

Address by the chairman of the Organizing Committee for Creative City International Conference 2009 in Yokohama

Friday, September 4, 2009
13:30-13:45
Kannai Hall Main Hall



FUKUHARA yoshiharu

Chairman, Yokohama Creative City
Promotion Council
Chairman, Association for Corporate
Support of the Arts, Japan
Honorary Chairman, Shiseido Co.,Ltd.

It is a great pleasure for me to welcome so many participants from inside and outside Japan on this occasion of the Creative City International Conference 2009 in Yokohama.

The environment surrounding cities is in the midst of momentous change, and the times call for innovation of their socioeconomic systems. As both a new vision for cities and methodology for urban revival, the idea of creative cities is coming into the mainstream worldwide. At this juncture, the Conference theme of "Creativity Moves the City" must be termed an eminently apt and timely one.

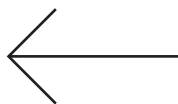
Cities in Japan and other countries are pursuing programs of improvement promoted by creativity. In Europe, forerunning approaches are being taken by many cities, including Bilbao, Bologna, and Nantes. And in Asia, recent years have seen many hoist the creative city banner and implement respective programs under it.

As the thrust is urban improvement making the most of the city's features, the methodology varies with the particular history, culture, physical characteristics, and resources. All programs, however, are grounded in the conviction that human creativity will open the door to the urban tomorrow. Similarly, all share the goal of making the civic life richer and more appealing by heightening levels of creativity among the citizenry.

The City of Yokohama ranks ahead of even other Japanese cities for leading-edge creative city initiatives. Working in collaboration with citizens, non-profit organizations, and districts, it is taking action while making maximum use of the distinctive history and culture centered around its port, which constitute its biggest strengths. The goal is to breed a creative climate that will motivate artists and creators to flock to the city. Held on what is the 150th anniversary of the opening of Yokohama's port, the Conference will serve as a venue for discussion of the next orientations and strategies for creative cities based on the approaches mounted by Yokohama so far, and the issues facing creative cities in Japan and other countries.

Besides sharing their approaches and issues with each other, the participants representing domestic and foreign cities will hopefully make proposals for future action that will lead to new directions in creative city-building reflecting each city's uniqueness.

The Conference is attracting the participation of diverse parties, including private citizens, NPOs, educators, and administrative authorities. I have high expectations that the fruitful dialogue at the Conference and the ongoing development of network links forged through it will further advance community improvement with an accent on creativity in Japan and other countries.



General outlines of the Conference

Date:

Friday, Sept 4 — Sunday, Sept 6

Place:

Kannai Hall | Yokohama Port Opening Memorial Hall
Yokohama Creative City Center

Event Organizers:

Creative City International Conference 2009 in Yokohama
Organizing Committee
The City of Yokohama | Yokohama Arts Foundation
Yokohama Creative City Promotion Council

Co-organizer:

British Council

Supporters:

Agency for Cultural Affairs | Kanagawa Prefecture
Japan Broadcasting Corporation Yokohama Broadcasting Station
Kanagawa Newspaper Company
Association for Corporate Support of the Arts
Japan Foundation | tvk (Television Kanagawa)
Tokyo University of the Arts
The University of Tokyo, Graduate School of Frontier Sciences
Yokohama National University | Yokohama City University
The Yokohama Chamber of Commerce and Industry

Grant:

Takashimaya Cultural Foundation
The Nomura Cultural Foundation

Supported by

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Asahi



Daito

Chikazawa

Register of the Organizing Committee members for the Creative City International Conference 2009 in Yokohama

As of September 1, 2009

Committee Chairman

FUKUHARA yoshiharu Yokohama Creative City Promotion Council *Chairman*

Committee Vice-Chairman

CHIKAZAWA hiroaki Company Network of Creative City Yokohama *Director*

Committee Vice-Chairman

KITAZAWA takeru *Professor of University of Tokyo [Director of the Department of Socio-Cultural Environmental Studies, Graduate School of Frontier Sciences, University of Tokyo]*

