Urban Community Development
Inspired by Culture:

The Potential of Creative Cities

July 29 – August 7, 2008

The Japan Foundation
JENESYS East Asia Future Leaders Programme
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Preface

JENESYS East Asia Future Leaders Programme / Group B
“Urban Community Development Inspired by Culture: The Potential of Creative Cities”

The Japan Foundation hosted a program entitled “Urban Community Development Inspired by Culture: The Potential of Creative Cities” to invite JENESYS new generation of leaders during the period from July 29, 2008 to August 7, 2008. JENESYS (Japan-East Asia Network of Exchange for Students and Youths) is a youth exchange programme which was announced at the Second East Asia Summit (EAS) held in January 2007 by the prime minister at the time, Mr. Shinzo Abe.

This programme aims to foster a sense of togetherness in the East Asia region through encouraging mutual understanding among young generations, and about 6,000 young people are to be invited to Japan every year in the next five years. The recent invitation programme was implemented for new generation of leaders by using a part of funds having contributed to the ASEAN Secretariat by the Government of Japan for this youth exchange programme.

The “Creative City” concept is drawing attention in Asia. Since territorial and/or blood-related traditional societies are altering and weakening due to advance of globalization in this region, the said concept will promote culturally-based community development and create new urban identities and social ties.

We took on Mr. Masayuki Sasaki, Professor at Osaka City University, as an advisor and Ms Kazuko Goto, Professor at Saitama University, as a lecturer and, from fourteen Asian countries, invited fifteen young specialists from a wide variety of fields who are involved in community development. Literally living together under the same roof with four Japanese young specialists for ten days, they visited Tokyo, Yokohama, Osaka, Kyoto, Kobe and Kanazawa to inspect the efforts for “Creative City” and deepened their consideration of community development in Asia in the future.

This document includes the transcripts of lectures by Prof. Sasaki and Prof. Goto during the course of programme and the minutes of briefing session held during the latter half of it, as well as the reports submitted by the attendees after the programme was completed including those about their efforts in the respective countries.

I hope the close network of young generations formed through this programme will contribute to the further promotion of mutual understanding and deepening cooperation within the region of Asia in the future.

Tadashi OGAWA
Managing Director
Japanese Studies and Intellectual Exchange Dept.
The Japan Foundation
Programme Overview

Organizer:
The Japan Foundation

Time:
July 29, 2008 – August 7, 2008

Venue:
Tokyo, Yokohama, Osaka, Kyoto, Kobe and Kanazawa

Programme Advisor:
Masayuki Sasaki – Professor of Urban & Cultural Economics, and Director of Urban Research Plaza, Graduate School for Creative Cities, Osaka City University

Lecturer:
Kazuko Goto – Professor, Faculty of Economics, Saitama University

Planning Cooperation:
(Y of Yokohama)
Yuka Nagai – Creative City Promotion Division, 150th Anniversary of the Port Opening & Creative City Headquarters (Kansai Area)
Tomoko Sumi – Assistant Researcher, Ogimachi Plaza, Osaka City University
Yu Yamamoto – Dancer, Graduate School for Creative Cities, Osaka City University
(City of Kanazawa)
Hiroyuki Sinbo – City Policy Planning Department, City of Kanazawa
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<tr>
<th>Country</th>
<th>Name</th>
<th>Affiliation</th>
<th>Field</th>
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<tbody>
<tr>
<td>Australia</td>
<td>Leanne Cotter</td>
<td>GreenRoom &amp; Student Tix Coordinator (youth programs), Adelaide Festival Centre, South Australia</td>
<td>Administration of cultural affairs (arts education programmes, marketing)</td>
</tr>
<tr>
<td>Brunei</td>
<td>Zul'Amali Idris</td>
<td>Senior Architect, Arkitek Idris</td>
<td>Artist (architect)</td>
</tr>
<tr>
<td>Cambodia</td>
<td>Sar Keo</td>
<td>Chief of Cadastral Office Affair, Cadastral Office Affair, Siem Reap Provincial Hall</td>
<td>Administration (city planning)</td>
</tr>
<tr>
<td>China</td>
<td>Lin Lan</td>
<td>Researcher Fellow, Center for Urban and Regional Studies, Shanghai Academy of Social Sciences</td>
<td>Researcher (Regional study of technology diffusion, city innovation, enterprise networks and clusters)</td>
</tr>
<tr>
<td>India</td>
<td>Vijaya Amujure</td>
<td>Cultural Conservation Architect (Consultant), INTACH (Indian National Trust for Art and Cultural Heritage)</td>
<td>Administration/ Architect (cultural conservation)</td>
</tr>
<tr>
<td>Korea</td>
<td>Lee Young Mi</td>
<td>Fellow, The Hope Institute</td>
<td>NGO (in charge of public design projects)</td>
</tr>
<tr>
<td>Laos</td>
<td>Saysana Phetsiengda</td>
<td>Academic Officer (Architecture), Housing and Town Planning Division, Department of Public Works and Transport, Vientiane Capital</td>
<td>Administration (city planning)/Artist (architect)</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Pang Khee Teik</td>
<td>Arts Programme Director, The Annexe Gallery, Central Market</td>
<td>Art management/ Artist (photographer)</td>
</tr>
<tr>
<td>Myanmar</td>
<td>Than Htike Oo</td>
<td>Reporter, Myanmar Consolidated Media</td>
<td>Mass media (journalist)</td>
</tr>
<tr>
<td>New Zealand</td>
<td>Sarah Margaret Nelson</td>
<td>Policy Advisor, New Zealand Planning Institute</td>
<td>Administration (city planning)</td>
</tr>
<tr>
<td>Philippines</td>
<td>Maria Silvana Zapanta-Babate</td>
<td>Secretary, Neo-Angono Artists Collective</td>
<td>NGO/Artist (poet)/Mass media (journalist)</td>
</tr>
<tr>
<td>Singapore</td>
<td>Imran Bin Tajudeen</td>
<td>PhD candidate, National University of Singapore</td>
<td>Researcher (city planning)</td>
</tr>
<tr>
<td>Thailand</td>
<td>Karin Klinkajorn</td>
<td>Lecturer, Department of Urban and Regional Planning, King Mongkut’s Institute of Technology Ladkrabang (KMITL)</td>
<td>Researcher (city planning, etc.)</td>
</tr>
<tr>
<td>Vietnam</td>
<td>Vo Dang phong</td>
<td>Chief of Relics Restoration Division, Hoi An Center for Monuments Management and Preservation</td>
<td>Administration (Repair and restoration of traditional architecture/Artist (architect))</td>
</tr>
<tr>
<td>Japan</td>
<td>Masahiko Haraguchi</td>
<td>PhD candidate, University of Wisconsin-Madison</td>
<td>Researcher (applied economics)</td>
</tr>
<tr>
<td>Japan</td>
<td>Akira Shigematsu</td>
<td>MSc Candidate, Kyusyu University</td>
<td>Researcher (environmental science)</td>
</tr>
<tr>
<td>Japan</td>
<td>Ayumi Takahashi</td>
<td>Coordinator for Planning &amp; Projects of conventions, Sapporo International Communication Plaza Foundation</td>
<td>Administration (planning conventions)</td>
</tr>
<tr>
<td>Japan</td>
<td>Miho Yoshimasu</td>
<td>Producer, NHK Enterprises, Inc.</td>
<td>Business (event planning and production)</td>
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## Programme Schedule

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<td>7/29 (Tue)</td>
<td>Participants’ arrival</td>
</tr>
<tr>
<td>7/30 (Wed)</td>
<td>9:00 Orientation&lt;br&gt;Lecture by Professor Kazuko Goto from Saitama University&lt;br&gt;13:00 Free time - Minato Mirai Area&lt;br&gt;14:00 ZAIM&lt;br&gt;15:30 BankART1929&lt;br&gt;16:00 BankART StudioNYK&lt;br&gt;17:00 The Yokohama Red Brick Warehouse&lt;br&gt;19:00 Welcome Reception</td>
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<tr>
<td>7/31 (Thur)</td>
<td>AM Transport to Osaka&lt;br&gt;13:30 Senba Art Café&lt;br&gt;Lecture by Programme Advisor, Professor Masayuki Sasaki from Osaka City University&lt;br&gt;15:30 Outenin</td>
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<tr>
<td>8/1 (Fri)</td>
<td>10:00 Matsuo Grand Shrine&lt;br&gt;13:30 Machiya&lt;br&gt;16:30 Kyoto Art Center</td>
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<tr>
<td>8/2 (Sat)</td>
<td>AM Transport to Kobe&lt;br&gt;10:00 STUDIO Q2&lt;br&gt;14:30 Bunraku viewing at the National Bunraku Theatre</td>
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<td>8/3 (Sun)</td>
<td>10:00 The Meeting of Asian Arts Management&lt;br&gt;PM Free time</td>
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<tr>
<td>8/4 (Mon)</td>
<td>AM Transport to Kanazawa&lt;br&gt;13:30 Kenroku-en&lt;br&gt;14:30 Higashi-chaya District&lt;br&gt;16:00 The Ohi Museum</td>
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<tr>
<td>8/5 (Tue)</td>
<td>10:30 21st Century Museum of Contemporary Art, Kanazawa&lt;br&gt;13:30 Kanazawa Citizen’s Art Center, Kanazawa Institute of Traditional Crafts&lt;br&gt;15:00 Discussion with City of Kanazawa at the Kanazawa City Hall&lt;br&gt;16:30 Debriefing Session</td>
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<tr>
<td>8/6 (Wed)</td>
<td>AM Transport to Tokyo&lt;br&gt;PM Free time in Tokyo&lt;br&gt;19:30 Farewell Party</td>
</tr>
<tr>
<td>8/7 (Thur)</td>
<td>Participants’ departure</td>
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Matunoo Grand. Shrine (Kyoto)

Machiya (Kyoto)

Kenroku-en (Kanazawa)
Ohi Museum (Kanazawa)

Japanese-style Hotel (Kanazawa)
Lectures
Masayuki SASAKI [Programme Adviser]
Director of Urban Research Plaza, Professor of Urban & Cultural Economics,
Graduate School for Creative Cities, Osaka City University

Professor Sasaki graduated from Faculty of Economics in 1974 and from graduate school (doctor course) of Kyoto University in 1981. In 1997, he received his Doctor's degree in Economics from Kyoto University. He has taught Public Finance, and Urban & Regional Economics at places, such as Osaka University of Economics & Law as a lecturer (1980-85), Kanazawa University (1985-92) as an associate professor, Kanazawa University (1992-2000) and Ritsumeikan University (2000-2003) as a professor. Since 2003, professor Sasaki has been teaching Urban & Cultural Economics at Osaka City University. Between 2005 and 2007, he was Dean of Graduate School for Creative Cities at Osaka City University, and is currently Director of Urban Research Plaza of the same university. He has been awarded Prize for Cultural Activity of Kanazawa City and Prize of Japan Society of Urban Studies, in 1999 and 2003 respectively.

Recent publications are:

(Books)
2007 - *The Prospects to the Creative City*, Gakugei Publisher, Kyoto
2001 - *Challenge for the Creative City*, Iwanami Publisher, Tokyo (translated into Korean in 2004)

(Articles)
2008 - “Developing Creative Cities through Networking” *Policy Science* Vol.15 No.3
2006 - “Search for the Osaka Model of Creative City” *Research Journal for Creative Cities* Vol.1, No.1
2004 - “Creativity and Cities—The Role of Culture in Urban Regeneration” *Quarterly Journal of Economic Studies* Vol.27, No.3
2003 - “Kanazawa: A Creative and Sustainable City” *Policy Science* Vol.10 No.2

Masayuki Sasaki: Today, I'd like to give you the shorter version of my paper on the creative city. You can read my paper for details. Before 1990, urban policy makers wanted to change how cities were. They introduced new concept of urban government policies. That is kind of the creative city concept.

First of all, we are living in the new era of creativity. The global society of the 21st century is undergoing a major paradigm shift, “from the nation state to the city”. The “century of the city” is starting. Globalization and knowledge-based economy are emerging like never before. A great deal of attention is given to the new kind of cities. These things are characterized by the formation of cluster of creative industries, which have been making products with culture. Also, creative cities, where the creative class is made up of high-tech researchers, artists and creators, can be seen in Japan and other Asian cities, like in South Korea, Taipei, Shanghai and Singapore. These cities enjoyed high pace of economic growth. The goal of the governance of creative cities is discoursed by cities, like Kanazawa, Yokohama, Sapporo, Fukuoka, Kobe, and others in Japan. Countries aiming at it are Singapore, China, Korea, etc.

Second, we are facing to the historical turning point from global city to creative city. Problems of global cities are the expansion of urban conflicts, social differences and exclusion with globalization. Both creative cities and global cities symbolize creative economy and global society in the 21st century. Now, many professors pay more attention to creative cities because it is very important.

Global cities are financial and hegemony-oriented cities which stand on the top of hierarchy. Financial capitalism without social regulations makes some people and class very rich and widens the social gaps in the city. On the other side, there are large amount of homeless and jobless people in the same city. They also have to be creative, like you see in this space. What is important is the global network of the creative cities which UNESCO proposes and organizes from 2004.

My university, Osaka City University, opened new urban research plaza to focus on urban research. I am the
There are so many small and medium sized artisan firms throughout the country. Shops are so powerful and they produce innovative arts analyzed why so many Italian small and medium size She also lived in New York to do her studies. She then industrial innovation and improvisation “creative cities.” Jane Jacobs. She actually died two years ago. She was the person who called those cities that were especially good at creativity moved to the center of urban policy. We are living in the era of new creative economy. Knowledge is the basic component of it. The engines of this new creative economy are not large manufacturers or large companies. Instead, small but creative companies are. Many policy makers switched from old concept to make creative views. Therefore, creativity moved to the center of urban policy. If we go back far enough in the lineage of the creative city theory, we arrive at the so-called founding fathers of “cultural economics”, namely John Ruskin and William Morris. Ruskin, who was active during England’s Victorian period, resisted the utilitarian economics of the times, and proposed “art economics”, which placed emphasis on creative human activities and receptiveness. According to him, not only artistic works, but also all valuable goods have both a functional and artistic aspect, and help to support the lives of consumers and increase their sense of humanity.

That which brings out this intrinsic value is “work” – free creative human activity – not “labour” forced upon one by another. He argued that this original, intrinsic value first became an effective value when it was met by a receptive consumer who could evaluate it. Morris, the successor to Ruskin's school of thought, criticized the mass production and consumption system by large mechanized industries as leading to an estrangement of labour and the de-humanization of life. He went on to coordinate the Arts and Crafts Movement, which aimed at “humanization of labour” and “ratification of everyday life” by reintroducing craft-like production based upon the creative activities of artisans.

Looking at contemporary creative city research, we find ourselves arriving at the American urban researcher Jane Jacobs. She actually died two years ago. She was the person who called those cities that were especially good at industrial innovation and improvisation “creative cities.” She also lived in New York to do her studies. She then analyzed why so many Italian small and medium size shops are so powerful and they produce innovative arts throughout the country.

Have you been to Bologna, Venezia and Firenze? There are so many small and medium sized artisan firms and workshops. I visited Bologna often. About ten years ago, I stayed in Italy for one year as a visiting professor at Bologna University. There were so many powerful companies, such as Ferrari and Ducati. Also famous is Dario Fo. He is world famous drama writer and actor. Also he is a Nobel Prize winner. In Bologna, you can see many old houses and beautiful landscapes. I think Bologna is the first city to be concerned with urban landscape. Bologna's history is very famous because of its art works, landscape conservation and vitality of small artisan firms. So, I loved Bologna for its creativity.

On his model of cultural economy, D. Throsby formulated this concentric circle model of cultural industries, with the creative arts lying at the core, and other cultural industries – publishing, advertising, tourism, etc.— forming layers or circles around the core, extending further outwards as the use of creative idea is into a wider production context.

There are books on creative cities by Charles Landry and Richard Florida. Landry is my friend from Europe. There is one good book published, called “The Creative City.” Richard Florida who was also influenced by Jacobs, advocates “The Rise of the Creative Class” and insisted new urban economy is driven by the location choices of creative people who prefer places that are rich in cultural diversity, nice amenity, tolerance to avant-garde and gay people. He did his research with factory workers in Pittsburg. He previously analyzed locational behavior of industry. He emphasized the “social structure of creativity”, comprising new systems for technological creativity and entrepreneurship, new and more effective models for producing goods and services, and a broad social, cultural and geographic milieu conducive to creativity of all sorts.

Then, the British government and the Mayor of London have announced a policy promoting “creative industries”; that is, “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” They include thirteen sectors such as advertising, architecture, crafts, design, designer fashion, film, fine arts & antique, game software, music, performing arts, publishing, software and television & radio.

Through interchange with Landry & Florida, I defined creative cities as follows; Cities that cultivate new trends of arts & culture and promote innovative & creative industries through the energetic creative activities of artists, creators and ordinary citizens, contain many diverse “creative milieus” and “innovative milieus”, and have a regional, grass-roots capability to find solutions to
global environmental problems such as global warming.

Next, I summarized following elements of the Creative City by above analysis. Firstly, not only artists, scientists, workers and craftsmen should involve themselves with creative work, but also all citizens should evolve or expand their free creative activity. As a result, they are able to feel satisfaction with their lives. In order to make this condition, it is necessary to encourage production of useful and culturally valuable goods and services, and to improve environment of factories and offices.

Secondly, ordinary life of citizens should be artistic. To do so, it is necessary to ensure enough income and free time to be well off. In addition, reasonable price of high quality consumption goods should be supplied and arts & culture like the performing arts should be appreciated with low price.

Thirdly, universities, technical schools, research institutes, theater, library, and cultural institutions which support creative activity of science and art in a city have to function as the creative support infrastructure.

Fourthly, the environmental policy is crucial. It preserves historical heritage and a city's environment and improves amenity. Consequently, citizens enhance their creativity and sensitivity.

Fifthly, a city has to have the well-balanced economic basis which supports sustainable and creative region.

Finally, in terms of public administration, the Creative City is composed of the creative integrated urban policy, unified cultural policy with industrial policy and environmental policy under the democratic management of the public finance.

To develop creative cities further, we would, continue to research of success factor and the evaluation and to discuss the following area thus contribute to theoretical evolution of urban policies.

Then, the key points to develop creative cities are as follow:

First, the development of creative cities based on their embedded culture and cultural diversity.

Second, the role of creativity helping cities to become more successful in the emerging economy.

Third, how organizations in the public, private & NPO sectors need to rethink their role & purpose and how they are organized and how they manage in order to help cities imaginatively take opportunities and solve their problems.

Fourth, the significance of cultural, social and economic roles that artists play in creative cities.

Fifth, the development of creative cultural industry as an economic engine of creative cities.

I'd like to summarize Japan’s creative city policies. The first city to adopt creative city policy was Kanazawa.

Kanazawa has been known for a long time as “the little Kyoto” with a richness of traditional arts and crafts, a human-scale beautiful city on the Coast of Japan Sea is attractive to tourist. The textile industry, which previously contributed to local economic growth in Kanazawa, has declined.

Old warehouse and textile factory that are no longer used were utilized to create the Kanazawa Citizen’s Art Center in September 1996. In response to public opinion, these facilities are designed to be used freely “24 hours a day, 365 days a year”. Four warehouses were converted into studio, the “Drama Factory”, “Music Factory”, “Art Factory” and “Eco-life Factory”. The buildings were remodeled to serve as space for performance as well as practice, and directors of these facilities were chosen from ordinary citizens. This example of a cultural center run and used by citizens is attracting attention throughout Japan. A sleek new building resembling a flying saucer, the 21st Century Museum of Contemporary Art, Kanazawa, has suddenly appeared in an empty space left in the center of the city left when the prefectural government office moved to the suburbs. This museum was built with the purpose of fusing contemporary art with local traditional crafts and performing arts. The museum collection and exhibitions focus on international contemporary art, and famous artists are invited to produce artworks in open demonstrations accessible to the public. The city of Kanazawa is starting new programs to promote regional industries tied to contemporary art, beginning by establishing a Fashion Industry Creation Organization to support the creation of new fashion and digital contents industries in connection with the museum.

You can enjoy the unique atmosphere of Kanazawa with this research visit.

![Figure 1. Concentric circle model of creative industries](image-url)
Lecture / July 30, 2008 in Yokohama

Kazuko Goto: Good morning. I'd like to introduce myself first. I graduated from Kyoto University, Economic Faculty, in 1998. Then, I worked as an associate professor in Saitama University, also in Economic Faculty. I got my PhD in Public Finance and Cultural Economics. Now, I am professor in Saitama University. Also, I am one of the executive board members of the Association of Cultural Economics International, and Vice-President of Cultural Economics Association in Japan. My background is public finance, public policy, cultural economics and cultural policy.

I'd like to introduce the creative city idea in Japan, and its advantages and challenges. This is rather a problem in Japan. Then, I will try to give you the overview of the cities you will visit. I hope this introduction will help you to understand or to have questions about the cities you will see.

First, I'd like to introduce what the creative city idea is. Maybe, some of you already know what creative city is. I'd like to ask you how many people know the idea of "creative city."

Creative city is now a very trendy keyword of urban development, especially in Europe and also in the U.S.A. More than 10,000 cities are aiming at creative city now. This idea was already there in 1994 in the Conference of Cultural Economics International. It's been more than ten years.

What is a creative city? It's an alternative approach for urban regeneration. "Alternative" is very important. This is an alternative thinking to see the cities. Maybe, you think how you can regenerate the city or urban areas. You may think economy is important. You may think social welfare is important. But, creative city puts more focus on culture, education, atmosphere, or space for creativity. This is creative renewal.

Creativity is very important for urban regeneration and urban redevelopment. Also, alternative is more focused on creative industry. It means that town of manufacturing to more creative industry. Intellectual economy or creative economy is very important, these cities think. Also, who is involved in the city regeneration? It is not only government, but also the collaboration among the government, corporations and NGOs. This is what I mean by the alternative approach.

These are famous two books. One book is written by Charles Landry. It's called, "The Creative City: Toolkit for Urban Innovators." This book is famous all over the world. You can see in Amazon. This was published in 2000. Richard Florida's book, "The Rise of the Creative Class" is also very famous. Richard Florida is an American professor. He proposed that developing cities have lots of creative class people. What are creative class people? They are artists, people who are involved in the works, which requires creativity, not just routine work. Creativity is most important in their works. For example, I am a professor, so creativity is necessary for me. Educators, Internet workers, engineers, scientists also need it. "Creative class" is a broad concept, but artists are at the core of the "creative class". Florida also says that innovation is very important, because it is related to intellectual property. Nowadays, artists value intellectual property, such as copyright, patent, or something like that. Developing cities have
the atmosphere of tolerance. It implies open-mind and they invite people to join to collaborate in cities' works or generate small companies. These are three keywords for Florida's creative city idea.

