through such creative expressions as art, design, architecture and civil engineering.

※ 出典 『The Japan Times』 発行 Thursday, July 11, 2013より