Committee Vice-Chairman

NODA yumiko The City of Yokohama *Deputy Mayor*

IKI teppei

Japan Broadcasting Corporation Yokohama Broadcasting Station *Director General*

MIZUTA hideko

Kanagawa Prefecture *Director of Community Relations Department*

KOKITA hideo

Kanagawa Newspaper Company *Deputy Director, Business Division*

SOMA chiaki

Steep Slope Studio *Director*

SAKATO masaru

Japan Foundation *Executive Vice President*

KATO hiroshi

National Institute for Research Advancement *Executive Vice President*

YOSHIMOTO mitsuhiro

Yokohama Creative City Promotion Committee *Chairman*

NAKAMURA yukihiko

Television KANAGAWA, Inc. *Division Director, Project Development and Sales Division*

FUJIIHATA masaki

Tokyo University of the Arts *Professor, Director of the Graduate School of Films and New Media*

IKEDA osamu

BankART 1929 *Director*

YUASA manami

British Council *Head of Arts*

OKI takahito

Agency for Cultural Affairs *Director, Policy Planning and Coordination Division*

KITAYAMA koh

Yokohama National University *Professor, Graduate School of Architecture "Y-GSA"*

KATO taneo

Yokohama Arts Foundation *Director General*

SUZUKI nobuharu

Yokohama City University *Associate Professor, Yokohama Entrepreneurial Development, Interdisciplinary Studies*

Officer

NARITA kenichi

Yokohama Convention and Visitors Bureau *Senior Managing Director*

Officer

UNO koichi

The Yokohama Chamber of Commerce and Industry
Director, General Manager of Economy Policy Division

Register of the Planning and Coordination Committee members for the Creative City International Conference 2009 in Yokohama

As of September 1, 2009

Committee Chairman

SUZUKI nobuharu Yokohama City University *Associate Professor, Yokohama Entrepreneurial Development, Interdisciplinary Studies*

Committee Vice Chairman

YOSHIMOTO mitsuhiro Yokohama Creative City Promotion Committee *Chairman*

MATSUO konagi

NPO ST Spot Yokohama *Director*

SOMA chiaki

Steep Slope Studio *Director*

Junghoon Kim

Keio University *Associate Professor, Graduate School of Media and Governance*

KANNO sachiko

Japan Foundation *Program Coordinator Information Center*

OKABE tomohiko

KotoLab LCC *Chief Executive Officer*

SAKURAI jun

J. Sakurai Planning Associates *Principal*

KITSUDA yoko

CITRUS *President*

IIZASA sayoko

National Institute for Research Advancement *Research Fellow*

SHIRATSUCHI kenji

Dentsu Inc. *Executive Officer*

KITAZAWA takeru

Professor of University of Tokyo [Director of the Department of Socio-Cultural Environmental Studies, Graduate School of Frontier Sciences, University of Tokyo]

SHIMUTA nobuko

Nippon Design Center *Chief Producer Producing Division*

IKEDA osamu

BankART 1929 *Director*

YUASA manami

British Council *Head of Arts*

KISHIMOTO tetsuya

Agency for Cultural Affairs *Director, Office for Press and Information, Promotion of the "Power of Culture" Campaign*

KITAYAMA koh

Yokohama National University *Professor, Graduate School of Architecture "Y-GSA"*

OKAZAKI mina

Yokohama Convention and Visitors Bureau *General Manager, Administration Department*

AMANO taro

Yokohama Arts Foundation *Curator in Chief, Yokohama Museum of Art*

SUGAWARA sachiko

Yokohama Arts Foundation *Manager, Arts Commission Yokohama*

MATSUDA tomoharu

Wacoal Art Center *Chief Planner*

SUZUKI kazuhiko

Urban Management and Planning Bureau *Manager for Policy Division*

NAKANO shigeki

Civic Engagement Promotion Bureau *Manager of Culture and Art Promotion Division*

ICHIKAWA etsuo

Economic and Tourism Bureau *Manager of Entrepreneurship and Management Support Division*

WAKABAYASHI kazuhiko

Economic and Tourism Bureau *Manager for Tourism Promotion*

NAKANO hajime

Urban Development Bureau *Manager of Urban Design Division*

150th Anniversary of the Port Opening and Creative City Headquarters

ASAMI akio

Manager for Creative City Promotion Division

TOKITA suguru

Manager for Creative City Promotion Division

NAKAHARA masaharu

Manager for Creative City Promotion Division

HIZUME yuji

Manager for Creative City Promotion Division

MATSUMURA taketoshi

Manager of Creative City Promotion Division

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Keynote Address

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Working Group
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Plenary Meeting