Next, I would like to introduce why Japanese cities are interested in the creative city idea. These are some background. In Japan, decentralization is going on. It started in 2000. Now, not only administration, but also the tax system is also decentralizing. However, economic, political and cultural activities are still concentrated in Tokyo. If you go to Yokohama, Kyoto, Osaka, Kobe and Kanazawa, you see they are much smaller than Tokyo. You can see everything is in Tokyo, like political, economic, financial functions, cultural activities are very concentrated. I think 25% of the Japanese population live in the Tokyo area, which includes my hometown.

The national and local governments in Japan have financial deficits. This is quite huge. Now, Japan is the most deficit country in the OECD. This is very serious. If you go to Osaka, the city has huge deficits, also.

So, in spite of this problem, cities have to survive in globalization. This is already mentioned by Mr. Ogawa. Cities have to survive, holding this problem. Cities are interested in the creative city idea, in order to overcome this problem.

**Audience:** You said decentralization started in 2000 but still concentrated in Tokyo. Is there a plan to empower different cities to have more power?

**Kazuko Goto:** Not actually. Just decentralizing by privatizing. For example, my university was a national university before, but all national universities became independent from 2004. It also occurred in the Japan Foundation. It is now in the independent sector. It is also a financial problem.

We have a more serious problem now. The gap between the rich and poor has increased since the 1990s. This is why social inclusion is becoming more important issue. Do you know the words in Japan “free-ter” or “NEAT”? These words mean that either young people do not have work or they do not earn enough money. They have no apartment or house. They just stay in the Internet Cafés everyday. They go to work from there. These kinds of thing happen now. This is a very serious problem in Japan, especially for young people.

Culture gets more attention as a tool of social inclusion and urban development. People really think to use culture for social integration. Besides, creative industries are becoming more important as an engine of our knowledge society. This is more generally known, I think.

Next, I would like to introduce what creative city's advantage is in Japan. You can find advantage in every city. Also, I really recommend you to think about, in every city, what kind of advantages, strengths and weaknesses the city has.

This is a comparative view to help you understand city's challenges. As for creative industries, Japan has very strong popular culture: for example, animation, comics and fashion, etc. “Costume play” is another example. These kinds of popular culture are very strong in Japan. This is Japan's strength.

Furthermore, Japan maintains both tangible and intangible cultural heritage. For the last two years, I have been teaching at Catania University in Sicily, Italy. I taught cultural heritage management, especially intangible Japanese cultural heritage and its policies. Now the UNESCO definition of cultural heritage includes intangible ones. When we mention cultural heritage, it is important to point out that in 1950s, Japan already had a definition of intangible cultural heritage. It contains not only performing arts, such as noh or kabuki, but also various craft works and techniques: for example, dying textiles, pottery, lacquer ware and paper. These are very crucial source for modern creative industry, as well.

Also, strong civil society is very important for creative cities. Since the 1990s, NPOs have been quickly developed in Japan. The network between NPOs and the government is under development today. This is relatively new, and quite different from European countries and the U.S.A.

In the U.S.A, NPOs and civil society's initiative have been very powerful from the beginning of the establishment of the country. However, in Japan, civil society is still in the process of developing. The relationship between civil society and bureaucracy is changing. Civil society's power and artists' initiative are necessary for creative cities. You can ask the people from every city you will visit during the tour.

My next point is about Japan's challenges, or its weaknesses. When you visit cities on your tour, civil servants will explain to you what their city is doing. Perhaps, they won't mention their city's weaknesses. I am a scholar, so I am critical about their city policies. When you are critical, you will be able to understand things deeper.

Almost all civil servants are working under old visions and administration systems. The pressure for working late is still really high. You will probably be surprised to see government staffs working until the midnight. Working long hours is our tradition, and company people also do. This inefficiency is also due to their difficult financial situation. They have not enough staffs for too much work.

Moreover, attention towards contemporary arts is
relatively new in Japan because of its cultural policies. Only after 1990s, a lot of attention has been shifted towards contemporary arts. Before that, cultural heritage was valued more. This is very different from Europe and the US. In many municipalities in Japan, there is no tradition of supporting contemporary artists. Presently, that is our challenge. We will visit Yokohama today, and the city is trying hard to attract artists from Tokyo. I think it has been somewhat successful.

It has been a problem that we don’t have a combination between economic and cultural policies for creative industries. In Japan, creative industrial policy was mainly held by Ministry of Economy, Trade and Industry (METI), instead of the Agency for Cultural Affairs. METI has “media contents industry” section, but the Agency for Cultural Affairs is more focused on cultural heritage, intellectual properties, and contemporary arts. If the Agency for Cultural Affairs could have more collaboration with the media contents industry part in the Ministry of Economics, Trade and Industry in their policy, it would be more effective. This is problematic. Since artists’ initiatives and NPOs are relatively new in Japan, their influence on the reality is not enough in my opinion. Please ask these questions to the municipality people you will meet.

I would like to introduce an overview of Yokohama, Kyoto, Osaka and Kanazawa, considering their advantages and challenges. Yokohama is a beautiful harbor city. It has been a harbor city since the late nineteenth century. Yokohama is very close to Tokyo, is only 30 minutes away by train. It has also developed as a manufacturing and industrial area after WWII. Mayor of Yokohama city, Nakada, is famous. He became interested in the creative city concept in the 2000s, and renovated many storehouses and rebuilt buildings. You will visit BankART1929, which is a renovated building, or a new building using old materials. They reused some parts of the old bank building to build one. You will also go to ZAIM, another important art base in Yokohama.

Yokohama has a very bright side, such as the buildings you will see this afternoon, but the city also has a dark side. What I mean by the dark side is that there are areas like Kotobuki-cho, where old people live in very small apartment rooms. People used to avoid this area, because there used to be mafia organizations there. Young architects and artists are trying to change this situation by their artistic graphic and architectural skills. I know architects around 32 years old, who founded a company.

They renovated old apartment buildings in Kotobuki-cho into reasonable hotels for inviting visitors and other young artists. You can understand the city better by looking at the both sides of the city. Top-down approach has been one characteristic of Yokohama city, and they are often criticized for it. The city government initiates this approach very strongly. NPOs and civil power are not powerful there.

Next is my favorite city, Kyoto. I graduated from Kyoto University, and I have spent about ten years of my life there. Kyoto was the capital of Japan until 1868 for about one thousand years. Although you cannot see every cultural heritage in Kyoto, its artists are still using traditional skills. In small shops in Kyoto, you can see a lot of craft works. However, it is difficult for these traditional artists to survive in the modern industrial society. Moreover, cultural landscape in Kyoto has been preserved by the municipality laws. Kyoto is a beautiful city with a river running through and surrounding mountains. Many universities are located in Kyoto, and the students are very active towards a creative city. It is a nice sign.

Old houses have been renovated for residents, shops and restaurants. There is a difference between artists are artisans. Artisans maintain their traditional skills and techniques, it is important but they are hardly to survive in modern society. If artisans become a little more creative like artists, their skills can be more active, vivid and attractive. So, students there are trying to balance between artists and artisans. I am very interested in how traditional skills are used for new creative industries. There is an area in Kyoto, where kimono industry cluster is concentrated. There are about twelve divided processes to make kimono. Each craft person is working on their skills, but it usually takes ten years to master one process. It takes lots of trainings, and is not so productive. As a result, their salary is very low. Therefore, it is difficult for these kinds of industry to survive. Still, their skills have a lot of potentials. Two weeks ago, I met a female paper craft artist in Kyoto, Eriko Horiki, who uses traditional Japanese paper in modern architecture. Her works are quite unique and impressive. This is a good example of using old craft skills to create something new.

Osaka is, in a sense, very Latin like Italy or Spain, I would say. People there are really friendly, while Tokyo people tend to be more distant. Because Osaka was a merchant city in the EdO era, it also developed as the industrial center. Osaka is the third largest city in Japan, but many companies have moved to Tokyo since the 1980s. Therefore, Osaka now faces economic and financial crisis, which is very serious.

You might know the name Kobe from the big earthquake in 1995. Kobe has been a harbor city. At that time, I lived in Osaka, which is next to Kobe. In a cold
January morning, my room suddenly started shaking. Glasses fell from the cabinet. The situation in Kobe was much worse of course. More than 5,000 people died. After this event, many people became active volunteers to help those in need. Numbers of students went to Kobe to distribute food, water, medication, etc. The year 1995 was the memorial year of volunteers, NPO or civic power in Japan. The government also realized the importance of civic power in the time of crisis.

Kanazawa is also beautiful, though it is smaller. Kanazawa was the capital of the Kaga clan in the Edo era. The city was influenced by Kyoto. Even though Kanazawa is similar to Kyoto, its characteristics have developed in its original ways. You will see the differences when you visit there. Kanazawa also has a lot of artisans. It is interesting to see the interchange of cultures between the two cities. Similarly, Japan has been largely influenced by China and Korea, yet our culture developed differently.

Furthermore, Kanazawa is a famous creative city. One reason is that there are many successful small companies in Kanazawa. For example, sake breweries, craft companies, and so forth. Also, Kanazawa has a good combination of traditional culture and contemporary arts. While maintaining artisanship, Kanazawa is also famous for its 21st Century Museum of Contemporary Art. This museum's focus is very clear-cut, and it attracts people of all ages and professions. Moreover, the networks among NPOs, government and corporations are well developed in Kanazawa.

Finally, I would recommend you to see the reality in Japan. What are Japan's problems and challenges, and what people are facing today? Please do not hesitate to ask questions.

Thank you.

**Audience:** Are there any other creative cities in Japan?

**Kazuko Goto:** In the countryside, there are some creative cities, using culture. For example, Echigo-Tsumari Art triennial is quite famous. In Tokushima, this small town of only 2,000 people has one successful company of women selling leaves for food decorative purposes. Old female of 88 years old there is still actively working and earning a lot of salaries. These things are happening around Japan.

**Audience:** To become a creative city, industrial elements are also important, right?

**Kazuko Goto:** Yes, not only cultural, but also industrial side is crucial. If you have a good idea of business, you can start a company. Agricultural industry can also be creative.

**Audience:** How do you ensure the participation of the community people? Does civil society empower the people to do certain things?

**Kazuko Goto:** Civil society in Japan is more active than before, and the government started to realize the importance of collaborating and cooperating with civil society and NPOs. This is a new phenomenon in the 2000s.

**Audience:** It was interesting to know that the top-down approach was not favorable in Yokohama. Is it favored by people?

**Kazuko Goto:** People now feel that civic and artist initiatives are more important, because too much government initiative prevents people's involvement. Especially, our scholars think so.

**Audience:** Does the Japanese government fund people's initiatives?

**Kazuko Goto:** The Japanese government tries to subsidize people more by having public finance programs. Also, when people donate, tax deduction can be applied. Corporate contributions to arts and culture are more than that of individuals, but the government is asking for more individual contributions. From this year, when you donate, you can get tax deductions from both national and local governments.

**Audience:** Does the government support external artists from abroad?

**Kazuko Goto:** Yes, government organizations such as the Japan Foundation do. They have programs to support artists from Southeast Asia, for example.

**Audience:** Please articulate more about creative industries.

**Kazuko Goto:** The definition of "creative industry" is actually very wide. It includes movies, fashion, animation, manga, design, culture, arts, and so forth. Compared to large manufacturers, creative industry is usually made up of small companies. They are independent companies with networks. Small businesses are important for innovation and realizing new ideas.

**Audience:** I read Richard Florida's book, “The Rise of the Creative Class.” He mentions that the creative class living in cities has higher tolerance and technologies. Is the creative class well off because they live in cities, or is it that the creative class making cities economically successful?

**Kazuko Goto:** Without industries and economic activities, artists cannot survive. The reality is that a lot of artists are concentrated in Tokyo. They can have a side job to make their living in big cities. Even if they cannot sell paintings, they can work at restaurants, for instance. Yokohama is trying to attract artists by subsidizing them.

**Audience:** I am curious to know how big the influence of creative cities on other cities is. You mention how the
creative class has tolerance, but I have seen some studies arguing that people in bigger cities have less tolerance towards each other.

**Kazuko Goto:** Yes, that is an interesting theme. For example, Echigo-Tsumari Art triennial started in 2000, and continued on in 2003 and 2006. The exhibition sites are mostly in agricultural areas, and the local people are usually old. However, the director of Echigo-Tsumari Art triennial involved with local old people, who had no idea about contemporary arts. Then, old people slowly realize that collaborating with young people is interesting and encouraging. Also, these young students from big cities are impressed with the landscape of countryside or skills of old people. That is to say, both sides have good influences on one another.

**Audience:** Are the principles you mentioned only applicable to cities we will visit? Or, can they also be applied to other cities in Japan?

**Kazuko Goto:** The cities I mentioned are different, but not exceptional. For example, Kobe had experienced the shock of the big earthquake, and started developing its NPOs and transforming itself into a creative city as a result. Despite different conditions, you can draw the same important points or principles. How you can achieve them is your challenge.

**Audience:** You mention that big cities attract artists because they can offer many job opportunities. The creative cities we will visit are all big cities. So, what is the key for smaller cities to attract artists?

**Kazuko Goto:** Kyoto has large population of artists because it has art schools. Many students find their jobs in Kyoto after graduation. The atmosphere is very attractive for artists. Kanazawa has arts and crafts schools for traditional arts. Yokohama attracts artists by subsidizing them. If a small local government tries to attract people, it is quite difficult. Offering artists their residence is effective as long as it is continuous. Echigo-Tsumari Art triennial is only held once every three years, but local people have a sense of involvement and continuity. Local residents and artists contact each other because artists’ works often remain after exhibition period ends. That is how small towns can attract artists. Also, if a city could give strong inspiration for the artists, it would be attractive for them.

Thank you for your attention.

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**slide 1**

**Towards Creative Cities in Japan: What are the Advantages and Challenges?**

Kazuko Goto,  
Professor, Dr., Saitama University

**slide 2**

**what is creative city?**

- Alternative approach for urban regeneration,  
  More focus on Culture, Education, Atmosphere and space for creativity (creative milieu)

  Manufacture industry → Creative industry (intellectual economy or creative economy)

  Government → Governance (importance of collaboration between government, corporation and NGOs.)
Books

- C. Landry, *The creative city, toolkit for urban innovators*, Earthscan Publications, 2000,
- R. Florida, *The rise of the creative class*, Basic books, 2002, Creative Class, innovation, tolerance,

Background - Why are many cities interested in the Creative City idea in Japan?
- Decentralization was started in 2000
- However, economic, political and cultural activities are still very much concentrated in Tokyo.
- National and local governments in Japan have a financial deficit.
- In spite of these problems, cities have to survive in the globalization. Therefore, many cities are interested in the Creative City idea in order to overcome these problems.

- The gap between rich people and poor people has increased since 1990s, which is why social inclusion is becoming a more important issue. Art and culture get more attention as a tool of social inclusion and urban development.
- Besides, creative industries are becoming important as an engine of urban economy in the knowledge society.

What are the advantages of the Creative City in Japan?
- As to creative industries,
- Strength of popular culture, for example animation, comics, fashion, etc.
- Well maintained tangible and intangible cultural heritages
- Cultural heritage policy includes intangible heritage from the beginning (1950)
- Intangible heritage contains not only performing arts but also techniques of various craft works, for example dying, textile, pottery, lacquer ware and paper.

As to civil society,
- NPOs have been quickly developed since the 1990s and networks between government, corporations and NPOs are right now developing.
- Civil power and artist initiative are necessary for the Creative City.

What are the challenges in Japan?
- Understanding of Creative City is rather superficial in Japanese city governments.
- It is difficult for civil servants to understand the idea of Creative City and develop a feeling for it, as they are still working in the old vision and administrative system. Pressure of short term efficiency in public finance is still very high.
- Attention towards contemporary arts is relatively new in cultural policy.
- In many municipalities in Japan there is no tradition of supporting artists.
There is no combination between industrial policy and cultural policy for creative industries.

Artist initiative and NPOs are relatively new and still developing.

Overview of Yokohama, Kyoto, Osaka and Kanazawa from the point of view of advantages and challenges

Yokohama has been a harbor city since the late 19th century.

After World War II, it also developed as a manufacture industrial area.

The mayor of Yokohama City has become interested in the Creative City idea in the 2000s and renovated old store houses and built new buildings (Bank Art 1929, which was built as an imitation of an old bank) to attract artists, designers, architects and a graduate school of art.

Yokohama has a bright side and a dark side. Young people start to focus on the dark side of Yokohama and they are trying to solve social problems using artistic, architectural and graphic skills.

The top down approach to realize Creative City has been criticized.

Kyoto was the capital until 1968.

Lots of cultural heritages.

Artisans are still working using traditional skills.

However, it is difficult to survive in the modern industrial society.

The cultural landscape was preserved by municipality law.

Many universities are located in Kyoto and students are very active towards Creative City.
• Old houses are being renovated for residence and restaurants, cafés and artist shops.

• Some challenges toward combining artisans and artists. How traditional skills can be used for new creative industries is quite an interesting challenge.

Komono industry cluster in Kyoto
Young people drawing the picture

New trends in Kyoto, Soho, reusing the old house,

Japanese paper work by Eriko Horiki

<Osaka>

• Merchant city in the Edo era, developed as industrial city after the late 19th century.
• Osaka was the second city in Japan, but many companies have moved to Tokyo since the 1980s.
• Therefore, Osaka faces an economic and public finance crisis.

<Kobe>

• Kobe has been a harbor city
• A strong earthquake was happen in 1995, Then voluntary activity was appeared to help damaged people.
• What happened after the big earthquake and how creative city approach has been meaningful?
### Kanazawa

- Kanazawa was the capital of the Kaga Clan in the Edo era.
- Its culture was influenced by Kyoto.
- Kanazawa was analyzed as a creative city. The reasons are below.
- Regional small companies and regional economics are strong.

### Good combination

- Good combination between regional traditional culture and contemporary arts is developing.
- The network between NPOs, government and corporations is well developed for city management.
Summary
Urban Community Development Inspired by Culture: the Potential of Creative Cities

The presentation and discussion session for the 'Urban Community Development Inspired by Culture' group was held on the last day of the group's observation tour. A brief presentation was given by each participant on what they have gained on the programme, followed by a general discussion and comments from Programme advisors.

The first speaker, Pang Khee Teik (Malaysia) raised a point about the concept of 'creative' in creative city initiatives. What is meant by 'creativity' is not very clear, but the concept could be broadened to include not just the arts or the so-called creative industry but also agriculture or heavy industry. As governments in South East Asia tend to be paranoid of creativity, the challenge is how to develop the idea of creative city in countries where top-down leadership is prevalent. To the extent that the concept of 'creative city' is understood as a place where private and individual creativity is respected and promoted, thoughts should also be given to the question of how creative cities can help improve the lives of those who are in a socially disadvantaged position, such as the Ainu community, Kobe earthquake victims or prostitutes driven out of a Yokohama district because of regeneration programmes.

Saysana Phetsiengda (Laos) thanked everyone for an invaluable experience that would not have been possible if he had not participated in the programme. Similarly, Vo Dang Phang (Vietnam) appreciated having been able to take part in the programme, and mentioned that because Vietnamese economy is still in development, what he learned about creative cities might not be readily applicable to his country but may become useful in the future. One of the things that impressed Karin Klinkajorn (Thailand) was people's understanding and tolerance throughout the programme activities. On the theme of urban regeneration inspired by art and culture, he was initially unconvinced with the government led efforts in cities such as Yokohama. If it was only about art and artists, the concept of the creative city did not seem to offer an alternative path for sustainable development while tackling the problems of global cities. However in Kanazawa or in the Machiya club, urban development went hand in hand with creation and tradition, and it inspired him to see the synergy between the citizen, culture and the government.

Although China and Japan are geographically close, Lin Lan (China) felt that the relationship between the two countries is not necessarily close, and thanked the Japan Foundation for an opportunity to experience first hand Japanese cities and their efforts to put culture and creativity at the forefront in urban planning. However she also lamented on practical problems encountered by artists especially in developing countries, since many of them lack sufficient time and financial resources for artistic creation, which makes the creative city idea seem relevant only to developed economies. In New Zealand where art is compulsory until the age of 15, people hardly question public funding for the arts and culture, while the idea of creativity and cultural heritage plays a central part in urban planning. Coming from this background, Sarah Nelson's observation was that Japanese cultural scenes are quite strong but there is a lack of commercial conversions that enable people to see the layers of history through architectural features preserved in buildings. She also reappreciated while on the programme the importance of townscapes and buildings in public spaces for creative inspiration, which underlines the significance of the sense of place in shaping the sense of identity.

For Maria Silvana Zapanta-Babate (Philippines), one of the impressions was that creative cities in Japan tend to instrumentalise art just as a tool for development. She also observed that there has to be a system to promote creativity, as no single organization would be able to make things happen alone. Although creativity in Tokyo appeared too high end and progressive, she could relate to the initiatives of Kanazawa in terms of its size and the relationship the city forged with local citizens. Her hope is that she could bring back these examples and inspire people in her hometown that is widely referred to as the art capital of the Philippines. Touring different cities in Japan allowed Lee Young Mi (Korea) to see that efforts for creative city vary according to the history and tradition of the city. Most endeavours for the creative city by local governments in Korea adopt the top-down approach. In this context, the central question becomes how to build constructive relationship with city government officials and forge understanding between the officials, citizens and artists.

Vijaya Amujure (India) was touched by the friendliness
and consideration of the people she encountered on the programme, and felt that these two elements make up a starting point of a creative city, as people's nature tend to be reflected in how a city is constituted. There were also intangible characteristics distinct to Japan, which led her to remark that traditional features are preserved in some ways amidst fast-paced changes and innovations. While appreciating a great sense of design in Japanese buildings which are modern but sympathetic to the original features, she expressed her concern that pursuing the creative city idea could end up with a situation where people are losing connection with their roots. For Sar Keo (Cambodia), this was the first time to visit Japan, and he spoke about differences in Japanese and Cambodian cultures. Masahiko Haraguchi (Japan) then elaborated on necessary conditions for a successful creative city. Those are: initiatives of individuals such as mayors or NPO personnel; good involvement of different sectors including businesses; and the mindset of creativity in each person that is formed through the interaction of individuals. He also remarked that his experience on the programme could be a solid foundation for the next stage in his life, especially with exposure to diverse ways of thinking that seem very different from that of an economist.