創造性が都市を変える Creativity moves the City
Creative City International Conference 2009 in Yokohama
横浜クリエイティブシティ国際会議 2009
◎主催—横浜クリエイティブシティ国際会議2009実行委員会 横浜市 | 公益財団法人 横浜市長官文化振興財団 | 創造都市横浜推進協議会



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Greeting
13:30~13:45

Keynote Address
13:45~15:00

Creativity moves the City



Panel Discussion
1

15:30~18:00

The social system and
its transformations



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Friday

Kannai Hall
Main Hall

Keynote Address

Panel Discussion
1

Welcome Party
18:30~20:00

Yokohama Creativecity Center
1F Hall



Creativity Moves the City

06

Friday, September 4, 2009
13:45-15:00
Kannai Hall Main Hall



Sir Peter Hall

Professor, the Bartlett School of
Architecture and Planning,
University College London

The recent global economic crisis most severely hit the low-income population in traditional industrial cities, and we all have to confront this problem.

The exchanges between people, services and ideas are closely connected to the command and control functions of the global economy.

The driving forces behind a city's prosperity are: "finance and business," "power and influence," "arts and culture," and "tourism." It is crucial to create the synergy between them, as well as face-to-face communication.

New job opportunities are created through the endogenous development of the local economy.

A city should welcome those creative and innovative people who, always seeking for "excitement," closely live and work together, and exchange information among themselves.

According to Richard Florida, the knowledge economy is reliant on the Creative Class. People of the Creative Class, indifferent to the "hard attributes" of places, choose to live in a convenient place, and give much importance to high-quality amenities and an open and liberal atmosphere.

The idea of a Bohemian Index, propounded by Florida, suggests a "causal arrow" in understanding the dynamic relation between the Creative Class and the economic growth of a city. However, they more likely constitute a virtuous cycle.

Innovation in terms of a successful city means: 1. cultural and intellectual innovation; 2. technological and productive innovation; 3. cultural and technological innovation.

The next wave of innovation will come to a city that has the following characteristics: 1. marriage between art and technology; 2. internet-based infrastructure; 3. new value-added services. Advanced multimedia as well as "techno boho" will be much in demand when the new wave arrives. They will be the gateway to the active creativity of a city.

New creative cities can be categorized as: 1. established metropolises; 2. favored Sunbelt cities; 3. Renaissance Cities. Yokohama is a typical Renaissance City and a post-industrial port city.

What is expected of a highly competitive creative city includes new city tourism and

new urban identity; an established unique selling point (USP); active creativity; innovation; and a unique urban quality.

Creativity is sparked at the city fringes. Areas with low-rise derelict buildings usually offer low rent, and attract many start-up companies, which eventually bring techno-art and technological innovation to the area.

It is important to nurture innovation over a long period of time.

A new urban form is developing: polycentric with several CBDs, and the "edge city". This form can be found in new creative cities like Zaragoza and Barcelona, where transport technology as well as digitized innovation are also used for urban transformation. London attempts to accomplish a similar redevelopment to promote the 2012 Olympic Games. Yokohama should define itself as a 21st-century creative city, using high-speed trains and tremendous energy inside the city, and fusing both passive and active creativities.



The social system and its transformations

Friday, September 4, 2009
15:30-18:00
Kannai Hall Main Hall



— Coordinator

KATO taneo

Director General, Yokohama Arts Foundation
Secretary of the Asahi Beer Arts Foundation

— Panelists

Sir Peter Hall

Professor of Planning and
Pegeneration of the Bartlett School

Monte Cassim

Researcher, President of the R
itsumeikan Asia Pacific University

AOKI tamotsu

Cultural Anthropologist,
Ex-Commissioner of the Agency
for Cultural Affairs
Prof. Graduate School of Culture Policy
Studies AOYAMA GAKUIN UNIVERSITY

ITO toyoo

Architect, President of Toyo Ito &
Associates, Architects.

NODA yumiko

Deputy Mayor of Yokohama City

The recent economic crisis illustrates wide-scale structural transformations and the necessity for a major change of social systems.