The impression that Kim Jang Un (Korea) had on the programme was that Japanese cities are changing. He argued that the idea of the creative city goes well beyond economics or city planning and is closely linked to the fundamental issue of how we invent and re-invent our life with creative attitudes. Leanne Cotter (Australia) observed that objectives and challenges in Japan are slightly different from those in Australia but the bigger picture is the same which is about keeping art and culture alive. The main challenge in the running of art centres is to find audiences as people are busy with many alternative ways to spend their free time. Japanese art centres are good at engaging local people including young children without becoming complacent, while there is an under-explored potential for including art projects into the school curriculum in Japan, as the future of creative cities depends on the younger generation. She also remarked that more national or international collaboration in the creative city endeavours could be possible.

While on the programme tour, Akira Shigematsu (Japan) found it interesting that other participants are interested in things he would normally overlook. On the concept of creativity, he added that two points are relevant. First is the attitude of tolerance, as understanding each other's position is crucial when many stakeholders with varying interests are involved. Second is financial sustainability to maximize investment in creative city projects. The idea of creative city was new to Than Htike Oo (Myanmar). To be able to share what he learnt on the programme, he said he needed to know more about the concept as well as about the state of the creative economy of Myanmar. He was interested to know if creativity is about only art and culture and whether it also includes craftwork and heritage, as these questions are particularly pertinent in exploring possibilities for the creative city in Myanmar.

Imran Bin Tajudeen (Singapore) brought out three points. Firstly, what triggered interest in the creative city is quite similar in Japan, Korea and Singapore, with many resulting projects that are money- and tourism- driven and are implemented in top-down styles. In Kanazawa or in the Machiya club, however, there is a good collaboration between artists, citizens and the local community, a practice that is difficult to translate into a strong state-country such as Singapore. The second point relates to the idea of encounter, how creative city initiatives are received by local community that appreciates their aesthetics. In the 21st century museum in Kanazawa, the core part of the buildings is used for exhibitions while the fringe area is open to public use and freely accessible to anyone, exemplifying a case in which art is not rarefied or distant from the local community but is rooted in everyday life. Thirdly, as demonstrated by the Maeda clan in Kanazawa which employed a strategy of becoming a cultural niche for local development centuries ago, creativity is not such a novel or innovative concept in city planning. In this sense, the creative city idea may not be easily applied to developing countries but it does indicate an alternative avenue to the conventional path of development.

As an architect and a designer, ZulAmali Idris (Brunei) was keen to learn what makes the creative city a success. His conclusion was that the key to a successful project lies in collaboration and synergy of top-down and grass roots approaches. In the case of Brunei, the question is how to bring arts and culture into urban development programmes. Cultural heritage in Brunei is strong but it is questionable whether it can be a sufficient economic base. What may be required is people's perceptions to change, as positive attitudes are crucial in the making of a creative city even though culture is difficult to change. Miho Yoshimatsu (Japan) was pleasantly surprised to see on the JENESYS trip that people in rural areas are quite open to new ideas and innovative practices, which was contrary to her previous assumptions. The creative city idea can be a solution for problems of contemporary Japanese society including the growth of ageing population and towns.
with declining heavy industry, but it is still unclear about how the creative city can contribute to the regeneration of small cities or villages, since the places visited during the programme are all relatively large-scale cities. Working as an events and convention planner in the city of Sapporo, the initial question of Ayumi Takahashi (Japan) was how the creative city idea is developed and implemented in regional cities in the highly centralized system of Japanese governments. Having participated in the programme, she saw that the idea works quite well, especially with successful collaborations between local governments and local citizens.

In the ensuing discussion, the topic centered on problems regarding the definition of creativity and the institutionalization of culture. Pang Khee Teik talked about the situation in Malaysia which may also be applicable to other parts of the world. Creative city initiatives are accompanied by a constant struggle between people and administrative bodies regarding the meaning of culture, with policymakers often behaving as if they have a license to define culture so that the concept becomes prescriptive. Especially significant in this respect is the rise of a new type of leadership which entails that those who are in power are the ones who are able to create the points of identification with the general public. As a result, controlling the definition of culture becomes part of a strategy to control the group. There is a danger in governments trying to control the meaning of creativity in such a way that those outside the official version of culture or those who try to break away from the tradition end up having no space for their creations. However what should really matter in thinking about creativity is an environment that allows a multiplicity of voices and multiple definitions, and people ready to listen to other people’s definitions.

Imran Bin Tajudeen spoke about changing definitions of what is considered as ‘culture’. Creative city initiatives often employ a narrow concept of culture and creativity that usually refers to traditional arts and crafts. But the original Arts and Crafts movement in England started as a social critique of what gave rise to mass production and was thus originally a counter-culture movement. Similarly, the Bunraku theatre, with its strong spirit of irony, was also originally counter-culture. But now that the social environment in which Bunraku was born is long gone, Bunraku has become a rarefied art form. Thus the question is whose idea of culture prevails in the society, as the definition of culture tends to be generated top-down from the viewpoint of whoever has the power to do so.

Karin Klinkajorn then re-emphasized the importance of tolerance and that the creative city is multidisciplinary and cannot be viewed from just one single perspective. The physical experience of actually visiting cities and seeing different places immensely helped in appreciating these points, as written language is not enough. He also suggested that holding a follow-up discussion session with the same participants in a year or two would be interesting in bringing out new aspects of their experience on the programme and sharing them from different angles.

After the discussion, Satoshi Hasegawa, Head of the Asia and Oceania Division from the Japan Foundation commented that the cities covered in the programme are only scenic places, thus may not be a fair introduction to the general situation of Japanese cities. He also recommended that participants visit Japan Foundation offices in their respective countries as a way of maintaining contacts with the network formed through this programme. Finally, as the general programme advisor, Professor Masayuki Sasaki wrapped up the session by offering words of encouragement to the participants, mentioning his dream of establishing a network of creative cities in the Asia-Pacific region.

(Mizue Yuzurihara, Research Fellow, The Japan Foundation)
Individual Reports
Urban Community Development Inspired by Culture: The Potential of Creative Cities

Leanne Cotter (Australia)
GreenRoom (Youth Program) & Student Tix Coordinator, Adelaide Festival Centre

Ms. COTTER graduated with Bachelor of Marketing from University of South Australia in 2000. After working in the United Kingdom for about two years, she became an event and marketing coordinator at Department of Trade and Economic Development, Adelaide between 2004 and 2007. From 2007 on, she has been GreenRoom & Student Tix coordinator at Adelaide Festival Centre. She coordinates events and market programs.

In response to my original motivations for exploring Japan’s Creative Cities; to see if and how these cities successfully engage with their youth, I would like to use this paper as a case study to analyse some of the art centres we visited over the duration of the study tour and determine their success and the viability of adaptation to the city of Adelaide and my youth program GreenRoom.

One of the challenges of creative cities is to build a community that is attractive to creative people; a place where there is room to be creative and it is encouraged at all levels in work and recreation, as well as fostering an environment that is open and tolerant to diversity, in addition to having amenities and lifestyle choices that creative people actually want (R. Florida, 2002).

Japan’s creative cities are attempting to provide a community that fosters creativity and encourage its citizens to be open and participate in the creative process. Importantly this is supported by functions of the city’s art centres and local government.

BankART 1929 in Yokohama City has many successful projects since its inception to revitalise the city by utilising refurbished historical city buildings for the use of cultural and artistic endeavours. There were certain aspects of operations that I felt were smart ways of engaging with the citizens of the city.

Firstly, I think the decision to work with an art specialist and stock specialist art related books in the shop was forward thinking to introduce a niche supply to a targeted area of the community. The success in this case seems to be in word of mouth, and possibly other promotions to visitors. The point of purchase being a data collection point is also a good way to capture important data from people who have engaged in BankART to create a relationship so that they will engage in the future.

At the Adelaide Festival Centre we have a gift shop that I believe would benefit from specialising in certain art merchandise to encourage young art students and other creative people to the Centre. At the point of purchase we have the opportunity to promote to them about other Centre activities, including GreenRoom events, as well as capturing their data.

Secondly, the BankART’s school being an accredited educational institution is a successful implementation to encourage students to choose BankART as a place to study, ensuring income from tutorial fees. The collaboration among students and between teachers and students are a vital dimension of the program producing a melting pot of ideas and future innovation.

This element prompted me to look at the possibility of GreenRoom’s learning opportunities being improved from being accredited by the Education Department, or dealing with an accredited institution, giving members the benefit of working towards their study, introducing creative elements into their study, particularly of those students not accessible to it.

Looking now at the Kanazawa’s Citizens’ Art Centre, this Centre has created a community gem allowing its citizen’s to take ownership and pride in the success of the Centre. From my observation the success of this art centre since its inception in 1996 has been the local government’s support as well as its openness to the community’s needs and flexibility for them to use it in their own way, giving the citizens the freedom to be creative without constrictive regulations.

Being open 24 hours, 365 days and being very cheap to use allows it to be very accessible to ALL citizens. The
Centre has five facilities including multi workshop, drama and music workshop, art workshop and an open space, giving all forms of art a space.

The running of the Centre is the responsibility of the Citizens Committee, once again giving the power back to the people to run its own art centre, and being funded by the community tax payers instils a sense of ownership, positively affecting the engagement by the community.

Kanazawa's Art Centre's involvement with young people is quite extensive with a high percentage of its space being used by young musicians and actors, such as with the established drama kids group, after school and on the weekends. Additionally, schools take part in some of the Centre's activities.

Whilst I believe some cultural differences would prevent the success of Adelaide Festival Centre providing a venue being opened 24hours, 365days a year, I believe some elements could be successfully transferred. After returning from Japan, I immediately spoke to the manager of a rehearsal room within our Centre to ask about the possibility of it being a dedicated space for emerging young artists, and was pleased to hear that the space is consistently used by this market and next year will be a focus for incubating the creative processes of performing arts.

I believe the Adelaide Festival Centre needs to reconnect with its local city dwellers, including international students by getting them to participate in more of the artistic processes of the Centre. This may include a citizen committee like in Kanazawa's art centre and taking the art out of the Centre and bringing it to the people in their own environment. Perhaps engage a business/arts project to entertain a corporate group every quarter. This way they will take ownership and feel proud once again of this iconic arts centre and this will in turn increase audience numbers and provide a platform for future innovative ideas to be tested on a loyal market.

In conclusion, I was interested to discover that different art centres across the globe are focusing on similar issues and introducing similar tactics, increasing the importance of global networks and collaboration to learn from each other.

The level of community involvement in the Japanese art centres inspired me, in particular the number of young people actively utilising the venues and spaces to facilitate their creative ideas and projects. The future of creative cities relies on the talent of these young people, and so it is important to foster their creativity for the success of the city's economy and to attract other creative people to the city.
Mr. Idris was educated at University of Sydney, and holds a Bachelor of Science (BSc) in Architecture as well as Bachelor of Architecture (BArch). He has Part 3 Registration qualification – AACA (Australia), having being involved with numbers of projects for City of Sydney as a design manager / architect. From 2007 on, he has been working for Arkitek Idris. He is also a member of PUJA Brunei – Professional Association for Architects, Surveyors & Engineers.

Career and Creative cities

The concept of creating economy and communities through a focus on creative culture is a unique approach but as I have learned comes with a good basis through existing cities developed with this approach either deliberately like Yokohama City or by circumstance like Kanazawa. As a professional architect trained in Sydney and currently working for one of the larger local firms in Brunei, Arkitek Idris, I am responsible for several projects which influence community through use and functions of public government buildings, commercial facilities and a few private developments.

My role as a private practitioner is to provide professional architectural services which means that I design buildings and urban places. Herein lies my chance to contribute towards a creative city environment and implement strategies by motivating clients and their projects towards creative economies and suitable urban regeneration. This approach must of course be done in collaboration with planners, the educational system and government support to achieve maximum potential to promote creative culture and economy.

As a participant of the JENESYS programme I have seen that there is a way of gaining momentum towards building a creative city. There needs to exist a ‘grassroots’ level of creative community and support given by way of incentives or financial help by Government and related departments. This is the Top-down model employed by ‘creative city- Yokohama’ which is closest with working to the ‘Brunei way’ of doing things.

Country of Brunei and creative cities

Brunei is still seen as a developing country compared to the advanced development in Japan. In Brunei there is still an emphasis on infrastructure development, however Brunei is in a good position to take on more direction for creative economic base. The main income of the country comes from the petroleum and natural gas industry. What should happen is making use of the full potential of the existing and future development of economies. One possibility is to focus on creativity in art and culture and innovation in industries which comes from the creative cities concept. This is a real legitimate option for Brunei's development.

Due to the small size and nature of place, the main industry is the oil & natural gas industries. Besides this Brunei has a focus on industries for local markets. There exists a type of stagnant economy due to slower uptake of private services and monopoly of most general services like power and telecommunications. The emphasis seen currently is on economy and industry like most countries and is the working model so far.

Brunei’s potential however comes from a creative population that is rarely seen. As can be seen in the schools and handicrafts, I would say that the general population is creative. The education & working environment together with social expectations however stifle these creative skills from developing. The education system carries an emphasis on the sciences and languages and religion. There is no seen career alternative through creative development by students. The possible creative avenues only exist in television/media, architecture/design and literature and these areas are limited. There is minimal exposure of the visual arts and performance arts as a career.

One area of creativity that is recognised is the traditional handicrafts industry. This area is small but definitely has an intangible value to Brunei Culture. The
industry is again focused mainly on the local market and tourism which is a very small market.

Creative industries are industries which products include cultural content, like film, music and art. Here begins the crossover of a truly Bruneian culture into the innovative other industries that may emerge like fashion and textiles. A creative policy is needed in the government working hand in hand with the grassroots communities which would relate a new industrial policy to in turn create creative industries in Brunei.

Things learnt and achieved from the JENESYS Program

The traditional crafts and contemporary crafts of Japan comes from a long history and many challenges with a large population. The innovation of technology and carrying forward of the creative skills has empowered Japan to become one of the most advanced countries in the world. Brunei in comparison has a similar long history but was always quite a small population base. The search continues for Brunei to establish itself as an economy outside of the oil & natural gas industry 'shadow'.

There needs also a trust relationship from the government for non government institutions regarding planning and operation decisions once set up. This means a delegation of certain areas of development left to grow at their own pace only to supplement the official lines of development. This could be a way for greater development of Brunei and the start of a truly culturally creative city.

The key for promoting the creative city as stated by Prof. Sasaki is the ‘establishment of research and educational programs for developing the necessary human resources.' This idea is one very strong directive which will after some time create a culture that values the creative arts and eventually create a 'creative-class' of citizens.

Specific activities intended after the program

My main opportunity through my work now lies in the effort of motivating change and inclusion of creative spaces or 'creative milieu' in my architecture. So I will focus on this aspect as a direct influence on the urban development in Brunei.

Urban development is an area which does not only include buildings and planning. This includes community building and social inclusion. New areas of development need to integrate the whole system of being and one area that can bridge the old and new community is through art & culture.

Another activity to pursue is to search out possibilities with local culture and religiously sensitive for a grassroots program that may trigger and start a modern economy based on craft & culture. Much like the 'Kyoto machiya' idea where through a housing initiative and urban restoration incentive a community of artists and creative community is brought together.

One idea is to approach the relevant departments with the idea of fostering a cultural village as a development proposal. This would mean a however finding some financial backing to promote creative activities which in essence are non-profit making. Sustainability of such a community must come from outside sources that see the benefit of such a creative community and the influential impact it can provide to the greater economy. These influences we know are not always directly related but as emphasised by the creative cities around the world do have a positive influence on the economy.

Personal view on how the East Asia creative city network may work

Brunei is in danger of losing some of its cultural heritage through globalisation and outside influences. A paring back or limitation of exposure however is not the answer as censorship is difficult in a world with technology transfer as progressive and accessible as today. The key lies in the promotion and focusing on local culture and traditions.

Brunei needs the establishment of cultural centres with artist initiatives, non-government organisations and a school of graduate arts with promotion of local content and artists to feature Bruneian popular culture. Knowing this and the limitation of Brunei’s creative yet small population base tie-ins and collaborations with east Asian countries would help this creative culture building.

Industries already established like the film industries in India for example could create some interesting collaborative works. Most ideas and benefits in this sense means technical know how and high tech artists. Technology transfer across the East Asian creative city networks is possibly the best avenue and line of progress for the developing countries & it is the new creative influence is what the developing nations can offer.

1 Prof. Dr. Sasaki, Masayuki. Presentation creative cities in Japan & Asia August 2008
2 ibid. ’creative milieu’ described by Prof. Sasaki as spaces for industrial and cultural creation
Report of JENESYS

Sar Keo (Cambodia)
Chief of Cadastral Office Affair, Cadastral Office Affair, Siem Reap Provincial Hall

Educated at Royal University of Fine Arts, Cambodia, Mr. KEO received his Bachelor degree in Architecture Urbanism. After working for Ministry of Interior in Cambodia, he has become Chief of Cadastral Office Affair, Cadastral Office Affair, Siem Reap Provincial Hall. He has also played a leading part in some of Japan International Cooperation Association (JICA) development research projects in Cambodia as a local expert.

1. Brief Country Report

Siem Reap Province is located in the north western area of Cambodia along National roads # 6 and 314 km from Phnom Pehn. There are 12 districts and 100 communes. The population increased rapidly in the recent years. Now 148,621 families live in 12,150 square kilometer or 1,215,000 hectares in Siem Reap Province.

Siem Reap was the ancient capital of the Angkorian state for about 650 years from the beginning of 9th to the middle of 15th countries. It dominated vast stretches of interior Indochina in its golden age. Siem Reap was the hub of ancient roads and waterways toward major towns within and outside Cambodia. The state was prosperous with sophisticated ancient irrigation system that made use of a tidal range of Tonlé Sap water.

Siem Reap is the major tourist hub in Cambodia, as it is the closest city to the temples of Angkor such as Angkor Wat and Angkor Thom etc. Siem Reap town is famous as a tourist gateway of Angkor Archaeological sites. The Angkor archaeological site is the World Heritage Site. The main industry of Siem Reap district is tourism. It leads the economy of the district as well as of the whole province. The visitor arrivals from January to December 2007 in Siem Reap province were 1,120,586. The change from 2006 to 2007 is 30 %. The number of visitor has increased rapidly. Many hotels, guest houses and restaurants were constructed and planned. Moreover the population of Siem Reap has increased rapidly and been expanded to town area.

Under these circumstances, it is necessary to manage and control the town development as sustainable development by Siem Reap Provincial Government.

2. What I have learned and achieved through this program/comparison.

I attended the JENESYS East Asia Future Leader Program and got the following achievements:

Firstly, I visited The Red Brick Warehouse in Yokohama. The Red Brick Warehouse is in the modern ports and harbors originated in the port of Yokohama Shinko Pier, which was constructed using the most advanced techniques in the Meiji era (1868-1912). Right after, the Shinko Pier opened to the public in 1910. The number of incoming vessels was 170, but it increased to 443 in 1915. So the Shinko Pier had played a central role in trading ever since its completion. After stagnation by big earthquake and war the Red Brick Warehouse was renovated and remained quietly as a symbol of Yokohama even after it stopped serving as a warehouse. I learned that the building is historical architecture of Japan with long history and its prosperity and maturity for next generation. The Red Brick Warehouse was designed and constructed by Mr. Tsumaki Yorinaka, Chief of the temporary building department, the Ministry of Finance.

Then I visited Kyoto City, the ancient, traditional and cultural city of Japan. And I visited the Kyoto Art Center, which is a venue for exchange and mutual stimulus among artists. The Kyoto Art Center welcomes artists wishing to experiment with new form of expression within the existing genre, or to step beyond the genre. The center is particularly interested in working with those who have desire to build rapport with Kyoto citizens.

On the second day, I visited Osaka to watch Bunraku puppet, which is the most refined form of puppetry in the world. It is the combination of three skills each of which requires many years of training to master-puppet
I visited the beautiful city of crafts, Kanazawa, and visited the 21st Century Museum of Contemporary Art, which is established with the aim of “revitalization of and through culture”. The aim of the museum is to become a “living” Museum with the world contemporary art and to connect traditional art of region and future prospective artists of the world. I also acquired the information of Kanazawa Citizen’s Art Center, which is situated in Kanazawa, a castle town with a history of about 400 years. The center has been managed under the partnership between the municipal government and citizens based on mutual trust, which is drawing attention as a new form of collaboration for community development.

3. Concrete/specific follow up activities you intend to do or have done after this program

After I visited Japan for 10 days, I have seen this country having developed of multi-sectors, such as skyscrapers, road networks, bridges that are overlapping buildings, especially underground railway systems with many networks connecting areas and facilities for people to transport. The city is clean, daily life friendly, hygiene and condition of living fair and comfortable. People follow friendly tradition and culture with kindness/virtue and hard working. Then we visited historical site, which had been developed and conserved by origination etc.

As mentioned above, I think my economically-troubled country reminds me to study about Japan to acquire knowledge and experience to contribute to the growth and development of my country in the future.

In the recent years in Siem Reap province, constructions have been carried out rapidly in such areas as residences, guest houses, hotels, restaurants, entertainment clubs, etc. The development is also one of important parts that attracted local and international tourists. The number has been increasing year-by-year. In the parallel of increasing with the potentials there are some obstacles causing complicated like illegal constructions against the design plan. However, some difficulties and complicatedness have been resolved up to right now. I would like to present results of land management and stopping/prohibition of illegal construction, which we take action as follow;

(A) Land management and urban planning

(i) Land management

We introduce law and technical framework, land law to land offices in districts throughout the province in order to study and define locations, road size of 11 districts except Siem Reap district, and define the location of downtown
to make land use plan for other districts. We attended collection committee to define road size, ponds and canals by survey to get data from some villages, and we are in progress to other villages throughout Siem Reap district.

(ii) Urban Planning
We try to encourage by supporting of Siem Reap Governor to establish technical study team in order to discuss technique on regulation of urban planning and construction of Siem Reap-Angkor town area. This working group has issued premier regulation and submitted it to provincial commendation unit to implement step-by-step to issue a permission letter of construction for residents and investors in the province.

(B) The prohibition on illegal construction
In the parallel of growth of construction, we encountered some difficulties because owners of construction did not understand law. As a result, some broke rule and others constructed without design plans. In order to stop these problems we established collection committee to resolve cases of illegal construction and constructing without designed plan in the Siem Reap-Angkor Area. We have suspended so that construction owners follow law and reform according to technical plan, which our committee approved and forgave for the purpose of quality, safety, comfort, beauty of construction and public organization in the province.

4. East Asia community can work together in the field of creative cities.
My ideas are as follow:
- To fly information on urban development to website
- To produce newsletters or magazines
- To arrange seminars on creative cities to East Asia countries
- To arrange round table discussions on urban development

I would like to appreciate the Japanese Government, especially the Japan Foundation and the JENESYS programme, which gave honor and coordinate all works for my study program good and successful. This connection will be a long term friendship between Japan and Cambodia and important part of policy of human resource development in the future.
On Creative Cities: A Chinese Perspective

Lin Lan (China)
Research Fellow, Center for Urban and Regional Studies, Shanghai Academy of Social Sciences

After teaching geography at Shanghai Shixi Middle School, Ms. LI acquired her PhD in Human Geography at School of Resources and Environmental Science, East China Normal University. In the past few years, she has been engaged in research on technology and innovation network, and has published several papers on related topics. She is currently a research fellow at Center for Urban and Regional Studies, Shanghai Academy of Social Sciences.

I feel very lucky to have walked up to Japan, Japanese culture and the Japan Foundation this summer. My first trip to Japan was profound one. Because of the historic and realistic reasons, most of the Chinese and Japanese do not know each other well. The trip allowed me to see a gentler nation, flourishing creative cities and centuries-old Japanese culture.

The location of technology diffusion and that of hi-tech enterprises has become the focus of the government officials and scholars in China. I have done research work in this field for more than 10 years. For the past decade, I spent most of my time on the research subject of “technology transfer”, “enterprise network” and “industry agglomeration” within high-tech parks, such as Zhangjiang in Shanghai and Zhongguancun in Beijing. The title of my doctor thesis is “Technology diffusion and the Location of High-tech Enterprises — An Example of Zhangjiang High-tech Park in Shanghai”.

What I saw, heard and felt influenced me greatly. In the past few years, I worked in Centre for Urban and Regional Studies, Shanghai Academy of Social Sciences. As a full-time research worker, my study focuses on “creative industries” and “urban innovation”, specially on: What types of cities are creative? What locational factors are essential? What are the common urban policy initiatives used by creative cities? What is the important role universities play in a creative city? I attempt to explore the importance of the external environment for innovation and place it in the larger context of national innovation systems. So, it was truly a good chance for me to see the real creative cities in one of the most advanced countries. I know more about why those cities had to be creative, how they made progress, what effects they had.

During my stay in Japan, I enjoyed the wonderful program, the lectures, the beautiful sceneries, and meeting some Japan Foundation staffs as well as so many young friends from other countries. To my most surprise, there are so many creative cities in Japan, but on the train moving from city to city, I found strong heavy industries which are very near to the faddy metropolis. I think it is the idiographic style of Japan to develop creative industries. In a relatively narrow country with big density of population but flourishing economy, creative cities are the new engines of the nation. Also to my big surprise, I noticed that traditional elements remained in most of the creative products, which is very important and different from those creative cities in other regions and countries.

To our usual work in the regional study, we do research, based on investigation of cities in Yangtse Delta, Zhujiang Delta and Beijing, where innovative materials are abundant and the innovative environment is comparatively tolerant. So, after the trip to Japan, I firmly confirm my research direction in the future. I think in most of the developing countries, there are less creative cities. In China, if there were some, they usually locate them in the advanced regions, such as Shanghai, Shenzhen, etc. Strictly speaking, they are not creative cities. But in Shanghai, innovative elements are appearing in many districts of the city, creative industries are becoming flourished in recent years. Some of the creative gardens have been developed quickly in the fields of software, cartoon, industrial arts, beaux-arts, food industry, etc. I believe, some years later, Shanghai will be a famous creative city in the Pacific region.
On Creative Cities: An Indian Perspective

Vijaya Amujure (India)
Cultural Conservation Architect/Consultant, INTACH (Indian National Trust for Art and Cultural Heritage)

Ms. AMUJURE obtained her Bachelor of Architecture (BArch), College of Engineering and Technology, OUAT in 1997, and MSc in Conservation of Historic Buildings, University of Bath, United Kingdom, on Charles Wallace India Trust Scholarship in 2003. She has been registered with Council of Architects (CoA), India and Indian Institute of Architects (IIA). Presently, since 2006, she is working as conservation architect/consultant with INTACH (Indian National Trust for Art and Cultural Heritage), New Delhi.

I would first like to thank the Japan Foundation and organizers of JENESYS to give me this unique opportunity of learning and exposure to the exclusive Japanese Art, Culture, heritage and advanced technology. The entire JENESYS experience was so profound and disciplined, one of the best times I have ever had so far. I also never had the opportunity to get together with the professionals (multi disciplinary) from 15 other Asian countries at same time. All of us spoke one common language, thought alike and it absolutely took no time to feel like a family. Thanks to globalization. Not to forget, being a vegetarian always got me much attention before every meal.

Before attending JENESYS, I was not aware of the “Creative City”. Out of curiosity, I have now started questioning my colleagues and fellow professionals in India whether they know anything about this and I found none are acquainted with the concept. I am pleased that I am able to propagate something new in my country. India as you would all know is a vast country with 5000 kms from North to South and the same between East and the West with distinctive language, culture, heritage and inhabitants in each region. With a huge population of more than one thousand million rising every second, the “Creative City” is far cry to the authorities, it seems at present. Most of the cities are devoid of basic facilities such as water supply, drainage, sanitation, waste disposal, transportation, roads. 20% of the urban population lives in slums- an undeniable fact. In 2005, The Govt. of India announced an Urban Renewal mission (proudly called as JNNURM – Jawaharlal Nehru National Urban Renewal Mission), where 63 cities out of thousands of cities in India were selected and provided direct grant for development. Besides not knowing how to tackle the problems at the grass root level, a direct flow of money also means misuse of funds, increase of corruption and so on, all adding to the further deterioration of our cities, sadly. But, again this is the truth. In spite of being the origin to many great religion and civilization, India has so far not been able to utilize her own potential in terms of development (particularly the habitation and environment). However, the upcoming common wealth games 2010 in New Delhi is doing somewhat good with fingers crossed. Again it is a debate of short term development vs. sustainability.

I, being an architect specialized in the conservation of historic buildings, have worked in various cities (Pondicherry, Ahmedabad, Jaipur, New Delhi etc) in India towards the revitalization of old cities (whatever one may call - inner cities, walled cities, historic core). These old cities are vibrant and lively but as a result of commercialization they are heavily dense, chaotic. The newly developed cities are no better. I often wonder by looking at our cities when they are going to transform and if they do, what would they be like. I also wonder if the “creative city” concept is only for the cities in developed nations. Can this concept be introduced only after all the basic needs and infrastructure (as mentioned above in the renewal mission) are met? Is not there a parallel process? I draw an analogy of this process with the process of transformation of an individual from material world to spiritual world. One is no less than a saint if he /she practice spirituality while in the material world.

JENESYS introduced me to the “Creative City”, the way I would never have realized by reading books or hearing from lectures. To see is to believe. In a span of 10 days (from 29th July to 7th August 2008), we covered as many as 6 creative cities. Staring from our orientation lecture
by Prof Kazuko Goto till the farewell dinner in Taikan-En at the New Otani Hotel, Tokyo the entire programme was completely engrossing and enjoyable. The free time in between the visits and lectures were equally fun as we could instantly be lifted up to any adjacent tall tower and do some aerial photography (Land mark tower in Yokohama or the Umeda towers in Osaka). In Yokohama we were introduced to the four projects of the Creative city as part of the celebration for the 150th anniversary of the Port town in 2009. These projects are namely 1. National Art Park Plan, 2. Formation of Creative Core Areas, 3. Image Culture city 4. International Triennale of Contemporary Art Yokohama. Although the creative city headquarters was established in 2006, achievement has been significant. For example, ZAIM at the city centre of Yokohama provides many facilities to the artists like workshops, concerts, performances, film screening and symposium etc. Some of these facilities can be freely used. The BankArt project occupies the former Daiichi Bank building, which aims to revitalize the city centre by refurbishing the otherwise abandoned historical buildings. Although major portion of the BankArt building is newly constructed, the relationship with the old bank building is very much symbolic and interesting enough to keep the memory alive. Pulling of its old façade and shifting to a new adjacent location was of particular interest to me. I must appreciate the way the Red Brick House with the entire port ambience has been restored for the next generation, which is highly stimulating. It is a live example how the commercial viability of the historical buildings cannot be ignored.

In Osaka, although an industrial city crowded with tall buildings, the temples and pagodas here and there break the monotony. The “Outenin” is a break away from the conventional temples. The Outenin temple, which is a Buddhist temple that supports a non profit little theatre for young actors using the main building as a theatre; this kind of use for temple is so meaningful. Being an architect, my desire to see historic settlements was finally fulfilled in Kyoto. The Matsunoo shrine was grand and heavenly, where we were introduced to the Shintoism and Mr. Nishimura, the temple priest was extremely nice. Our visit to the old wooden row houses called Machiya in Nishijin was quite inspiring and made to believe that the old houses could be restored and used in an otherwise environment of modern living and high-tech buildings. The Kyoto art Centre, which is housed in an old elementary school has retained the old building built in 1869. The class rooms are used as gallery, studio spaces. This is a venue where artists are welcome to experiment with new forms of expression; some exhibits visited by us were wonderful examples of these experiments. Our next tour was to Kobe, a harbour city, suffered by devastating earthquake in 1995 and now aiming to become a “Design City”. We also had detail discussions with the members of C.A.P (Conference on Art and Art Projects), a non profit organization. C.A.P organized a six months project in 1999 called Cap HOUSE, which is an experimental project designed to create a place for artists to gather and engage in creative activities. Our last stop was at Kanazawa city, which has been influenced by Kyoto. The city has not experienced any disasters like other cities in Japan and still enjoys rich traditions and culture. Kanazawa has both traditional streetscape and modern landscape co existing harmonious manner, which was obvious in the Higashi Chaya district and the 21st century contemporary museum respectively. The Kanazawa city centre officials believes that without any creative innovation, tradition will face setback. Traditional art is not something which is to be handed down to the next generation directly, but also to be incorporated with innovations constantly and I completely agree. The Kanazawa citizen’s Art Centre housed in an earlier cotton spinning factory, is opened for 24 hours through out the year. The centre is operated by city of Kanazawa and used for exhibitions, trainings, performances, concerts etc; great use of an abandoned building. Well, not to forget watching the traditional Puppet show at the Bunraku theatre in Osaka, an engaging 3 hours performance. It is really difficult to summarize the entire experience in few words, but I can express my gratefulness to the organizers whole heartedly again and again.

Back at home in India, as I mentioned earlier that this concept of creative city does still not exist, I can start promoting the same. Since, I visit many towns as part of listing, documenting the historical buildings and also regarding restoration projects, I get opportunities to meet local authorities and citizens groups etc, which would be good platform to initiate a dialogue. Soon, I am traveling to a small historical town called Dharwad in the state of Karnataka (South of India), which is boasts of many Hindu temples and step wells to conduct a Listing workshop (to identify the historical buildings and sites). The participants will be students, officials of local authorities, citizens etc and I hope to have dialogue with them regarding creating an example and a model town of Dharwad in similar terms with a “Creative City”. All of us, I mean all participants from 16 different countries if initiate some kind of movement towards a creative environment in our own respective countries, it will be definitely a starting point. We can share and exchange our experiences and struggle
amongst us. I thank the organizers for creating a web group for making the communication so easy and right on the desk. Let's have common goals and values that can be cultivated to integrate the East Asia Community......(left for discussion in future).

Thank you.
Creative city as for the sustainable life

Kim Jang Un (Republic of Korea)
Curator, Gwangju Biennale 2008

Upon receiving his BA in Art Studies, College of Fine Arts, Hong Ik University in 1999, Mr. KIM was awarded his MA in Culture and Gender Studies, Yonsei University in 2004. He started his career as an editor for Forum A and Art in Culture. Between 2006 and 2007, he was the curator for Anyang Public Art Project Foundation. He is currently the curator for Gwangju Biennale 2008. Also, from 2005 on, he has been lecturing at Kaywon School of Art and Design, Dongduk Women's University and Korean National University of Arts.

One of my themes as a curator is to find the possibility of how the art and culture articulate the situation and change the world under the neo-liberal economic milieu. This group tour, JENESYS program gave me the certain moments to understand how the community members are trying to make the sustainable life with art and culture. Moreover beyond the cases of Japan, it was possible to have the chances and share the different situations and ideas from Asia and Oceania.

Unfortunately, most of the program was constructed with the city promotion presentations how the local government has been endeavoring to break through the socio-economical situation with the art and culture. I do not deny the various fields of the society are interested in the creative industry in order to improve the present socio-cultural-economical situation. Moreover it is true that the creative industry is considered as the possibility to change our everyday life. But what I am interested is not how the people's salary on the creative industry fields is increasing and how the cities trying to change into the creative city are enlarging their economical scale but how the local people are making their efforts to embody their everyday life as sustainable life with art and culture.

During the program I had a chance to talk with the some participants about an ironical situation; so many children at the south-east Asia are suffering as laborers in order to sustain the creative industry and city. If we are considering the creative industry and city according to the socio-economical index, we could not find any possibilities and solutions for the sustainable life. I think the creative industry and city possibly could be realized without isolating the others.

Among the city selling presentations, it is possible to find the new and challengeable attempts; artists are trying to build and activate the organic art institute collaborating with the city governments and the local people at Yokohama, the people are engaging themselves on the art and cultural education program vitalizing the fading harbor facilities at Kobe, people are trying to make the new village with their cultural background at Kyoto and Kanazawa and the local artists are rediscovering the local context with the community at Osaka and Kyoto. I think these certain efforts and challenges are slow and feeble but certainly give us the possibilities of how to build our life and village as the condition of sustainability.

During the tour research program, JENESYS, I had been confirmed in my belief that it is impossible to build and activate the creative industry and city only with the economic index of the economists and the ambition of the politics. The economical and political ambitions can make the city beautiful at the surface level or the cultural cluster easily in order to improve the local economy. In order to activate the city with the art and culture, we need the efforts to re-discover the local context, self-reflect the everyday life and communicate with the others. The creative city is not the instrumental object and the strategy to upgrade the city's cultural and economical situation. What we have to focus on is not creativity itself but creativity for sustainability.

This program gave me the certain points to consider the present crisis and challenges which the Japanese cities are now facing and trying to get over. Moreover, it was a great chance to affirm that the matters of the creative city are not only the situation of Japan but also it is the new challenge to change the condition of life with sustainability at the different level through the Asia and Oceania.
Possibility of the Creative City

Lee Yong Mi (Republic of Korea)
Fellow, The Hope Institute

Ms. LEE acquired her BA in Child Studies, Dongduk Women's University and MA in Sociology, Song Kong Hoe University. As part of planning and executing of Public Design School, where its education is mainly consisted of direct visit to the project-related fields, she has been involved in various curricula between 2007 and 2008. They include the Public Design Japan Tour, overall Public Design School governance procedures, and the school's basic courses.

At first, I was very happy during this program. I found out my vision and met good friends in East Asia. Although I can't express enough things in this paper, I have got a lot of ideas and considerations. I would like to thank: the Japan Foundation and all the friends. I will remember you.

1. Possibility of the Creative City

As the title above says, I recently discovered that the Creative City is possible. In particular, some of the Korean cases are similar to those of Japan, therefore I also positively accepted the plans of Japanese cultural cities. It made me consider their cases.

Many cities of the world concern themselves with the creative city idea in terms of the regional economy. Also after the economic depression in the mid-1990s, Korea and Japan were made the outset to analyze causes of the event. Consequently the urban regeneration policies of Korea and its local governments emphasize cultural city, urban design and urban landscape. Mr. Oh, the mayor of Seoul Metropolitan said, “Urban Design is only alternative, it can lead to upgrade the qualities of Seoul Metropolitan, so revitalization of the regional economy is up to our case”.

However, it is only considered with the method or skill to regenerate the urban area. Our public design at the micro level was developing only hideous landmarks and theme parks. Here it would be helpful to describe shortly our situations and settings of new city planning (for example, Ilsan and Bundang) such as disorderly and competitive sign boards, discreet split of offices, and so on. As a consequence, concrete regional history disappeared, and only exchange values, development profits, egoism and greediness remained.

The conclusion that I get in this programme was that, possibility of the creative city is not a simple economic effect in one region but various cultural experiences for us to solve the economic, political and community problems, happening in their regions. The people who are having the actual experience would understand the importance of the value of cultural resources and uniqueness, which will eventually be considered the quality of life and having self-esteem to themselves. The concept of the “Creative City” does not seem to be just a campaign or a slogan.

The Kanazawa Citizen’s Art Center in Japan is a good case that suggests how villagers become art director and hold a fair of various fields. Also, Kanazawa conserves their historical wooden architectures and has the development planning that would require sustaining of cultural property by themselves and opening the wooden architecture school.

The “Idea” of the creative city is to combine positively artists and citizens, and artists’ local governments, and artists’ local agendas. For instance, the Yokohama local government places a duty upon their artists to use only ‘city building’ and encourages various experiments in order that bring about a magnificent conclusion through synergy effect among artists. It is remarkable to suggest new partnerships between private sector and public sector.

2. Some views

How can we make sustainable urban areas that are based on local history and culture? The important thing is ‘human relation’ such as coordination, partnership, cooperation and learning for leaders. I wish to study with regard to other regions and their interdisciplinary cooperation like between urban engineering and geography, or the study of public and private spaces.
Furthermore, I would like to pay more attention to metropolitan, such as Seoul, than small and medium local cities. In particular, I will explore how rural areas regenerate efficient use of cultural and art resources, and the possibilities of creative ideas that change wrecking regions.

3. Future tasks
I would like to introduce the partnership between private and public sectors in Japan to the Korean local governments. Also, I would like to make some researching programmes which introduce Japanese products to Korea. How can we make citizens and artists participate in such a programme? How can we build an alternative sustainable city? How can we enable positive institutional bases to make the Kyoto Art Center, Yokohama BankArt1929 and the Kanazawa Citizen’s Art Center?

Finally, I sympathized with the necessity of Asian private network through the JENESYS programme. Many of my colleagues also agreed to my opinion. To this date, much of the related papers represent their positions but do not include critical perspectives.

I commend this note to all the creative city lovers.
Dr. Masayuki Sasaki writes in his article, “Developing Creative Cities through Networking (2007)”: 
- As for the new trends for creativity, the key driver of the new knowledge economy is creativity, especially artistic and technological creativity. 
- That which brings out this intrinsic value is “work” – free creative human activity – not “labour” forced upon one by another. Ruskin that this original, intrinsic value first became an effective value when it was met by a receptive consumer who could evaluate it.

This training has taught me the important factors of Creative Cities: 

- creative problem solving in the areas of economics, culture, organization and finance, as well as the fluidity to change the existing system whenever chain reactions in such occur. 
- New urban economy is driven by the location choices of creative people who prefer places that are rich in cultural diversity, nice amenity, tolerance to avant-garde and gay people. 
- New systems for technological creativity and entrepreneurship, new and more effective models for producing goods and services, and a broad social, cultural and geographic milieu conducive to creativity of all sorts.

Since Laos is a developing country, these kinds of activity are not disseminated and supported from any concerned office. It may be because of lack of funds and, more importantly, due to the fact that Lao culture has architectural limitations. In my opinion, in the future, this
will be developed by young generation of every walk of life who are concerned with urban development and they will eventually understand the importance of the creative city concept.

This training of “CREATIVE CITY” exposed me to many new things, such as: living with many oversea friends who come from different countries with different nationalities, languages, cultures, traditions, and life styles. However, we had the same purpose that is to realize beautiful and valuable urban development of culture. Through this good opportunity we all got new experience and are now able to understand more about life style, beautiful culture and society of Japan.

We learned about using empty space usefully with no limit and always being able to change and replace it. I will use this firsthand experience to improve and develop my country to be creative and civilized as much as other developed global cities.

On behalf of Lao Architecture and design building construction, I am going to disseminate and share this idea of creative city to the concerned offices to understand and acknowledge the meaning and the importance of “Creative City”. This training of creative city is very valuable and suitable for urban economic structure and society of my country.

Many developed countries which are located in South East Asia have access to these abroad creative cities through networking, but in Lao People's Democratic Republic, there's none of these activities yet due to the fact that Laos has no creative people who can succeed creativity. However, I hope Laos will have this activity in the future to cooperate and exchange this idea and experience with the global countries, especially Japan which has many creative cities and good cooperation and supporting to Lao PDR for many duties and opportunities.

On behalf of Lao PDR, I would like to thank you all and I had very high appreciation for being invited as one of the participants to attend this useful program. Thank you very much for all of your kind help and warm welcome as this was a great experience for me.

Reference:
Sasaki, Masayuki. “Developing Creative Cities through Networking”, Issued by the participants of World Creative City Forum 2007 in OSAKA, October 26, 2007.
1) Brief country report: Based on the participants experience/career so that the reader can get a brief knowledge of the creative cities of your country and your career

I am the arts programme director of an arts space in Kuala Lumpur called The Annexe Gallery. We are located in downtown Kuala Lumpur, and the venue is accessible by train stations and bus stations. This is significant because in KL, many art galleries and arts centres, even government-run ones, are hard to get to if you don’t own a car, thereby are hardly visited by teenagers and youths. This suggests a city that doesn’t encourage (or make it easy for) the youths to take part in the arts.

One of the perennial struggles of arts companies in Malaysia is maintaining commercial viability. Funding and sponsorship is hard to come by, even from the government, which is constantly wary of the arts (though there are signs that this is slowly changing for the better). It is also hard for arts companies to obtain non-profit status in order to give tax exemption to sponsors.

Earlier this year, the Ministry of Culture, Arts & Heritage of Malaysia was modified to the Ministry of National Unity, Culture, Arts & Heritage. However, just a few years ago, it used to be the Ministry of Tourism, Culture and Arts. This has resulted in a mentality that markets culture as a commodity to be consumed only by tourists. The culture then becomes kitsch and meaningless to locals, and youths grow more and more indifferent to local traditions.