We must promote a streamlined economy and creativity among the citizens.

In order to advance structural reforms and move a new creative city closer to perfection, it is necessary to re-evaluate the long-established quality of Japanese culture, both high and popular, and to ensure cultural diversity and exchanges among different value systems around the world.

We must break away from the dualistic argument that we have to choose among culture and welfare.

Culture plays an important role in every social system.

The City of Yokohama attempts to regenerate the city through cultural activities.

Yokohama is a pioneer in creative urban design, streamlined economy, as well as resident self-governance, practiced in the Motomachi shopping district.

NODA yumiko

Introducing Yokohama

In 2004, the "Creative City Yokohama" project started. The city, regarding creativity as an engine to open the future for a city, set up a special organization in charge of the Creative City Project.

The project includes: the National Art Park Plan; designation of the creative core area, "Sozo Kaiwai"; nurturing of future creators; promotion of industrial development and creative clusters; and opening a campus of the Graduate School of Film and New Media, Tokyo National University of Fine Arts and Music.

We have been promoting the Yokohama Film Festival 2009, the Koganecho Bazaar, the International Triennale of Contemporary Art Yokohama, and other projects.

In 2007, the city of Yokohama was recognized as the first Creative City of Arts and Culture by the Agency for Cultural Affairs.

Yokohama aspires to be a city people choose to live in, a citizen-centered city, and a city of civic pride and affection.

The city continues to promote arts and culture, community redevelopment, and collaborations between businesses while propagating this new movement throughout the suburban area.

The Creative City Yokohama is going to open up to the world, redeveloping the city together with its citizens.

Part 1: Presentation

Monte Cassim

We are now in the era of the Asia-Pacific region, the era in which the values of the majority, not of a selected few, should lead the world. The key factors for this are creative industries and diversity.

The recovery of the real economy and the support of creative industries are crucial to



NODA yumiko

tackle global issues.

Fostering human resources is essential for the development of creative industries. How to make the most of the bohemians with great creativity? How to procure a cultural dynamism comparable to that of the Renaissance? Universities might be useful to deal with these problems.

Japan might need to accept more immigrants as it faces an aging population and a falling birthrate. Skilled immigrant workers capable of functioning within a high-value added economy are needed rather than unskilled ones.

Society must prepare itself to welcome creators and artists. It is worth considering a system which rewards creators by letting them share the profit generated from their creative innovations.

Yokohama should make efforts to become an international hub for creative cities.

The idea of "Creative City Yokohama" is the basis for the future multicultural society.

The dynamic forces of creativity, locality, and people must be brought together.

The city of Yokohama is expected to present a new perspective for a creative city.



Monte Cassim

AOKI tamotsu

Japanese culture, widely appreciated all over the world, can be described as a culture generated in a society where the majority belong to the middle class. Japanese culture has been appreciated by many people of diverse backgrounds world-wide.

The Japanese middle-class society developed on the basis of a homogenous value system. At the same time the society tends to be a closed society which may prevent the growth of creativity.

We need a system in which homogeneity is transformed into creativity, and also a system in which heterogeneous elements are fused.

Migration is one of the key factors in the society of the twenty-first century. People migrate. So do immigrant workers, materials and information.

Creativity is generated from new stimuli. Migration should be taken as a stimulus for creativity.



AOKI tamotsu

ITO toyoo

The 'Boundary' Design Creates the Cultural City

The biggest problem concerning contemporary architecture is a pursuit of uniformity. Striving for ecological design and sustainability contradicts the nature of modernist architecture and the modern city is characterized by self-sufficiency, functionality, and uniformity.

At the boundary of such self-sufficient spaces, frictions have been occurring.

Edo was a 'fractal' city: the shrines and temples were situated at the periphery of the city where city and nature met. Most cultural space was always generated at the boundary area between nature and the people's habitat.

There are now young architects who are developing the idea of high-rise buildings



ITO toyoo

that are in harmony with their surroundings.

The design of Sendai Mediatheque attempts to eliminate the functional boundaries by emphasizing the interaction in and out, up and down. Functional boundaries as such are eliminated.

The Main Stadium for the World Games 2009 in Kaohsiung, Taiwan, was designed essentially as a park.