After removing Tourism to be its own ministry, the new minister then added Heritage, and thus included conservation of buildings as well as traditional arts under his care. However, this reinforces this Ministry’s role in “defining” what culture or heritage is, and prescribing a certain “culture” and curbing “foreign cultures”. This also means that more support from the government tends to go towards those companies that promote the government’s politically motivated and parochial notion of what is culture. Companies that go against these definitions of culture might even be censored or banned. This censorship is also compounded in the media, which is mainly controlled by the government, and journalists are prevented from reporting anything that might be detrimental to “national security” or the interests of the ruling party. Recently, the Internal Security Act, which gives the government the right to detain individuals without trial, was used on a few journalists and a blogger. These official actions discourage the public and many artists from expressing themselves without fear.

This year, the opposition, which was led by a party that was not ethnically based (unlike the ruling party), won a large proportion of votes. The understanding is that Malaysians now want less race-based politics. So to counter the problem, the government introduced “National Unity” to the Ministry of Culture, Arts and Heritage, thereby suggesting that culture and arts could be exploited to produce national unity. Many artists express concern at this problematic implication of the role of the arts, as the arts have been usually more about diversity than unity.

2) What you have learned and achieved through this program / comparison

I was amazed by the thoroughness of the creative city concepts in Japan, and I learned from seeing its implementation as well as what I feel are its limitations.
1. I saw that the policies in Japanese cities were supported and perhaps even mooted by academicians, who received their inspirations from academicians elsewhere. This I believe is one of the key strategies, because it suggests that the concepts are supported by deep research, discussions as well as consensus of intellectuals around the world. This shows me that we have to empower our universities and encourage them to create departments to look at sustainable developments and to develop campaigns to affect the city. However, Malaysian universities are run restrictively and students are discouraged from taking part in politics or protests. Hence many students are unintested in the future of their cities.

2. Many of the discussions suggest that the creative city concept requires a bottom up form of governance in the local city, a system that inspires people-led initiatives. This can happen only in a country where there are more established democratic processes. This makes sense because a city that values creativity is one that values the imagination of the people, in other words, a governing body that is willing to listen to its citizens, and even value their ideas on leadership.

   A top down leadership structure will not be conducive to its development as such a leadership may be limited by its own policies, made solely in the interest of policymakers, who are often out of touch with the public. In many South East Asian countries, the governments are authoritarian, if not dictatorial, and hence, on the outset it already appears difficult to imagine the setting up of a creative city in these countries.

   Where there is heavy curtailment of the media, freedom of expression and freedom of information, where there is book banning and censorship of the arts, where there is parochial definitions of what is permissible culture and what isn’t, there you will find a country which doesn’t value creativity – the only form of creativity it values are those it can market to tourists.

   It looks like in these countries perhaps we need to concentrate in achieving some form of democracy before we can even discuss the setting up of creative cities. It made me wish that the trip in Japan also taught us how to lobby for democracy!

   Yet, I am wondering if it is possible that perhaps the struggle for creativity is parallel to a struggle for democracy. Perhaps the people need to set up their own creative city first, without waiting for the government. Perhaps academicians and artists, with the help of funding from local corporations or foreign organizations, can collaborate to begin actions, forums, talks, organize arts events, creative conventions, cultural festivals, creating the kind of events and networks appropriate for the kind of city we want. After all, before the creative infrastructure comes, we need a creative spirit, a sense of empowerment to the citizens that they are allowed to venture beyond what is safe. Through such influence, we might slowly push the local city councils to accept that this is the form of city as well as the form of leadership that the people want.

3. Creativity requires that we expect the best ideas to come from unlikely sources. The survival of humanity depends on innovations and evolution and multiple perspectives. In order for that to happen, we need to empower and tap into the creativity of everyone.

   In my time in Japan, I came to learn of groups of people who seemed to be ignored in discussions of creative city. In Yokohama, I learned that more than a hundred of sex workers were relocated to make space for arts spaces. I wonder what happened to all those sex workers. Could they have been included in the creative process? In Kobe, I learned that there were still old folks who have not yet received homes since the earthquake, yet arts groups themselves have managed to occupy abandoned spaces (and when I asked this art group if they did community work, for example, go out and work with underprivileged communities, they don’t seem interested). I discovered that the Ainu people are still having trouble sustaining their traditions because their youths, as a result of earlier policies, have lost their own language.

   In Kyoto, young Bunraku performers who want to perform their own contemporary Bunraku tales, which are less misogynistic and less patriarchal, are having difficulties finding endorsement or even space to perform. Traditional arts must be careful not to prevent a contemporary spirit from emerging within its customs. If the youths are to inherit the traditions, they should be allowed to inherit them in a way that is relevant to their contemporary lives.

4. I get suspicious when creativity is implemented by government. When the people who suggested these ideas become leaders themselves, there is the possibility they may become like the previous leaders – and ignore the needs of alternative perspectives. They become stubborn and rely only on their own ideas of creativity.

   The process of a creative city is one that should allow itself to evolve, and hence always consider people whose voices we don’t hear. Who knows? The future of
the creative cities might be in the people who will form an anti-creativity movement!

3) Concrete/specific follow up activities you intend to do or have done after this program

A few months ago, the city council proposed a new KL plan and posted the drafts to the public. Many members of the arts community reject many of the ideas in the draft. I am hoping to curate an exhibition next year which encourages the artists and architects to present their dream plans for KL.

Before I left for Japan, the arts communities of Kuala Lumpur had already been trying to organize themselves to present our suggestions for new arts policies to states in which the opposition party had won. I think due to the size of the lobby group and the difficulty in organizing the meetings, we have not progressed beyond. However, it will be interesting to see how this develops.

Personally, the way I run my arts centre is to empower artists to be more socially-aware and politically-aware. I also want to empower audiences to be more demanding with their art, to ask for art that deals with their daily realities, and to demand for policies that are beneficial to all, and through art to learn to make bigger dreams for themselves, and to learn to give space to others for their dreams as well. The trip to Japan has reinforced to me that before a creative city policy can be created, the arts community and the arts audiences must be mobilized to affect that change.

Among the projects that I am planning to run next year are Science Lectures for artists, art management workshops, art criticism workshops, criticism festival, forums, etc. I am planning more lectures or forums on Sundays, and this could also include just a session for artists returning from overseas to share with local artists what they have learned or seen. However, all these require more manpower and funding, which I am hoping will be supported somehow.

4) How East Asia Community can work together in the field of creative cities (personal view)

In the past, most cultural exchanges and programmes involve only artists. It is heartening these days to see that more programmes are being designed for arts presenters and administrators. Earlier this year, the Kennedy Centre of Washington DC brought me and another Malaysian to New York and Washington to participate in a programme for art presenters. I am also similarly glad for my opportunity with the Japan Foundation's trip to Japan to learn about creative cities.

So my suggestion is that countries with more established arts administrations and infrastructure could provide internship/apprenticeship programmes for young arts administrators in countries where such skills are lacking. This could be done by sponsoring an individual from one country (for eg, Malaysia) to work for within an arts organization in another country (Japan). Another possibility is to send experts from countries like Japan, Singapore, Korea or Hong Kong to conduct workshops in countries like Malaysia, Vietnam, Myanmar, etc. The programme should impart skills in writing proposals, managing artists, balancing commercial needs versus artistic vision, networking with the region, etc.

Arts administrators play a great role in shaping their cities. They have influence over the programmes, artists, venues, etc. Significantly, they can use their influence to direct large corporations' Corporate Social Responsibility programmes toward the arts.

A network for arts administrators and presenters, more than a network of artists, will enhance the exchange in our region. These local arts administrators, when they are sufficiently trained, can in turn facilitate the hosting of foreign artists in their country. Through the amazing work of the Japan Foundation Kuala Lumpur, Malaysian audiences have come to enjoy and be challenged by high quality, cutting edge Japanese productions. We are deeply appreciative of these exposures. Imagine if such productions can be assisted by local administrators, or even involve more collaborations with local artists. This will increase in our understanding of ourselves, of what we share, what our differences are, and how we can all celebrate our diversity.

Thank you.
Myanmar has a long historical background. The first Myanmar Empire started in AD 108 and it became prosperous in AD 1044. Since then we have concrete cultural traditions.

Its long historical background and diversity of ethnic groups make it rich in traditions and cultures. Myanmar is a country where eight major national races and 135 national minority ethnic groups are living in harmony preserving and conserving their own traditions and cultures.

We do not have any city which is designated as a creative city in Myanmar. It will be very difficult to do so because each and every city in Myanmar has its own tradition and culture. Moreover, every ethnic groups living in Myanmar preserve their tradition.

For example, Shan ethnic, one of the major ethnic in Myanmar, perform their Shan festival every year. They preserve their dance, their language, their literature, their handicraft skills such as lacquer ware and silver ware. Other races like Kachin, Chin, Mon, Rakhine also have similar festivals every year.

The government of Myanmar is also supporting those activities to enrich its races' tradition and culture. One of its activities to enrich Myanmar tradition is holding the competition of Myanmar traditional performing arts every year.

Moreover, University of Culture in Yangon and Mandalay is fostering new generations who will hand down our Myanmar tradition and culture.

Concerning with creative business related with arts and culture, there are a bunch of traditional handicraft schools. However, many people who are in the fields of creative business learn the art works from the industry working as apprentices. They rarely go to these government institutions.

Therefore, it is very difficult to designate any city in Myanmar as a creative city for they already have a lot of people who are in the cultural industry.

What I learned from the JENESYS-YLP

During my visit in Japan, I gained a lot of indispensable knowledge on both Japan and Myanmar tradition and culture.

It was very impressive for me to know that two academics, Professor Masayuki Sasaki and Professor Kazuko Goto, influenced the minds of authorities and imported the creative city idea into their urban regeneration as a remedy for their stagnant economy.

Moreover I learned from this visit that cooperation and mutual understand between the ruling class and its society is essential for development of that society. They must support one another.

In Japan, the implementation of creative cities was initiated by local authority in some cities and it was initiated by citizens in some cities. Whoever initiates the creative city idea, they support each other.

The mayor of Yokohama City, Mr Nakada, proposed “Toward the Foundation of Creative City of Yokohama” in January 2004. Starting from then, it supported the creative class in the city. They made use of old ware houses as the venues for creative work.

Kanazawa is a city where its locals are very strong in the making of creative city. Even Kyoto, the ancient city of Japan and the capital of Japanese traditions, has to look back to the Kanazawa as a model in its creative city activities.

The local government of the Kanazawa city allowed to use old ware houses and textile factories for the art work. These places become Kanazawa Citizens' Art Center.
The 21st Century Museum of Contemporary Art is the place of wonder and amazement for me because of its number of visitor. The museum displays the creations of different artists from around the world attracts 1.5 million visitors, three times of the Kanazawa’s population, during the first year.

Visiting many creative cities in Japan, I came to see and meet the activities of the creative class in Japan. From them I came to notice the richness of tradition of Myanmar and the opportunities of the people in the creative industry in Myanmar.

Although Myanmar is rich in its tradition and culture, I did not notice ours. As the saying goes we do not see the woods for the trees, I noticed little about our culture before I saw Japanese culture. Now I got the bird’s eye view of my own culture by studying the Japanese culture. I could compare and contrast between these two.

**Follow Up Activities**

As my profession is journalism, I will dig up the opportunities of our creative class who are working on the businesses related to the traditional and cultural backgrounds and let people know their opportunities. I will also try my best for those to get government support for their creative activities.

At the moment, I am assigned to cover the news on the agriculture and environmental sectors. After the JENESYS-YLP program, I have made a pledge to myself that I will try to cover the cultural news as well to promote our cultural heritages.

Now I have reported the core of my visit to Japan to my audience through my paper, *The Myanmar Times*.

**How Far East Community can work together in the field of creative cities (personal view)**

As I mentioned earlier, I learned my culture more by learning the Japanese culture for I could do comparison. Similarly, people will understand their own tradition more completely by learning other cultures.

There is no doubt that Far East Community can work together to enhance each and every country’s culture and traditions through cultural exchange programs, experience sharing programs and conferences.

As creative cities emphasize on the creative economy, most of them are related to the art works and traditional handicraft works, the appreciation of their own culture is essential in making a city as a creative city.

If the society cannot appreciate their own culture or do not know their culture, the making of creative city will not be successful.

Our oriental countries share some common traditional cultures. For example, in Japan, people vow each other when they meet. In Myanmar, we vow when we pass before elderly people. We have to pay respect to elderly peoples.

In this way, we will become more aware that we need to conserve our traditions. Therefore the network of Far East Community is very important in the field of creative cities.
On Creative Cities: The Case of New Zealand

Sarah Margaret Nelson (New Zealand)
Policy Adviser, New Zealand Planning Institute

Ms. NELSON obtained a Bachelor of Resource and Environmental Planning from Massey University in 1999. She has professional experiences at New Plymouth District Council, New Zealand (2000-2002), Caerphilly Country Borough Council, United Kingdom (2002-2003), The Royal Borough of Kensington and Chelsea, UK (2003-2005), and Wellington City Council (2006-present). Her specialties include land use planning, urban regeneration and cultural heritage planning.

Creative advances in technology mean that creativity is the most highly prized commodity in the global economy. Creativity is at the heart of innovation, and innovation drives economic growth. The people whose ideas, knowledge and skills are prized in such fields as information and communication technology, engineering, medicine, architecture, science, the arts and media are in global demand. Paradoxically, many creative people are searching the world for places that offer community, quality of life, and encourage individuality, as well as tolerance and diversity (Our Wellington 2006).

Wellington is New Zealand’s centre of government and the world’s southernmost capital city. It is a smart and memorable city situated alongside a spectacular harbour and surrounded by closely packed wooden houses perched on an amphitheatre of hills and escarpments. It is the place I call home and am fortunate enough to work as a city planning policy advisor for the Wellington City Council (local government) whose civic leaders drive creative energy and the talents of its people.

Wellington is a small city with a population of only 182,000 people (451,000 regionally). The role of central government is a key player in driving the local economy and provides a degree of financial stability within the region. As with many capital cities around the world, numerous head offices and commercial operations are based in here, however, in more recent times we have lost some major head offices to other cities such Auckland, Sydney and Singapore. This coupled with the fact that the city has a limited agricultural and manufacturing base to rely on, has meant that the Wellington has sought to re-invent itself as New Zealand’s creative capital.

 Luckily for Wellington, it has always had a cosmopolitan air that has attracted citizens who are the most outward looking, educated and highly skilled (and well paid) in New Zealand. Add to the mix top entertainment spots and cafes, abundant museums, universities, theatres and arts, sports and cultural festivals and you have a recipe for a city that stands out internationally as a model for creativity and innovative growth.


“During my visit to Wellington, I met dozens of Americans from universities like UC Berkeley and MIT working alongside talented filmmakers from Europe and Asia. Many had begun the process of establishing residency in New Zealand. One of them, a digital wunderkind from the San Francisco Bay area, told me he was launching his new hi-tech start-up in Wellington because of the technology infrastructure and environment there, which in his case created advantages that trumped even Silicon Valley”

There is no doubt that Wellington's creative city status has ridden on the waves of the success of fellow Wellingtonian Peter Jackson's Lord of the Rings trilogy. For well over 10 years Wellington's economy has diversified into globally competitive sectors such as film, finance, information technology, software development and multimedia. But to be creative takes more than one set of great films; it is borne out of the intellectual grounding and talents of its people, institutions, identity and sense of place.
What is my contribution in this creative wave? As a city planner who works in heritage, I believe creativity goes hand in hand with buildings and spaces. Such places inspire originality and resourcefulness. Conserving built heritage is an integral component of a creative city because it demonstrates how much the city values the diversity of its environment. In my role at Wellington City Council I deal with the nuts and bolts of heritage planning – making sure our city’s heritage buildings are recognised and protected and that our sense of place, identity and history are preserved.

For me, built heritage provides a sympathetic human scale and form to the urban environment. It tells our stories and enhances the well-being of citizens. I believe it makes a significant contribution to the economy, through employment, tourism, and the provision of interesting and alternative working and entertainment spaces. Some of the most rewarding projects I have worked on have involved breathing new life into an old building by adaptive re-use and setting up a platform to let creativity flow.

It was useful to witness similar projects during my time in Japan. A fabulous example of successfully reused buildings that I visited on the Creative Cities Programme August 2008 was the Kanazawa Citizens Art Centre complex. The former spinning mills red brick warehouses were built between 1923 and 1927 and faced demolition after industry decline. Insightful city officials and locals saw the potential in the buildings, and after a meticulous upgrade true to the historic value of the buildings, the complex was opened as an arts centre in 1996.

The result is simply outstanding. Contemporary design blends flawlessly with the beauty of historic utilitarian built form. To me, this example of adaptive re-use optimises all that can be achieved when good planning and design respect built heritage. Best of all, creativity still emanates from the site and the spaces are used for cultural, technical and artistic activities. The care and restoration of these buildings and use of modern day materials and landscaping is some of the best I have seen and something I can hold up as a great example in my professional capacity here in Wellington.

Our visit to Kanazawa demonstrated to me, that its civic leaders and local community have recognised that to stand out in the crowd you don’t necessarily need to be bigger and shinier than your neighbour, but rather foster what you know best and build on that.

When I compare this to my home situation, it is my view that Wellington’s small size by world standards has put us in a similar position; we have had to put our hand up to be counted. Sheer grittiness and “good old Kiwi ingenuity” have meant that we have made it happen and the rest of the world has not passed us by. Likewise, Kanazawa has been able to achieve its own resurgence within a country that is an economic superpower and a world leader in all things new. By utilising the knowledge and tradition of artistic manufacturing, the city has been able to strike a balance between economic drivers and culture, all the while continuing to attract the key to its success - the “creative class”. A commendable achievement indeed.

Another standout local municipality in Japan that is recognising local strengths was the City of Kobe. Kobe has signalled its commitment to all things unique to the city (fashion industry, cityscape and maritime history) through new urban strategies and promoting the “Design City Kobe” concept. These strategies align closely to my Council’s Creative Wellington – Innovation Capital vision and my visit to Kobe reinforced the value of city wide leadership. Whilst such strategies cover all aspects of city direction, on a more personal level, this emphasised to me the importance of maintaining Wellington’s sense of place and creativity through recognising and protecting our built heritage.

Whilst in Japan I was heartened to learn that Japanese Government have guidelines on streetscape amenity and character. This was particularly evident when we visited the old housing quarters of Kanazawa and Kyoto. In these cases the local municipalities had recognised the value of these areas and the fact the often creative people are inspired by and attracted to such neighbourhoods. However, one question I was unable to answer was whether ordinary Japanese valued everyday commercial and domestic heritage. Do people think older suburbs and small clusters of suburban shops have heritage value? Perhaps something for me to find out in the future…

There is no doubt the programme greatly enhanced my understanding of how urban planning and heritage policies are being applied in the different cultural setting of Japan. Not only was the programme bursting with inspirational speakers, information and creative ideas, it was also a wonderful snapshot of Japanese life. This, together with the opportunity to interact with creative people from different countries with differing social expectations and economic drivers, was immensely refreshing and rewarding.

However, the greatest benefit that I have gained from the programme has been a greater awareness of Wellington’s sense of place and built heritage and how influential Wellington City Council is in nurturing the dynamic, inventive spirit of our city. The trip has reinforced for me that most people can relate to old buildings, admire
their beauty, and care about the sense of community they provide, but it is the people like me who guide decisions makers and city officials that really must be smarter in how we preserve this identity.

Built heritage, quality contemporary design and the identity of local citizens are a points of difference in a stand-out city. Understanding a city’s past will contribute to its uniqueness. It is that uniqueness that inspires creativity.
Finding my way through the creation of a creative city in my country

Maria Silvana Zapanta-Babate (The Philippines)
Secretary, Neo-Angono Artists Collective

In 2001, Ms. ZAPANTA-BABATE acquired her BSc in Mathematics and Development Communication, University of the Philippines. She then received her MA in Professional Studies, University of the Philippines in 2004, is currently undertaking Master program in Business Administration, University of Rizal System. She has been a writer, editor, graphic artist, lecturer, instructor, project manager, etc. She has published her poems under the pen name Kyo Zapanta. Since 2007, she has been at the secretary position in Neo-Angono Artists Collective.

In college I was exposed to critical thinking and creative problem solving. This exposure helped me go through my college days dealing with piles of paper works and unending problems both in school and in my personal life. I remember one of my professors said that art can bring about critical thinking and creative problem solving. It took me years to understand this idea and although I have worked on using art to instil critical thinking and creative problem solving in my students it was only recently that I saw the greater potential of this idea.

I am an adopted child of Angono. I am not a local resident but I have made the cultivation of art in the said town as my advocacy ever since I became a member of the Neo-Angono Artists Collective, a group of young artists from Angono and nearby towns who are involved in various art forms. With the group, I am able to pursue my desire for art education of the people through workshops and public art performances and exhibitions wherein we bring the arts out of the galleries, museums and theatres and placing it in public spaces for the people to interact with it.

Angono is a small town located east of Metro Manila, but it is frequently visited by tourists because of its rich artistic culture. Locals of the town would attribute its art inclination to the etymology of the town’s name. Angono originated from the words ‘Ang Nuno’ which is fondly depicted as an old and wise draft.

At present, Angono is considered a first class municipality endowed with a “unique cultural life and history,” with its citizens having achieved much in the artistic fields of painting, music, sculpture and native artistic traditions, most of these artists have been also internationally acclaimed. Aside from home-grown young artists, Angono also takes pride in being home to two national artists: Carlos Botong Francisco for visual arts and Lucio San Pedro for music.

Angono is rich in natural, cultural and man-made attractions. Its highlight would be the Angono Petroglyphs which is a circa 3000BC rock formation with ancient engravings and is included in the UNESCO’s World Inventory of Rock Art. The very presence of this treasury of artistic creativity influenced the creations of local artists and my art for one, found solace in this town.

My poetry and music found a home in Angono and this is what pushed me to work on helping the town preserve its culture in my own simple way. The invitation to take part in the JENESYS Programme came at a right time. It opened greater opportunities for me to seek more knowledge that I could impart to my co-artists.

After receiving a call from Japan Foundation Manila and meeting with its director in May 2008, something about the theme of the JENESYS program—Urban Community Development Inspired by Culture: The Potential of Creative Cities—triggered my curiosity and so I did some research on creative cities.

While surfing the net I came across the names Charles Landry and Richard Florida. They were the ones who popularized the creative city concept by publishing books about it. I went looking for their books and finally I found them in one of the libraries in the University of the Philippines.

Each page of the books brought numerous questions and ideas to me on how this alternative urban planning can help my town of Angono. I knew instantly that this
is what my town need because we are overflowing with talents and has a high tolerance for the creative class, but the big question was how can we initiate this plan?

The interest about the topic grew inside of me that I found proposing it to be the topic of my graduate school thesis. I believe it also triggered the interest of my professors as they immediately approved the title when they learned of the idea and they helped me improve my title.

A few days after the approval of my title, I found myself on a plane bound for Japan. I was off to learn about the Japan’s creative cities under the JENESYS program. Although I was very anxious of being in another land all by myself, I pulled my strength from the fact that I will be able to help my adoptive town in cultivating its artistic talent once I return home.

In my time in Japan I got to meet participants from Japan, Korea, Malaysia, Vietnam, Cambodia, China, India, Brunei, New Zealand, Australia, Myanmar, Laos, Singapore and Thailand. I was the only Filipino and I was initially very afraid. But everyone turned out to be very friendly and helpful, and for the duration of the program, I learned so much, not only from our observations of the cities, but also from talking with all the other participants.

The program introduced us to the initiatives done in five cities in Japan: Osaka, Yokohama, Kyoto, Kobe and Kanazawa.

In Yokohama, where our first observation was done, we visited ZAIM, BankArt 1929, BankArt Studio NYK and the Red Brick Warehouse. All of these were venues for artists to showcase their works. Visiting these places and listening to a few talks from the people who were running these places helped me realize how one can make use of structures that we suspect to be useless already. All of these structures are old buildings that the local government decided to use for different purposes instead of tearing them down. The effort was successful in allowing the creative class to thrive in Yokohama. In this town, the initiative was started by Mayor Nakada after he saw the setback in the Minato Mirai project, thus creating a new strategy, which is now the creative city development plan.

Likewise, the city of Osaka, according to Prof. Mayasuki Sasaki of the Osaka City University, in his paper which he wrote for the JENESYS participants, was once the foremost industrial city in Japan. It is now facing problems in unemployment, displacement and the moving out of factories and corporations that lead to the deterioration of its economy. It was in this town where I realized how the religious group can also help in the development of a city. The Outenin temple, which is a Buddhist temple, is now supporting young performing artists. For a conservative society, having performances in a place of worship would be big taboo, but this is what the concept of tolerance is saying, a society has to be tolerant enough to allow the creative class to thrive. Osaka is now working on emergency programs to create a social structure of creativity.

For the meantime, in Kyoto we visited the Matsunou Shrine, Kyoto Art Center and the Nisijin Area. In these places, I confirmed the importance of space for artists. In the Matsunou shrine, I once more saw the support of the religious sector. Just like in Outenin, they allow performances in the shrine. Meanwhile, in the Kyoto Art Center, which used to be an elementary school, spaces for exhibitions and performances were provided for artists. They also have opportunities for residency for artists who want to hone their craft. Finally, in the Nisijin area, the locals were able to preserve old Japanese houses by renting it out to artists for a low rate. Artists found stimulation in living in Machiya or old wooden houses that they used these houses for their creative works. Their existence in the area helped restore the vitality of the city and the Yusen dying as well as Nishijin textile production.

Unlike in Yokohama and Osaka, the initiative in Kyoto started from the grass-root movements led by citizens and young artists. In this city, my belief on the important role played by private citizens in the development of a creative city was strengthened.

Unlike in the previous cities we visited which concentrated in the creative core, particularly performance and visual artists, Kobe concentrated on structural designs which involves the creativity of another group from the creative core—architects and engineers. While the initiative in this town started from an artist group, the approach was quite different from that of Yokohama, Kyoto and Osaka. Here, they are working on Kobe as a creative city for designs with beautiful structures rising here and there and note just spaces for bohemians. The tour in Kobe confirmed the theories that I have read before I arrived at Japan: That the creative class is not only the bohemians but includes any person who works on creating new ideas, new technologies, new creative contents or new ways of presenting older traditions.

Kanazawa, on the other hand, has a very rich traditional arts and craft, although their textile industry has declined, the people in Kanazawa worked on a different effort. An old textile warehouse was utilized to become the Kanazawa Citizen’s Art Center, designed to be used freely “24 hour a day, 365 days a year” The warehouse was converted into studios for music, theatre Visual Art and Eco-life. They also put up a school to train artisans in the traditional crafts. I find the idea of having the local citizens run this place very
effective because it allows the people to be involved.

While initiatives are being done to preserve traditions in Kanazawa, the construction of the 21st Century Museum of Contemporary Art introduced the modern art to the town, allowing the co-existence of the old and the new forms. The city is now creating programs to promote traditional crafts tied up to the contemporary arts. This allowed people to grow and be more tolerant of diversity of art and culture, giving them a chance to appreciate newer art forms while preserving the older ones.

In Kanazawa, the industries would range from small to medium scale. I find this composition as one factor that enabled the people to preserve their culture and tradition, because it is easier to pass on knowledge in smaller industries. Moreover, the private citizens’ involvement in the development gave them a sense of ownership and thereby strengthening their love and appreciation of their tradition.

All the places that we visited had unique inputs in me, but even better than that is the time that all the participants spent together to talk and share insights of what each one learned so far. During our free time, I was able to exchange ideas with the other participants and through this I realized the potentials of my town by comparing it to the experiences of those from other nations. My professors in college were right in instilling critical thinking and creative problem solving in me because putting all that I have learned together, I realized one important thing: The creative city concept is not impossible, it is simply the use of critical thinking and creative problem solving in the broader sense—city level.

My greatest learning was that, there is no single way of doing this. One has to be creative enough to find a way on how this concept can be applied, given the current situation and the only available resources that his or her city has.

On my flight back home to the Philippines, I have drawn a picture of a new Angono in my mind and I saw the great responsibility placed on my hand by this experience that I had in Japan. I, along with my organization, the Neo-Angono Artists Collective, have in our hands the creative future of our town—an idea that we have to put into reality.

Upon arrival to the Philippines, I talked to some colleagues who are in the academe and requested that I be able to talk to their students about the creative city. I realized that the youth are the best people to mobilize for this idea because they have a high level of tolerance for diversity. I then thought of talking to more seasoned artists for them to share their inputs and hopefully help in passing on the traditions.

It has now been days since I also started hitting the books to make sure that I make a good research proposal for my thesis. My master’s thesis is my take-off point. Finding out the level of readiness of the people in Angono for this alternative urban plan will enable us to plan our next moves.

Meanwhile, our group decided to continue with our activities while planning our initiatives for the change. Moreover, we will keep contact with other East Asian communities who were with me in the program and allow ourselves to learn further from their experiences. I believe that networking among the young leaders would help in the diversification of ideas which, when consolidated and unified, will bring about a healthy, well thought of plan.

It took the Japanese communities years to work on the creative city and most of the cities we’ve visited are still working on it. Now that I have seen the greater potential of creativity, I am not giving up on my town. We, the young Filipino artists will initiate the implementation and sustainability of the creative city Angono.
In 2004, Mr. BIN TAJUDEEN received a Bachelor of Architecture (BArch) from National University of Singapore (NUS). He is currently enrolled in the Doctoral Program, Department of Architecture, NUS. His dissertation is entitled, “Tradition, adaptation and accentuation: Constituting and reconstructing native-regional vernacular urban heritage in ports of Nusantara.” He has also been a teaching assistant at NUS. His articles have appeared in several international referred journals.

1) Singapore as a creative city and my career

The Creative City framework as introduced by Prof Kazuko Goto refers to “an alternative approach for urban regeneration” with a focus on culture, education, atmosphere and space for creativity (or the creative milieu). This signals a shift from manufacturing base to a more intellectual or creative economy, and from government to governance or collaborations between government, corporations and NGOs.

Singapore epitomises the "state-interventional Culture City", a term Prof Masayuki Sasaki coined in connection with Gwangju, South Korea. Singapore’s efforts viewed within this perspective could be classified as top-down. Strong-handed government programs of urban renewal started since the 1960s to the 1980s emptied the old urban neighbourhoods of their residents. This necessitated schemes in the 1990s to ‘revitalise’ the emptied urban neighbourhoods which had survived demolition and remained as ‘ghost shells’. The emphasis on ‘culture’ – for themed tourism districts like Chinatown and Clarke Quay or which involves the creation of venues for performance and schools for the arts – has also been dictated by government plans, which may involve directives issued to pre-existing private initiatives.

I have been a tutor for urban and architectural history in the National University of Singapore for the past four years. My research fieldwork in Indonesia for my doctoral thesis involved also a study of the ways by which local governments had employed or neglected the tangible cultural resources found in the old port towns. I wrote a critical article on the stereotypical portrayal of architectural and ‘ethnic’ heritage in Singapore and obtained the Best Paper by a Student for the tenth conference of the International Association for the Study of Traditional Environments in 2006.

I am also currently working as research assistant for a project on the transformation of former working waterfronts in Tokyo and Yokohama into landscapes of work, living, entertainment and leisure – respectively the Odaiba and Minato Mirai 21 districts.

2) Learning points obtained through this program

We were presented with a whole range of initiatives from citizen and grassroots to non-government institutions to municipal government undertakings. I observed the following points as the main threads running through the projects we observed: the development of a city’s tangible and intangible cultural assets, the ‘governance’ or management and cooperation model for these projects rather than official control, and the key role played by city leaders and municipalities as open and creative risk takers.

I was most impressed by Kyoto’s Machiya Club which involved the reuse of old wooden row houses in Nishijin, a historically important area in the production of Yuzen dyeing and Nishijin textiles. In this aspect of urban regeneration Kyoto seems to take the lead due to the creative efforts of Mr Takeshi Kohari. He relates that 5 years ago he took up residence in an old machiya and had to take out 6 truckloads of trash as the house had been used as a storehouse for many years; then in 2005 the Kyoto municipality decided to provide subsidies for the restoration of such machiya, and he made use of the funds to repair the front of his house. He emphasised that he attracts people to the area to get them to live there, not
to ask them to restore the houses. Mr Kohari revealed that out of about 25,000 machiya houses in central Kyoto, about 2,500 are vacant because the owners do not wish to rent them out. He has acted for go-between for 190 cases, for which more than 70% of the persons are artists or from creative fields. Through this grass-roots movement to engage young artists in Kyoto there are now almost 100 artists living and working in the area.

At the other end of the spectrum is Kobe's STUDIO Q2 and C.A.P. House (The Conference on Art and Art Projects). C.A.P. began in 1994 as a non-profit organisation of 12 artists; further initiatives were triggered by the Kobe earthquake in May 1995 when the "Museum proposal for Kobe's former Foreign Settlement District" was put forth for the whole area, and in Oct that year the first CAPARTY was held with donations received from artists in France, and the "Former Foreign Settlement District Museum" was introduced. C.A.P. has acted as an intermediary between artists, the public and individuals, sponsoring corporations and the government through its activities and innovative membership scheme. In 2002 C.A.P. has been registered officially as an organisation (from C.A.P. brochure). Arriving much later than these privately-initiated projects is the Design City Kobe plan, begun in 2006, with Kobe's Mayor himself as Captain of the Design City Promotion Headquarters.

The decision to set up Kyoto's art centre, was made in June 1996. According to Prof Sasaki it followed the example of Kanazawa Citizens' Art Centre (set up in 1996, to be discussed further). The current building of Kyoto Art Centre was chosen in Feb 1997 and renovated in 1999; it had been built in 1931 for Meirin Elementary School and approved the said initiative. The Municipal Council had accepted, endorsed by the Government issued the 'World City of Crafts and Folk Art Declaration' for Kanazawa; through subsequent enquiries it was revealed that the idea was initiated by the Traditional Crafts Association, on the occasion of the World Crafts Forum in Kanazawa City (executive Committee by the City Council, with participation of Japanese and world artists). The Municipal Council had accepted, endorsed and approved the said initiative.

Prof Sasaki heads the Graduate School for Creative Cities in Osaka City University, Japan's largest and oldest municipal university. Senba Art Café Osaka was opened circa 2005 under the 'Research for Urban Issues' project (see website http://www.ur-plaza.osaka-cu.ac.jp/en/projects.html) as part of the 'Re-inventing [Osaka] City' initiative. Prof Sasaki is strongly influenced by the ideas of Landry on Creative Cities, and apparently the municipal initiatives in Yokohama for the creative milieu received a definite boost when Landry and Sasaki met the young Yokohama Mayor Hiroshi Nakada before he embarked on his Creative City project in April 2004 (see Yokohama: the Creative City of Art and culture brochure, Mar 2008; but January 2004 according to Prof Sasaki). Subsequent initiatives include the BankART1929 Yokohama and ZAIM.

Yokohama's ZAIM, a project to host artists and art organisations, is currently housed in a 1928 building that was formerly the Japan Cottons Corporations Yokohama Branch, and subsequently used for several government departments and as a District Courthouse, before being acquired by the City in 2003. The use of the space as a venue for artists and their 'civic supporters' began as part of the 'International Triennale of Contemporary Art: Yokohama 2005' (see ZAIM brochure).

Another project which however had been conceived before the 2004 Creative City plans, is the Red Brick Warehouses conversion. The distinctive brick warehouses, built in 1911 and 1913, were acquired by the municipality from the national government in 1992 and reopened as a new commercial and cultural facility in April 2002. This pre-Creative City plan project is typical of the top-down approach. Lacking in citizen participation, it is large-scale and impersonal, and was aimed at mall-oriented mass-consumption culture. It is however now being developed as an attractive events and performance venue as well.

Perhaps the most illuminating and instructive insights to me were to be had from Kanazawa, which provides an interesting counterexample to Yokohama. We were highly privileged to be permitted a meeting in the Creative City Promotion Division of Kanazawa City with members of the municipal council, including Mr Tateiwa, Managing Director of the city policy planning department. This meeting alerted us to the creative initiatives and open attitude of the municipal leadership in particular. Through my question to Mr Tateiwa, I learnt that in 1995 the City Government issued the 'World City of Crafts and Folk Art Declaration' for Kanazawa; through subsequent enquiries it was revealed that the idea was inititated by the Traditional Crafts Association, on the occasion of the World Crafts Forum in Kanazawa City (executive Committee by the City Council, with participation of Japanese and world artists). The Municipal Council had accepted, endorsed and approved the said initiative.

Two important projects in Kanazawa began the following year. The first, Kanazawa Citizen's Art Center, was opened in Oct 1996 and involve the adaptive reuse of former cotton mills to act as a venue for Drama, Music and Fine Arts practice and training. During our visit I was impressed by the beauty of the original brick and timber structures, and the handout on the Centre explains: "In a large space with a high ceiling, wooden frames and beams were exposed to give the impression of a warehouse with the imposing beauty of old buildings." It is no surprise that the renovations received the Good Design Grand Prize in 1997. The Centre's Manager Hiroshi Kuji noted that brick
buildings in Japan are typically given over to tourism – examples can be seen in Yokohama and in Hokkaido. However in Kanazawa, long history of art prompted the municipal government to use it for cultural program for its citizens.

Tellingly, the Kanazawa Citizens’ Art Centre declares that “The factors behind the success of this Centre are our Mayor’s belief that there will be no future for the city without investing in art and culture, and that it is critical to have many creative citizens for the promotion of culture in the community.” Besides this is the acceptance of ideas from external proposals on opening hours, and partnership between citizens and the municipal government, in that the Art Centre is managed with its fundamental policies determined by citizen representatives, and it was noted in the handout that “It is very unusual for a Japanese municipal government to trust citizens in this way”.

Mr Kuji also noted that if public servants were asked to design the place, it may have been disastrous, so instead public opinion was sought over 2 years for this project. The result can be seen in the following features of the program: it recognises that many places for performance already exist but the Centre needs to provide space for practice and training; daytime opening hours are not practical for those artists who support themselves with daily work so the place is open 24 hours for 365 days of the year, for the past 12 years now; and also since Kanazawa is a students’ city, the fees have also been made low.

Sharing the same large compound is the second important project, the Kanazawa Institute of Traditional Crafts, an institute to train building crafts specialisation opened also in 1996. This example shows that however great citizen participation may be, without municipal support and funding the possibilities would remain more limited. For this important institute, the Kanazawa municipality allocates a budget of ¥58m per annum, on which runs nine main courses in carpentry, masonry, plastering, roof tiling, landscaping, tatami mat production, joinery, and mounting. After 3 years of practical training the student graduates as a middle-ranking artisan. In 1999 a course on restoration was established, which I felt was a highly important and necessary one: work was then begun on old samurai residences, homes of townspeople, and tea rooms.

Two cultural initiatives that we visited took the form of museums. One is a private initiative with a limited public outreach and a more elite target audience; the other is a municipal undertaking that positions the museum and the arts as a community focal point. The private Ohi Museum is maintained by Toshiro Ohi, the 10th descendant of this line, who continues the Ohi Yako traditional method and also creates contemporary works for sale. The small museum maintains the memory of a tradition began since its 1666 introduction from Kyoto: the exact events are still on the record through artefacts and a hanging scroll. The gallery building shows an interesting use of black I-section steel beams that evoke traditional forms in a very creative way. In contrast, the 21st Century Museum of Contemporary Art Kanazawa is an important civic landmark and tourist destination today, housed in an interesting, pristine white minimalist, architectural assemblage of pure geometric forms designed by Ryue Nishizawa and Kazuyo Sejima and opened in Oct 2004. Much space in the building as well as the surrounding lawns and landscape is given over to free public access and use.

The various tangible and intangible historic cultural assets that we visited and learnt about reveal the importance of continuing renewal and support – or in the case of buildings, of renovations and even rebuildings or restitution works – and the crucial role played by designating them as ‘heritage’ within the national (official) milieu. That is, the historic legacies are not mere relics or remnants that take care of themselves, but have been and have to be continually cultivated and nurtured. I will give four examples. First, Kanazawa’s old row houses in the Higashi Chaya District were undergoing repairs following a flood when we visited it. Second, the Kenroku-en began as a small resthouse and its surrounding garden in 1676; this however burnt down in 1759, and was restored in 1822 saw its major developments with the widening streams and stone bridges that are so important in its image today. Then in 1874 the garden was opened to the public; designated a ‘National Site of Scenic Beauty’ in 1922 and a ‘National Site of Special Scenic Beauty’ in 1985 (see Kenroku-en Garden brochure by Kanazawa Castle and Kenroku-en Garden Management Office, undated). The third example is Myoren-ji Head Temple in Kyoto; it was established 1294 but burnt down in 1536, restored 1542, transferred to present site 1587, burnt down again in 1788 save the treasure house and belfry, and restored since 1789. The fourth example was provided by the National Bunraku Theatre, which showed the importance of municipal support for the art form since 1963. However, the presentation by Ms Chisako Takashima during the Art Management in Asia Conference in Senba Art Café basement revealed the problems that this enterprise is currently facing – stagnation in audience numbers and income, and money diverted to appearance fees instead of advertising and for the creation of new plays and new instruments that can help increase audiences and ensure
the continued vitality and development (as opposed to mere preservation) of the art tradition (not just its ‘old form’).

Lastly, perhaps our stay in the ‘modern traditional’ Chaya Ryokan itself serves as an interesting experience of the adaptation of tradition for modern requirements. Such creative renewal and adaptation of cultural legacies is an important part of continuing tradition within the creative city idea.

3) Follow up activities
I am considering writing an article that will use materials I gained from the Creative City program and acknowledge the Japan Foundation and the program. This article is intended for the next issue of the Journal of Southeast Asian Architecture published by the National University of Singapore. I intend to focus on a comparative study of the initiatives observed in the Japanese cities in the adaptive re-use of old timber vernacular and brick ‘colonial-influenced’ buildings, and compare them with the situation, possibilities and constraints found in Singapore and Padang – two former colonial ports with situations and tangible legacies similar to those found in Kobe and Yokohama (brick warehouses) and Kyoto and Kanazawa (timber vernacular houses). An important focus in the article, besides the physical intervention strategies, would be to explain the nature of the citizen-government involvement and decision-making in such programs.

I will also be giving a short presentation to my colleagues in the Centre for Advanced Studies in Architecture (CASA), National University of Singapore on the restoration projects observed during the trip. This will likely take place on the third week of this month (September 2008).

4) How East Asia Community can work together in the field of creative cities (personal view)
As Landry observed in The Creative City (1995), “What is important for creative cities is creative problem solving in the areas of economics, culture, organisation and finance, as well as the fluidity to change the existing system whenever chain reactions in such occur”. Prof Sasaki has also presented the “concentric model of creative industries”, which recognises that the non-money making core that generates economic spin-offs is itself not particularly profit-making, but experimental and avant-garde. Therefore it is important to give public funds to this core to give it alternative urban spaces in which to operate.

However, the possibility for cooperation based on similar strategies as those observed in Japan may well be limited firstly by differences in economic development and secondly by the ability or willingness of municipalities (or even mayors) in funding important initiatives to support the “non-money making core” of the creative industry. It must also be noted that a ready market for creative industry output is usually skewed to the upper middle and wealthy classes (this usually means clients outside the local environment in smaller towns in Southeast Asia).

The case of the neo-Angono initiative in Luzon, the Philippines is one example whereby cultural activities and art events have a positive impact on the local community but are wholly dependent on funding and are otherwise unable to generate any immediate economic benefit. Perhaps a start-up is required to generate an initial pool of resources, and subsequently the associations might be expected to manage its finances autonomously. This necessary start-up may have to come from external funding, as was seen in Kobe’s first CAPARTY funds from Paris in 1995.
In 1996, Mr. KLINKAJORN acquired his Bachelor of Architecture (BArch) at King Mongkut's Institute of Technology Ladkrabang (KMITL). He received his Master of Urban Planning (MUP) at University of Michigan in 1999. He also has Certificate of Participation in 1st International Field School on Asian Heritage: Thailand, Yaoshan Cultural Foundation and KMITL in 2002. He has been a lecturer, Department of Urban and Regional Planning, KMITL, and Silpakorn University.

Similar to global metropolises around the world, Bangkok faces problems unique to mega-cities such as environmental degradation, urban fragmentation, social violence, and a decline in interpersonal communication, especially when its highest priority is economic development. Promptly after the financial crisis of 1997, a World Bank report concluded that the only hope for Thailand lays in services, especially in tourism. After representing Thailand through tourist marketing for nearly four decades, the Tourism Authority of Thailand (TAT) launched its ‘Amazing Thailand’ campaign in 1998. The ‘Amazing Thailand’ sale of TAT “effectively transformed the country into a nationwide duty-free shopping mall of exotic cultural items and inexpensive luxury manufactures for tourists.”