Spatial continuity, local engagement, and diversity are the preconditions for an ecological city.

Yokohama boasts valuable old buildings and streetscapes unchanged since the time of the port opening 150 years ago.

Yokohama should develop what "newness" means for the city, so that the city of Yokohama will have the potential to become a leading creative city in Japan.

Part 2: Panel Discussion



Sir Peter Hall

Hall—Japanese society is a homogeneous and middle-class society; its uniformity, however, comes at the cost of conformity. From a global point of view, we can identify a similar tendency in the Post-War Scandinavian societies. In the late 1960s, individualism was introduced into Scandinavia. As a result, the concept of values has shifted, and the uniformity has been gradually lost. In Japan, the system of lifelong employment is failing, while the unemployment rate is growing. In the future it might experience an even more thorough Americanization of the society.

Japan will evolve as a heterogeneous society as a result of accepting immigrants. Problems may arise, but this living together of people from different backgrounds can be the beginning of a fusion, which is a source of a new creativity. This can be a chance for creating a more dynamic society for Japan.

As a unique city in Japan, Yokohama should take a progressive approach to this issue.

Cassim—Immigrants are a motivating force for diversity. Unlike the immigrants who have been accepted as blue-collar workers in America, Japan needs to accept immigrants who are capable of performing high-value added jobs. This will lead to society's diversity.

Raising awareness of peace and environmental issues, along with creative projects anyone can participate in, will be the driving force for integration. This in turn will develop a creative city.

Noda—The homogenization of cities is spreading on a global scale. Yokohama must generate new values by giving consideration to history, the city's own uniqueness, and the local resources. In order to share the city's history with its citizens, a project as the one discussed here must be supported.

Ito—While it hosts energetic and unique activities, Yokohama's modernist architecture lacks character. When they plan a new architecture, it will be exciting to thoroughly test the above mentioned ideas, not by drawing lines between things new and old or Japanese and western, but by considering how these elements can merge together.

In the Sendai Mediatheque, there is no boundary between the space open for visitors and the staff's work-space. This was designed in view of the aspects of facility and management. Although managing the place may be much more challenging compared to standard public facilities, the people are proud of their workplace.

Aoki—I have been advocating the importance of the "walkable city" from the point of view of how people make use of a city. Asian cities are not designed for walking. The city of Yokohama should also bring in the idea of the "walkable city." In modern Japan, with no regards for the idea of cityscape, cities were designed without master-plans for vistas. If we consider the city from the viewpoint of a walker, something other than high-tech/high-rise buildings will come to the fore. Japan is exceptional insofar as 85 percent of the population is concentrated in the urban areas. As a consequence, the urban middle-class has thrived. We must cultivate this majority of the population in order to foster creativity and originality. Yokohama is rarely thought of as an academic city. If properly taken into account, the academic culture can definitely contribute to the urban renovation. The city can collaborate with international cities such as Shanghai and Pusan to foster elite human resources among the academics.

What is needed is an open plaza, which can spark creativity; it is a public cultural space where people can freely interact with one another.

Worldwide, Asian cities are coming to the forefront. We are witnessing competitions between these cities not only for economic advancements, but also for their livability and their artistic and cultural aspects. We welcome such developments. Yokohama should proactively form tight networks with other Asian cities.

Kato—In terms of the concept of the "walkable city," we have been tackling the issue by improving the Nihon-odori Street and the Kishamichi Promenade. It may still be insufficient, but we will continue our efforts concerning the long-term project from this perspective.

In terms of Yokohama as an academic city, we try hard to build up academic networks. We ask for people's support and understanding.

Hall—I would like to propose two major points concerning city planning and design.

A common urban issue: how to improve the pedestrian and cycling paths; and how to restructure a sustainable city.

An issue specific to Japan: In Japan, the urban development is considered in terms of areas, and not lines. However, the post-war constructions have fragmented areas. The question as to how they can be pieced together again is an important issue. The case of Amsterdam can be drawn upon for instance.

Noda—We want to develop a city where innovation is created through people's encounters that arise out of walking in the streets and passing their time in the streets. Yokohama is a city which has the generosity to accept diversity. It aspires to be a creative city where its citizens can express their true worth, and where people of diverse backgrounds can build networks.