With an encouragement of the Government, the label “Amazing” has proliferated. For example, Bangkok had an Amazing beauty salon, Amazing Thai silk, Amazing coffee, Amazing Thai massage, etc. In the 2001 election, Thai Rak Thai (Thai Loves Thai) party, won a landslide victory and laid plans to boost tourism quickly. With the “Think New, Act New” campaign of the Government, a lot of new and surprising things had happened. Diplomats and provincial governors were ordered to use “CEO style” of management and to focus on economic growth. In order to cope with global competition in the manufacturing and service sectors, the Cabinet established a new state agency named “The Office of Knowledge Management and Development (OKMD)” in 2004. Working directly under the Office of the Prime Minister, OKMD is the catalyst and manager of six specialised organisations linked to itself with one key objective: to trigger new ideas and inspire creativities.

OKMD has tried to “create the “new Thai blood” that are capable of coping with the world’s new circumstances and are influential on the Thai society to step towards the economic and social structural reforms on the basis of the Value Creation Economy at the fastest pace.”

The specialised organisations working under the roof of OKMD are: (1) Institute for Gifted and Innovative Learning (IGIL), (2) Thailand Knowledge Park (TK Park), (3) National Discovery Museum Institute (NDMI), (4) Thailand Creative and Design Center (TCDC), (5) Thailand Center of Excellence for Life Sciences (TCELS) and (6) Center for the Promotion of National Strength on Moral Ethics and Values (Moral Center).

The organisation which has the closest link to the Creative City concept is the Thailand Creative and Design Center (TCDC). Situated in one of the most luxurious shopping complex in Bangkok, TCDC “aspires to unfold the opportunity for all interested Thais to access this specialised creative and design center to further foster their creativities that will “trigger” the initiation of products or end-results of value creation with originality, standard quality and sufficient ability to compete in today’s cutthroat world market.” From October 6th-8th 2006, TCDC had launched its first annual event called Creativities Unfold
2006-07 under the theme "Perspectives on Value Creation" in order to provide Thai audience an opportunity to learn from influential figures of the design world, ranging from policy makers, strategists, entrepreneurs and designers. One year later, The TCDC Creativities Unfold 2007-08 was held under the theme “Genius of the Place”. The event had focused on the commercialisation of cultural assets. Lectures, seminars, workshops, and creative business networking were held throughout this event.5

From March 29th-30th 2008, TCDC had organised a kick-off seminar on “Creative Thailand: Importance of the creative Economy for Thailand”. The speakers for this seminar were mainly creative economy specialists from both the government and private sectors, including John Howkins, the author of The Creative Economy: How People Make Money from Ideas. A short article about the creative city concept was published in TCDC’s Web site.

Thailand’s striving after economic recovery is giving rise to the notion that the only way to be truly creative was to be different—making things new, original, and unexpected. Novelty has become the new aesthetic and the yardstick of creativity, even in the field of historic conservation. It is not very difficult to see that Thailand’s highest priority is to achieve the goal of economic development via any possible means. There is nothing inherently wrong in celebrating the new or the unexpected, but the problem arises when things get out of balance. For example, tourism not only generates employment and has strong internal linkages, but it wrecks great cultural and environmental damages as well.

In December 2004, the Cabinet has approved “The Master Plan for Land Development: Ratchadamnoen Road and Surrounding Area” and assigned the National Economic and Social Development Board (NESDB) to carry out this 10 billion baht programme as a part of the economic growth stimulation plan. The Crown Property Bureau, which owns most of the land and buildings on both sides of Ratchadamnoen Klang Avenue, has agreed with this plan. Thus these buildings will be preserved and developed into cultural centers, museums, art galleries, theaters, shopping malls, international trade exhibition centers, IT business centers, luxury hotels, restaurants, duty free shops, luxury offices, service apartments, and tourist centers. It was estimated that this programme could attract one million tourists, who come visit the Grand Palace annually, to the area.

This master plan represents not only the latest attempt of Thai authorities to commodify cultural assets in Rattanakosin precinct into prime tourist attraction, but the crisis of heritage conservation in Thailand as well. The most destructive part of the plan, however, is not the attempt to develop buildings along both sides of Ratchadamnoen Avenue; but it is the attempt to remove and/or redevelop the so-called “surrounding area” and its residents into something that they never were and probably never want to be. The plan paid least attention, appreciation and respect to the value and authenticity of the settings of monuments and sites. For example, Ratchadamnoen Klang Avenue will be developed into a “Thai-style Champs Ellysees” and Khlong Lod communities will be transformed into “a Thai-style Li Jiang,” a unique Chinese town nurtured by water from the mountains.6

Settlements in Krung Rattanakosin and cultural heritage sites in Thailand are now under heavy development pressure to replace traditional buildings, shop houses, landscapes, and communities, by new construction projects and tourism developments which are not very sympathetic to their cultural and social settings. For example, the spectacular landscape readjustment projects of the “Master Plan for Land Development: Ratchadamnoen Road and Surrounding Area,” approved by the Thai Rak Thai Cabinet in 2004, attempts to replace the true nature of Thai urban variety and the juxtaposition of different lifestyles in Krung Rattanakosin by fantastic urban design elements copied from several parts of the world. Such attempt is pushing forward to create an artificial whole, racked with tensions and contradictions. Many have argued that the plan would rapidly “turn an old living city into a dead one” and “turn the sacred capital into a Disney style historical theme park”.

Although the military coup in 2006 has delayed the implementation of such plan, the newly elected Government has just revived the master plan earlier this year. Furthermore, Bangkok is the role model of development of Thailand. What had been done in Bangkok would be copied to do so in many parts of the country. This will bring greater threats to our cultural heritage sites and its settings nationwide.

It seems like the notion of urban development and renewal in Thailand has turned out to be very destructive. Public policy and the private market are conspiring against minorities, working people, the poor, and homeless people as never before. What World Bank essentially said was “Thailand should turn itself into a theme park”. And Thai

5 Thailand Creative and Design Center, (http://www.tcdc.or.th/home.php)

authorities have agreed to do so. What is most frightening is that they are becoming more creative than ever in promoting such amazing levels of destruction; and most Thais generally feel very fine about this.

“Destructive creativity” must be tempered with another form of creativity—a clear perception of the situation as a whole, of where things are moving and how they will evolve: “the creativity of healing and making things whole.” Thai cultural heritage, its settings, and local communities throughout the country have been wounded from destructive creativity initiatives for decades. A healing process is really needed.

**Learning from Creative City Initiatives in Japan**

The problems facing cities around the world are increasingly complex and multidisciplinary in nature. Among the debates on innovative strategies for the knowledge economy and society, the “Creative City” arises as a popular concept. It points out that culture can play an important role in urban planning and community building, especially for sensible urban revitalisation and development initiatives. While small in scale, “Creative Cities” are home to distinctive urban varieties such as streetscapes, common places, literature, music, crafts and folk art, design, media arts, gastronomy, industries, and civic government cultivated by citizens themselves. This concept is attracting more attention from the global community as a new paradigm for urban change.

Witnessing firsthand experiences with real places and real people, the JENESYS East Asia Future Leader Programme: “Urban Community Development Inspired by Culture: The Potential of Creative Cities” had greatly deepened my understanding of the various facets of the Japanese society through the physical, political, economic and cultural features of creative city initiatives in Japan. I had learned a lot from the meetings, discussions and lectures, especially for the lecture of professor Kazuko Goto concerning the advantages and challenges of creative cities in Japan and the lecture of professor Masayuki Sasaki on Creative Cities in Japan and Asia.

The growing interests in “creative cities” and urban regeneration through art & culture among Japanese cities have originated from their difficulties to emerge from a long period of economic recession since the bursting of the economic bubble. The cities that have moved into this direction are Yokohama, Kobe, Sapporo, Fukuoka, Osaka, Kyoto and Kanazawa. During the JENESYS programme, I had learned a great deal from the actual examples of creative urban regeneration and community building initiatives by various organisations from the government, private and NPO sectors in six cities as follows: (1) Yokohama: ZAIM, BankART 1992 Yokohama, BankART Studio NYK and the Yokohama Red Brick Warehouse, (3) Osaka: Outenin, Osaka City University’s Graduate School for Creative Cities, Senba Art Café and the National Bunraku Theatre, (4) Kyoto: Matsunoob Grand Shrine, Machiya Club and Kyoto Art Center, (5) Kobe: STUDIO Q2, C.A.P. House and Kobe’s Design City Promotion Office and (6) Kanazawa: the Ohi Museum, 21st Century Museum of Contemporary Art, Citizen’s Art Center, Kanazawa Institute of Traditional Craft and the Creative City Promotion Division of Kanazawa City.

In Kyoto, I have learned from Takeshi Kohari, director of the Machiya Club in Nishijin, that traditional environment (the machiya—Japanese-style timber town houses built between the seventeenth and the first half of the twentieth century) cultivates creativity and creative persons. And creative community-building can help conserves traditional cultural environment as well.

Since the seventeenth century, rows of the machiya have created the archetypal Kyoto city scene, but from 2000-2007 it was estimated that 28,000 machiya have been reduced by 13%. These heritage houses have been replaced by parking lots, condominiums, and modern houses. After living a condo lifestyle in Kyoto for many years, Kohari—a photographer originally from Tokyo—decided to rent an empty machiya in the Nishijin quarter of the city in 1995. With the help of his friends, he spent one month restoring and turning the house into a home and studio for himself. This was the start of the Machiya Club, which has provided introductory services for the owners of machiya and the people who wanted to live in one. In 2003, the Kyoto City government established a fund to provide funds for those who wish to restore their machiya. In 2007, the Machiya Club handled 180 machiya, mostly in the Nishijin district. The aspiring machiya residents are mainly artists of some sort: photographers, potters, painters, architects, or musicians. Kohari states that “It was never our intention to revitalise the whole community, but because of the machiya there are more people here and there is more work too… You don’t need to spend money. When different sorts of people come together, community revitalisation just takes off!”

Being relatively free to restore the houses as the tenants wish to establish their desired lifestyle, however, there

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7 Osamu Sawaji, “New Ways of Travel,” *The Japan Journal*, (www.japanjournal.jp/tjie/show_art.php?INDyear=07&INDmon=07&artid=80f6fd080e1bd1da43c0243365b1c3e6&page=4)
8 Osamu Sawaji, “New Ways of Travel”
might be some drastic over-renovation being done that the original features are taken out. For example, of wooden beams are remove and whole floors are lowered. Therefore, some have been worried that “once the boom is gone and the tenant leaves. The building will be a shell and it will take a lot of work to restore them to their original state and make them livable again (Asahi Shimbun, 11/30/05).”

The creative city which have gain most of my impression is Kanazawa, the city which has earned the name “The Kingdom of Arts and Crafts.” I have learned from Kanazawa that cultural preservation and creativity can grow harmoniously together. Kanazawa is a traditional city which has preserved its history and culture since the Edo era. During the period of global economic boom and bust, the textile industry, which transformed the city form a “castle town” to “modern Kanazawa,” had experienced a high growth and then a decline. In order to solve this problem, the City of Kanazawa has utilised its accumulated cultural and intellectual capital as an effort to foster a new creative cultural industry through an integration of cutting-edge art and traditional crafts. In 1995, The City of Kanazawa issued the “World City of Crafts and Folk Art Declaration” in order to continue to spread a renewed “spirit of production” to the world based on the following foundation: (1) Preservation of a beautiful tradition/cultural legacy and our environment, (2) Inheritance of high-level traditional techniques and technology and development of successors, (3) Enhancement of a lively creative spirit directed toward the future and (4) Support of creative activities with new and unique identity.

A year later, the Kanazawa Institute of Traditional Craft was opened with nine main courses as follows: carpentry, masonry, plastering, roof tiling, landscaping, tatami mat production, plating, joinery, and mounting. In response to public opinion, a defunct textile factory and its facilities were refurbished to create cultural practice and performance space for plays, music, and the arts in 1996. Since the opening, the Kanazawa Citizen’s Art Center has offered its services to foster the development of youth culture 365 days a year. The directors of these facilities have been chosen from ordinary citizens as well. In October 2004, the City of Kanazawa opened the 21st Century Museum of Contemporary Art with the aim of “revitalisation of and through culture”. Situated in the center of the city, this museum provides opportunities for the citizen of Kanazawa and other visitors to witness and experience world’s leading contemporary artistic expression, which transcends time, borders, and genre-related boundaries. Artistic craftworks in the daily lives of Kanazawa’s citizens have cultivated not only the quality of life, but the spirit of artistic production and craftsmanship in contemporary industry as well.

The knowledge and experiences I have gained from the JENESYS programme has helped me see the future direction of Asian cities not only clearer, but more hopeful. This is very meaningful to shape my further research and practice on the creative cities concept. There are still many relevant issues to explore more carefully as well.

Follow Up Activities

Earlier this year, the British Council has initiated a three-year Creative Cities partnership programme between East Asia and the UK. The first project of this programme, Re-imaging the city: an audio-visual tour documenting 12 cities in East Asia, was presented in Bangkok and Chiang Mai between 23rd-28th January 2008. The press conference of the second project, Transforming Public Spaces: Change Bangkok, and the official launch of Change Bangkok took place on 21st August 2008 at Bangkok Art and Culture Centre, with a collaboration between the British Council, Bangkok Metropolitan Administration, Bangkok Design Festival and Thai Public Broadcasting Station (ThaiPBS). The project asks Bangkok citizens to submit their photographs of ‘name and shame’ buildings, streets and other spaces which are ugly or simply don’t work, and vote via the website www.changebangkok.com. As part of Bangkok Design Festival 08 there will be the photo exhibition of the “worst 10 places”, a debate with a UK artist on 24 October 2008. The ‘winner’ will be the subject of a collaborative ‘intervention’ by local creatives with an established UK artist. Then, the transformation will take place during Bangkok Design Festival in October 2009.

From October 2nd-5th 2008, TCDC will organise the "Creativity Unfold, Bangkok 2008” symposium in Bangkok on the theme “CONNECTING DOTS (BUSINESS : PEOPLE : CULTURE)”. Charles Landry, the author of The Creative City: A toolkit for urban innovators, The Art of City Making and The Intercultural City, will join the symposium and give a lecture about creative city movement. I will participate in this symposium and the Bangkok Design Festival 08 to learn more about the creative economy and creative cities partnership. Then I will write an article based on knowledge and experiences I gained from the “JENESYS Programme: The Potential of Creative Cities,” the “Creativity Unfold, Bangkok 2008” and the “Bangkok Design Festival 08” for the Japan Letter, a newsletter of
the Japan Foundation, Thailand. Then, I will try to form a network of the creative city initiatives in Thailand and East Asia. I am planning to do a research work about creative cities in Thailand and Japan as well.

It was a great opportunity for me to meet and discuss with the youths from East Asia and Oceania countries during the programme. Network building and a follow up session on the creative cities research and practices in Japan and East Asian countries would be very fruitful in forming the basis of future vision and constructing firm solidarity among East Asian countries. This will help promote mutual understanding of the future generation of the East Asia Community.

I am very grateful for the generosity of the Japan Foundation and I am truly appreciated for a warm hospitality of the foundation's officials and representatives in this programme. Thank you very much.
“Creative cities”, a familiar term to many people worldwide, still sounds very strange to Vietnamese people, even to those doing the urban architectural management in Hoi An – an ancient town of 6,146 ha in area with only 80,000 inhabitants.

To Hoi An and Vietnam in general, in terms of towns and cities, the recent orientations we have been focusing, by actions from architects and urban management officers, are how to make Vietnamese towns and cities become eco towns, how Vietnamese architecture remains green in the new, modern environment and bears the unique, distinctive Vietnamese features of different regions throughout Vietnam.

During such a long time from 1960s to 1990s, Vietnamese towns and cities only met the requirements of minimum infrastructure, if any, there were only some inconsistent bodies of construction, partial renewal and reconstruction in the limited conditions. Even to Hoi An ancient town, before 1985, this architectural town just appeared with pilapidated structures, degraded architecture, there was a severe lack of everyday life facilities. Today, with the tourism potentials of Hoi An, together with other cities in Vietnam like Ha Noi and Sai Gon, we are heading for the construction of a town in which people's life standards are upgraded and improved, in parallel with actions and orientation towards an eco-town in sustainable development. The urban creations, especially in the field of architecture, sculpture, and fine arts are always in the consideration of the management officers, experts and local people. Having no clear projects for these ideas yet, the ardent supporters, with such practical thoughts, have raised some of the particular critical actions for an enterprising, creative town – a town with artistic works everywhere. These works have already been seen on buses, on walls of kindergartens, on fences of working construction fields and so on by students of Arts. Along Red river damp dozens of kilometers long, pottery scultures composed by amateur artists have replaced dull, long, gray concrete walls. These mentioned are just among other interesting actions. All proceed for a common wish of how to make Vietnamese cities more beautiful, more enterprising and people's life be chains of living and working days in an environment with improved life qualities.

And so is Hoi An; the popular concept of “Preserving an ancient town” as a World Heritage does not prevent Hoi An people from developing their lives and reinforcing the living standards. The local authority, Hoi An people including architects, sculptors, and artists have not stopped contributing the embellishment to the new-looking appearance of Hoi An town. Some outdoor sculpture creations by artists (from the local people's suggestions) have been chosen to put at appropriate street corners, in parks along Thu Bon river within the Old Quarter.

Personally, as an architect working in Hoi An, after having taken the workshop programs, and paid visits to some Japanese towns and cities, especially having chances to work and discuss, exchange the experiences among co-workers in the region, I can have an insight into “creative cities”, kind of city in which every social class can make contributions to improving people's living standards. Fine arts of the town lie not only in the huge, splendid constructions and proper, well-organised greenparks, but anywhere including far-away areas in the outskirt as well.

To me, from the initial thoughts that I alone with odd ideas about the colour of a modern city with distinctive
cultural features of Hoi An cannot make the plan come true, I am to ask my co-workers to gather together, encourage other people for cooperation so as to compile new ideas and points of view, together we will make our project possible. Living standards and urban aesthetics cannot result from few people's effort, but must be from the whole community working together creatively in order to better the inhabitants' life as individuals.

Not only limited within the range of a particular town or city, these creativities should be multiplied. We should know how to listen, or further explore new things from other towns and cities within the country, from foreign countries within the region (esp. among those which share the same cultural, social, economic characteristics) via conferences, workshop, regular exchanges through Internet and so on. Hence, suitable applications and implementation should be conducted according to local economic, cultural conditions of particular region.

I would like to take this opportunity to say Many Thanks to the Japan Foundation Organisation which has offered so good a condition for all the members in the region to meet together, then we have had deeper understandings about other cultures and the urban studies you have been carrying out. On such a basic, we start to build up cities and towns with high life qualities.
My Lessons Learned Through JENESYS Program

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Summary
JENESYS East Asia Future Leader Programme, “Urban Community Development Inspired by Culture: The Potential of Creative Cities”, has surely enhanced my understanding of sustainability of city and will contribute to my career development in international development in the following ways. First, I would like to point out the successful example of Kanazawa. Kanazawa is one of the successful examples of transmitting their tradition to next generation. Its key element at Kanazawa is to establish the formal system of tradition transmission through formal education such as Kanazawa Shokunin University (KSU). Second, I instinctively understood what are the key elements of creative cities; a strong leadership, inclusion of various stakeholders, and freedom in art activities. Third, I would continue to investigate the sustainability and competitiveness of cities through my study at PhD course. Finally, for the purpose of generating East Asian Community in creative city, I would like to claim that cultural and human exchange should be implemented more often than at present.

Kanazawa’s Inheritance of Tradition
One of my purposes in this program is to investigate how Kanazawa and Kyoto preserve and transfer the traditional knowledge to the next generation. Since tradition consists of knowledge in general, I would like to focus on knowledge creation and inheritance. Especially, I could say that KSU, which aims to educate youth in the field of traditional technology and industry, played a significant role in knowledge creation process.

Before mentioning the knowledge creation of KSU, I would like to explain the framework of knowledge creation process proposed by Nonaka and Konno. There are two types of knowledge; explicit and implicit knowledge. Explicit knowledge, such as documents and manualism, is the objective knowledge that can be verbally, logically and digitally recorded. Implicit knowledge is the subjective knowledge that can be nonverbally, illogically, and analogically recorded, such as knowledge that traditional craftsmanship holds. The process consists of four steps (graph 1); socialization, externalization, combination, and internalization. Socialization is the interactional process between two implicit knowledge. The example

1 For the detailed explanation of the knowledge creation and inheritance, I would like you to refer to the paper that I submitted prior to the program.

Machiya Club, Mr. Kohari explained "the initiative from look at the examples of Kyoto and Kanazawa. In Kyoto private firm, and civil society. This claim is obvious if we into the initiatives for creative cities; public administration, leaders are essential for the creation of a creative city. Yokohama" (Sasaki, 2007). These kinds of initiatives by in establishing the bureau for promoting "Creative City" the artistic creative city strategy" and took an initiative in cities. Then, where new mayor, Hiroshi Nakata, adopted creative city. They defined the reality of shrinking economy of a city mayor plays a great role in aspiring to become a creative city. As the examples of Yokohama shows, the leadership of a city mayor plays a great role in aspiring to become a creative city. They defined the reality of shrinking economy in cities. Then, where new mayor, Hiroshi Nakata, adopted "the artistic creative city strategy" and took an initiative in establishing the bureau for promoting "Creative City Yokohama" (Sasaki, 2007). These kinds of initiatives by leaders are essential for the creation of a creative city.

In case of Kanazawa, traditional knowledge was handed on from the previous generation to the next generation through socialization or implicit knowledge prior to the establishment of KSU. However, Kanazawa craftsman faced the problem of the decline of the young generation interested in inheriting the traditional knowledge. Therefore, city government took initiative in establishing KSU and aimed to transmit the knowledge thorough externalization and combination. In other words, Kanazawa started many initiative of transmitting Kanazawa's traditional technology to next generation through the well explicit educational curriculum such as lecture and training.

The example of KSU implies the importance of transmitting traditional knowledge from the previous to the next generation through externalization or combination. More concretely, establishment of school or formal education system for the transmission of tradition is critical in the creation of creative cities in Asia and other cities in Japan.

Leadership, Stakeholders’ Synergy, and Freedom of Artists

I obtained the following three insights into the vitalization of cities through the utilization of art. First, I would like to mention the importance of a strong leadership. A leader should be responsible for defining the reality (Wenzel, 2008). As the examples of Yokohama shows, the leadership of a city mayor plays a great role in aspiring to become a creative city. They defined the reality of shrinking economy in cities. Then, where new mayor, Hiroshi Nakata, adopted “the artistic creative city strategy” and took an initiative in establishing the bureau for promoting “Creative City Yokohama” (Sasaki, 2007). These kinds of initiatives by leaders are essential for the creation of a creative city.

Second, it is important to include various stakeholders into the initiatives for creative cities; public administration, private firm, and civil society. This claim is obvious if we look at the examples of Kyoto and Kanazawa. In Kyoto Machiya Club, Mr. Kohari explained “the initiative from the public administration alone does not work. It will work only if the city administration will give artist the freedom to do art activities.” In other words, the synergy effect between the public administration and civil society works well in Machiya club. Additionally, Kanazawa’s example shows that traditional technology is adopted by private firms. As these examples of Kyoto and Kanazawa show, to include the various stakeholders is necessary condition for the success of creative cities.

At last but not least, I would like to point out the importance of freedom of art activity. The initiative from the public administration is one of the necessary condition for the success of creative cities, but not sufficient one. This is because creative cities cannot exist unless artists themselves do art activities. This claim is supported by Sasaki (2007), stating that the first of the six essential elements for creative cities is that all citizens should evolve (or expand) their free creative activity. I also gained this claim through my discussion with participants. They, especially artist participants, claimed that public administration is not only actor and that more importantly public authority should provide them with freedom to do art activities.

Implication to My Research and Career

After the program, I would like to follow up my activities in my research field, which is policy study focusing on sustainability and competitiveness. Specifically, I would like to investigate what are essential elements for cities or states to maintain the competitiveness and sustainability. After my study at PhD course, I would like to pursue my field in the practical world such as an international organization, non-governmental organization and thinktank. My hypothesis for success in creative city is to find out the identity of a city or state and focus on it.

My Suggestion for Creative Cities in East Asia

In order to produce the cooperation in the field of creative cities in East Asia, cultural and human exchange is crucial. I believe that participants of this program will talk with their friends and colleagues and collaborate for creative cities or sustainability in the near future. Therefore, the spillover effect of this program is huge. As the example of our program shows, if East Asian Community wants to create the collaboration for creative cities, the cultural and human exchange program should be implemented more often than at present. Especially, for the success of an exchange program, an organizer such as the Japan Foundation should select participants that will do activities with spillover effect after the program.
Reference:
Frederick J. Wenzel, material of the course; Leadership: PHS 650: Special Topics. University of Wisconsin-Madison, August 2008.
Urban Community development Inspire by Culture: The potential of Creative City

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1. Brief country report:
My hometown Fukuoka sits in the north of the island of Kyushu, the southernmost of Japan’s four main island, and the city Fukuoka has been putting an emphasis on the promotion of arts and cultures for strengthening the relationship with Asian countries (Fukuoka City, 2007). As the distance from Fukuoka to Tokyo is as far as that to Shanghai, it has a unique culture by deep interaction with Asia.

Historically, the city has been developed by the trade with the Asian region, and now it makes an effort to be the base of new cultural/artistic creation and origination site. Since 1990, the authority has been running an annual festival “Asia Month” on every September (Asia Month, 2008), and the next year is the twenty-year anniversary of it. It includes a movie festival, Asian cultural prize, Asia Pacific festival, Fukuoka Asian Art Triennale festival and other exhibitions related to Asia.

Fukuoka prefecture is also known as a centre of High-tech industry, which embraces the automobile industry; there is a large factory of Toyota Co. Ltd. and Nissan Co. Ltd. on the outskirt of the prefecture. Plus, niche industry do exist: Fujiseiki Co. Ltd., which produces machines for making Japanese beloved national food “Rice ball”, the domestic share of rice ball auto-making machine is exceeding EIGHTY percent (Fujiseiki Co. Ltd., 2006). Moreover, as it is located in the north part of Kyushu, rich in natural resources and agricultural products, there are a lot of tasty local dishes such as “Motsu-nabe” hotpot dish, made of beef offal and cabbage with soy sauce-based soup, “Mizu-taki” hotpot dish made of chicken, and fresh “Sashimi” raw fish (Fukuoka Now, 2008), with a reasonable price compared with Tokyo.

It is true that Fukuoka is comfortable to live in, but it is not making full use of indigenous assets when compared with creative cities we saw during this program. Even though the city hall and citizen-run organizations are on the way to develop an industry from cultural/art promotions, challenges do exist on the coherent marketing strategy and linkage between traditional and emerging cultures. We have a traditional culture such as “Hakata-ori” or Fukuoka’s traditional silk handcraft, which has been kept for more than 760 years, little innovation can be seen on it. It is a pity that Fukuoka is not taking advantage of valuable tangible/intangible cultural assets for the urban community development. In conclusion, although Fukuoka is still in the course of becoming “creative city”, it is interesting and enjoyable to visit: you can find another aspect of Japan, which is quite different from Tokyo/Osaka metropolitan.

2. Achievements/Reflection of this program
Upon joining in this JENESYS program, the original expectation was to observe the real examples of “creative city” with the following three viewpoints: 1) What is the initiative of “creative city”, 2) What is the challenge
“creative city”, and 3) What is the key to success for achieving “creative city”.

1) What is the initiative of “creative city”? 
What is “creative city”? This question haunted me during this program and it would be an alternative approach to revitalize an urban community by valuing the indigenous culture/arts. Specifically, it is to recreate a framework of activating cash flow to a community by developing the traditional culture/art into industry with the collaboration of multi-actors: artists, government/local administrations, private firms, universities, NGOs, and individuals. On the process of achieving “creative city”, there is also a benefit: fostering a brisk interaction among community members, realizing local residents of the potential of the community and eventually letting community members to restore their self-confidence. Moreover, the continuous trial of this “creative city” initiative can lead the community to be a unique one and the name of the community itself could be a “label”, which will further enhance the intangible value of it.

2) What is the challenge of “creative city”? 
We have seen plenty of examples and challenges of “creative city” from the supply-side on this program, but the challenge on the demand-side of “creative city” also needs to be considered. As Japan is expected to have a soaring aging population and less economic competitiveness, we could not rely only on the domestic consumption. Therefore it is crucial to think of: Who will sustain the demand of “creative city”? In other words, who will buy the products/technology created in “creative city”? 

The projection of Japanese economy competitiveness is negative. According to the recent survey “The World in 2050” by a global accounting consulting firm PWC, the share of Japanese GDP against the total of world GDP is 15.4 per cent in 2004, but the figure will be declined to 4.0 per cent in 2050. On the other hand, India and China, whose share against the world GDP was 2.0 and 5.1 per cent in 2004 respectively, are projected to jump to 15.8 per cent and 24.1 per cent in 2050, respectively (Hawkswork, 2006). This indicates that Japan needs to attract foreigners, including tourists and immigrants, to sustain domestic consumption. And it would probably be true to the case of “creative city”; the presence of foreigners will be more conspicuous. Therefore we need to take actions to keep drawing the attention of foreigners especially from Asian countries: more than 70 per cent of tourists are from Asian countries (JNTO, 2007).

One effective measure is to grow the attractiveness in “creative city” is enriching soft-infrastructure rather than hard infrastructure, and the mind of “Omotenashi” or hospitality. The soft-infrastructure of Japan is far from sufficient. For example, it is still hard to find cash dispensers that can use overseas bank accounts in metropolitan or sightseeing spots, some shops on sightseeing spots are still not ready for using credit card, which can hinder the convenience for foreigners. Also, coordination of e-money, or digital cash market inside Asia has room for improvement. Currently, Japan has 87 million cards such as Edy, SUICA, ICOCA, PiTaPa, WAON, Nanaco, Nimoca and so forth. In other Asian countries, different kinds of e-money cards are distributed: approximately 22.6 million in Seoul, 20 million in Shanghai and 9 million cards in Singapore (NRI, 2008). However, an inter-operable e-money or mutual utilization system for various e-money is rare. A unified e-money system should be established to foster the communication and tourism among Asian countries. The signs in sightseeing places should be paid sufficient attentions. During this program, some signs of famous sightseeing spots were partly in English but some important parts were still in Japanese. More multi-language-speaking guides should also be trained. Consequently, private and public sector, research institutions including universities and CSO or Civil Society Organization, are to be united for enhancing the consumption of foreigners, also in “creative city”.

3) What is the key to success for achieving “creative city”? 
It is hard to specify one factor that makes a city as a symbol of creative city from ten-day observation since it would be a site-specific incident and the result of the accumulation of accidents/miracles by multi-actors. Still, the following three points would be a pre-requisite for beginning the initiative:

i) Setting specific/concrete Outcome:
Revitalizing the economy, realizing the social kinship… some administrations appear to try achieving everything by “creative city”. But “creative city” is not multi-functional and setting vague aims could be a poison pill that can cause policy failure and financial deficit. Setting a clear, quantitative goal is of paramount importance. Once a specific goal and project cycle should be established, we could evaluate the achievements after each cycle and have feedback lessons. We could keep ameliorating the community afterwards.
ii) Strategic Partnership Coordination:
The era that sorely the government/administration should bear all the costs/expenses for the urban development is completely over. It is asked for other actors, including private firms and private-run artists/performers to participate in the creation of “creative city” and the role of public sector is to bridge the relationship between private sector and citizen organizations so that they could collaborate in the field of “creative city”. Marketing is another work of public sector to raise fund from private firms and super-rich individuals for supporting the activities of artists and citizens on “creative city”.

iii) Strategic Human Resources Management:
Interaction with artists is important factor to be a vigorous “creative city”. Artists have a special talent and strong will and sometimes difficult to cope with, however, the crucial point lies on the positive dialogue with artist: respecting their creativity, and never letting them to feel utilized. “Patience” is another point to bear in mind when coordinating the interests with multi-actors even in the arena of “creative city”. In addition, financial support system such as subsidiaries and scholarships for artists should be promoted to foster their creativity. The initiative of Kanazawa city was a good case: renovating an old warehouse and opening to the public, which could be a great investment for future artists. Such kind of activities should be further encouraged by means of financial supports from private firms and the super-rich.

3. How to take advantage of this experience: Plan of follow-up activities

In the short run, it is my motive to take advantage of a myriad of inputs, which I still could not digest fully though, into my career from the next year with respect to the following two things mentioned below.

One is the importance of tolerant mind-set. By spending the whole ten days with eighteen friends on urban development professionals from Asia-Pacific countries, some common points as well as differences can be seen. But to make a better relationship, the attitude of respecting the difference should be vital. Personally I would like to perish this attitude on my career starting just from the next year.

Second is what I’ve leant from the initiative. It was my first time to be blessed with the “creative city” idea and found it very unique and promising way of galvanizing the urban community. Especially the phrase encountered during this program, “Culture exists always with the very life of human-being”, meaning that we need to consider human life foremost, was very impressive and will echo in my mind. On my career as a bilateral development assistance officer from the coming year, it is my aspiration to involve in the framework of sustainable development by taking advantage of the indigenous culture and specifics and reflecting this lesson learnt from this “creative city” initiative.

In the long run, it is my plan to go back to the university/institution to study the Human Resources Management or Human Resources Economics with respect to investment in human capital, so as to ensure the gifted actors on the field of development assistance. Even in “creative city”, Human Capital Management seems to be a crucial issue. How to draw the interest of artists to “creative city”, how to develop and enhance the potential of artists on “creative city” and so on: these psychological, fundamental questions would be a tough topic to cope with, but must be interesting to find out a clue. For sure, it is my aspiration to have a reunion with friends of this JENESYS 2008 program and visit the real example of “creative city” in each country on the course of my life.

4. How East Asia Community can work together on “creative city” initiative

It is a big challenge how to work together in this field as the socioeconomic conditions vary considerably in Asia. But as the culture of Asia is very close and linked, we could collaborate on some points.

Basically, the component of “creative city” would consist of those three: 1) Excavate the indigenous culture and resources, 2) Develop into an industry by gathering participation of various actors including CSO, or Civil Society Organization, 3) Strengthen the tie of local economic and society.

On the first stage, we could start by having an opportunity to introduce each other the initiatives of “creative city”. We had a small similar experience in Osaka, and it would have promoted our mutual understanding, which was very helpful and meant a lot. On the second and third stages, it would also be viable to support the “creative city” development with inter-governmental technical assistances and financial supports from private entities. Creating an industry would be a long way to go and some obstacles/difficulties will be present on the course, thus it is imperative to cooperate with each other. As Japan has been rich in experiences of preserving traditional craft and creating niche industry, possessing high skills of craft technology, there should be a room to cooperate with each other among Asia/Pacific countries.
References:
Final Report of the JENESYS Program

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After receiving her BA in Law from Hokkaido University in 1997, Ms. TAKAHASHI completed Master program in 2007 at Graduate School of International Media and Communication, Hokkaido University. She has also studied at Language Centre of Europe University, Viadrina, Germany between 2000 and 2001. Currently, she is a staff at Planning Project Division, General Planning Department, Sapporo International Communication Plaza Foundation.

“What an amazing experience!” At first, I would like to express my appreciation to all the people who were involved with this program.

As we learned during our program, some Japanese cities are trying to become "creative cities.” City governments are striving to create new identities and local strategies to revitalize communities. At the lecture, I learned that Yokohama, Osaka, Kyoto, Kobe and Kanazawa stand out as examples of “creative cities” in Japan.

Comparing these cities with my hometown, Sapporo, it’s clear that Sapporo is on the right track with its “Sapporo ideas city” policy, which was implemented in 2006. The policy focuses specifically on citizens’ ideas and knowledge in creative industries like the arts, design, technology and science. It evolved from many ideas gathered in contents industry in 2001. Since 2006, Sapporo has held its “Sapporo Short Fest” every year, which features short films. And there have been workshops and creativity forums for young, local creators, which led by famous creative innovators.

Throughout the JENESYS program, I could sense the importance and presence of Japanese culture and history in these cities. Though I am Japanese, usually I don’t feel the presence of Japanese culture and history so strongly in my day-to-day life. Because modern times can sometimes make life feel very standardized, it’s nice to know that traditional culture and history are still present, especially in creativity and innovation. I noticed that these cities have taken advantage of their culture and history in order to form “creative cities.”

On the point of preservation, for instance, I was of the opinion that constructing new buildings was more favorable than preserving old ones in Japanese cities. But these cities are trying to preserve and renovate old buildings and houses to maintain historical and traditional styles. And they open up these spaces of the old ones and new opportunities to young creators and artists. Granted, original forms sometimes have to change. But the way these cities and creators have been able to do it without sacrificing traditional forms impressed me.

Given the diversity of participants, I discovered many different points of view and ways of thinking. I think this is not only due to the attendees’ different nationalities: we have various occupations, backgrounds and characters, and they gave me a fresh perspective on the idea of forming a “creative city”.

After the JENESYS program, I did a short interview with a person in charge of the “Sapporo ideas city” project. It gave me some new insights. For example, how Sapporo city had come up with the “ideas city” in the first place. And I will try to make use of this experience for the convention industry in Sapporo. If we can put more originality and identity into events and conventions that we hold here, we can certainly become an even more “creative city”.

I think this program was beneficial for many countries in East Asia. It’s important to gather each year or every two years to discuss and present how we are carrying out the “creative city” concept. It also helps to see it working in other cities and countries. If this conference is held in different cities and countries each time, participants can gain new opportunities to see each city and share ideas when they return.

1 Sapporo ideas city; http://www.sapporoideascity.jp
2 Sapporo Short Fest; http://www.sapporoshortfest.jp/
I am very satisfied that I have participated in this program, and hope to stay in touch with the wonderful network of people I met there.
Lessons from the JENESYS programme:
To build a relationship over cultural differences and promote a distinctive industry in a local city

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“Echigo-Tsumari Art Triennial” is a successful example of site-specific event which combines traditional culture and natural beauty with contemporary arts. This is a representative characteristic of “creative city” and significant factor of an event which I am keen to organize as an event producer.

Although “Echigo-Tsumari” is a typical provincial region suffering from aging society and dying local industry, nowadays it welcomes 3,500,000 visitors approximately from all over the world in every three years. There are two significant features for the success of this event; exhibiting style and cooperative work. Visitors get acquainted with Echigo-Tsumari nature and captivated by its beauty and richness through rambles to see artworks scattered over an area of 760 square kilometres. This expansive exhibiting style is enabled by cooperative works between volunteers from large cities and local people.

Under the influence of globalization and centralization, many local cities in Japan are under increasing pressure to find their way to survive. Some have chosen to merge with another city, some have chosen to live under a rule set by large city and some have not known yet how to deal with problems lying in front of them. Whenever I hear this sort of issue, I feel ashamed to let these precious local cultures die. Local cultures are distinctive and valuable and local scenery is remarkably beautiful. It is necessary to seek for means, which is represented as event for me, to preserve those cultures by not imposing rules of large city but leading them to be “sustainable and original industry” as typified by “Echigo-Tsumari Art Triennial”.

Thereupon two questions occurred to me. The first question was “how do we build a relationship between people from different cultures?”. As Fram Kitagawa, a general director of “Echigo-Tsumari Art Triennial” addresses on his essay, cooperative works between people from local cities and large cities are essential for site-specific event to generate new perspectives. However I had a “gratuitous” image that people living rural societies supposedly have a tendency to excusive, skeptical and critical to what does not belong to their culture and custom. Therefore I wanted to visit successful case of attracting people from outside their community.

The second question was “how do we promote sustainable and distinctive industry in a local city?”. Not only local cities but also Japan itself is now focusing on tourism industry. Although tourism industry attracts various kinds of investment, it is perilous to count heavily on the tourist trade. I have seen many cities which used to enjoy economic benefits from tourism and now being at a loss what to do with luxurious buildings and artificial tourist attractions which incur huge maintenance costs every year. Therefore it is necessary to promote a innovative and original industry which is not dependent on tourism but activate local cities and people in a sustainable way.

Those two questions motivated me to participate in the JENESYS “Creative City” programme.

In the programme we visited many interesting and creative sites in the five “creative cities”, Yokohama, Osaka, Kobe, Kyoto and Kanazawa, where people utilize traditional resources, apply new perspectives and discover
new sense of value. In other words, people have succeeded to revitalize the cities. The experiences of visiting the sites and talking to people who get involved in the projects of creative city helped me to find some clues to answer my two questions.

In the following parts of this essay I’ll introduce some stimulating cases presented in the programme to discuss the lessons from them.

To build relationships

In this paragraph, I will introduce three sites; “Outenin”, “Machiya Club”, “21st Century Museum of Contemporary Art Kanazawa”, to analyse how they built relationship with people from different society and background.

“Outenin” is a Buddhism temple. It was once destroyed in WWII and restored as a temple which functions not only in an ordinary way but also as a community hall with a theatre, seminar and exhibition rooms. This idea was originally from the chief priest who graduated from a performing arts department and worked as a movie producer. Although this idea seemed unusual and unconventional, surprisingly, there were few negative opinions for his idea from Buddhist parishioners, called Danka, who have been supporting “Outenin”. One possible reason is because a kindergarten was established on a property of a temple next to “Outenin”. This may have changed Danka people’s mind that temple is now open not only to Danka but also to the community. One another reason may be “Outenin” has put constant efforts to be a people’s temple, for instance, talk salon for community people, theatre festival for school children etc. Nowadays “Outenin” is widely accepted as a place to gather, communicate and learn through the medium of arts.

“Machiya Club” activity focuses on constructing network between owners of Machiya, an old resident from Edo era, and artists who look for a place to live or work so that they can find a right person to negotiate for a lease. At first Machiya owners were reluctant or hesitant to lend their houses to someone who didn’t belong to their community, especially in Kyoto which used to be the capital city of Japan and, in general, considered to be conservative. However as “Machiya Club” continued their activity, many people realized the community became revitalized by energetic young people and in 10 years of activity “Machiya Club” has succeeded to reach 190 agreements and 70% of residents are artists.

“21st Century Museum of Contemporary Art Kanazawa” is a contemporary art museum which opened in 2004 and welcomes 1, 300, 000 visitors every year. The public administration aimed to stipulate Kanazawa city in innovative and creative way and held the initiative for the opening of this museum. Because Kanazawa citizens initially didn’t appreciate the contemporary art museum which exhibit strange and unconventional things, the museum made their efforts to be accepted. For example, they open the garden for public to make it be a place of recreation and relaxation. They also hold experimental art exhibition outside the museum to collaborate with local people. The increasing number of visitors and positive economic effects also contributed to change the citizen’s minds and now the museum became a landmark of Kanazawa.

After visiting the sites and listening to the people’s stories, I realized that continuous efforts to encourage mutual understanding are essential to build a relationship. These are impressive words of Mr. Kohari, the larder of “Machiya Club”; “we require two things for the residents; be modest and try to communicate with people around. Those are the lessons to get along with the community they live in”.

To promote sustainable and distinctive industry

My second question was “how do we promote sustainable and distinctive industry in a local city”. Many local cities in Japan depend on tourism industry and suffer from declining visitors. Therefore I wanted to find a solution to promote sustainable and original industry in this programme.

The important feature I found in the five cities is a collaborative approach between administration and citizen’s group. Both top-down and bottom-up developments are indispensable to succeed town improvement such as creative city project. It was mentioned by some participants that administration should not intervene people’s “creative” activities. I agree with the point that creative activities should be separated from political motives, however sometimes social pressure is required to put things forward. Balance between administration and citizen’s group is the most important factor to foster sustainable and distinctive industry.

Unfortunately, it seems common for the five cities to emphasize tourism industry. However Kanazawa takes a few steps forward, because it has turned traditional art craft skills to advantage and develop it to generate new industry targeting “niche” market, such as revolving sushi bar conveyors, automatic Tofu manufacturing systems, expanded RAM boards etc.

In my opinion, Kanazawa is the most successful “creative city” in terms of achieving two perspectives;
building relationships among the administration, the citizens, and visitors and fostering unique industries.

However it doesn’t mean that every city needs to follow Kanazawa. Each city has distinctive characters but in many cases people inside the community doesn’t know how to make use of. Therefore they need someone from outside community to bring new perspectives and advise them to find innovative ways to revitalize their culture and promote original industry.

In this programme I could learn some creative city examples in Japan and also overseas from my fellows. To produce the next “Echigo-Tsumari Art Triennal” will surely be very difficult. However I continue studying other cases to make my dreams come true.