I

Creativity, Citizens and art

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Session

I-1

10:00~13:00

Creating new forms of learning

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Saturday

Yokohama Creativecity Center
3F Space

Working Group
Session
I

Session

I-2

14:30~17:30

Talking about the future of art initiatives :

an overview of and
outlook for the "Formation of
Creative Core Areas" project



Saturday, September 5, 2009
10:00-13:00
Yokohama Creativecity Center
3F Space



— Coordinator

MATSU konagi

Director, NPO ST Spot Yokohama

— Panelists

Lindy Joubert

Director, UNESCO Observatory
on Multi-Disciplinary
Research in the Arts Senior Lecturer,
Faculty of Architecture, Building
and planning, University of Melbourne

Marianna Kajantie

Head of Cultural Policies,
City of Helsinki Office

ISHIDO nanako

Director, NPO CANVAS

SAKYO yasuki

Director,
NPO Shibuya University Network

— Commentator

ONIKI kazuhiko

Assistant manager,
Civic Engagement Promotion Bureau,
Chief examiner,
Culture and Art Promotion Division,
The City of Yokohama

Part 1: Presentation

Lindy Joubert

Report from the UNESCO World Conference on Arts Education 2006 which had the theme of "Building Creative Capacities for the 21st Century."
When bringing arts education into communities with different cultures, it is important to utilize traditional educational techniques from the local region.

Marianne Kajantie

Introduction to the case example of Helsinki's Annantalo Arts Centre, which uses a closed school.
We must consider functionally crosscutting synergistic effects within cities without veering away from educational and cultural policies.

ISHIDO nanako

Introduction to the case example of CANVAS.
I would like to provide "commons" for the children that will create the future. These commons refer to venues where children can share information, and venues that they can visit back and forth in distant cities and sites in their own countries and overseas through the use of media.
It is important to make environments in which children use their imagination to create.

SAKYO yasuki

Introduction to the case example of Shibuya University Network.
A region is the aggregate of each and every single individual who lives there or is involved in it. We must firmly fix our gaze on each individual and continue to create open learning opportunities.



Lindy Joubert



Marianna Kajantie



ISHIDO nanako



SAKYO yasuki

Part 2: Panel Discussion

ONIKI kazuhiko

Introduction to the case example of the Arts & Culture Platform of the city of Yokohama.

Mr Oniki's presentation is followed by an exchange of opinions among the panelists on the "utilization of local resources" and "creating mechanisms that give rise to creativity."

Summary of the Session

It is essential that mechanisms for giving rise to creativity in which diverse constituents and differing standpoints participate start small and then grow large. Creativity is something that people produce.

Everything in the region is a resource. Attention should be paid to people who are creating goods and things and making them happen with a feeling of "participation" rather than "utilization."

The aim is for creative cities in which anyone can participate, their desire of wanting to learn as human beings is fulfilled, and where ample learning is possible. It is important to once again consider creativity as coming from people.

Proposals for Yokohama City

Yokohama City's Art & Culture Education Platform is also embedded in a great deal of creativity. Art and culture provide a diverse array of learning and serve as a source for creativity.

For the future it will be necessary to elicit the character of an affluent city that is uniquely capable of valuing the character of each and every individual with a cross-cultural background, including the elderly and immigrants.

Connections between art and education and the creation of new forms of learning should be promoted with a view toward the areas surrounding Yokohama City.



ONIKI kazuhiko

Creativity, Citizens and art

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Saturday, September 5, 2009
14:30-17:30
Yokohama Creativecity Center
3F Space



○— Coordinator

YOSHIMOTO mitsuhiro

Chairman, Yokohama Creative City Promotion Committee,
Director, Arts and Cultural Projects, NLI Research Institute

○— Panelists

Colin Goh

Chief Executive,
The Old Parliament House Limited General Manager,
The Arts House (Managed by The Old Parliament House Ltd.)

Margaret Shiu

Director of the alternative space Bamboo Curtain Studio and Bamboo Curtains Studio and Bamboo Culture International, Taipei Taiwan

OTANI iku

Director, NPO DANCE BOX

NODA tsuneo

Director of no.d+a, Organizer of the Travellers Project

Josephine Burns

Consultant and project manager, Co-Director, BOP Consulting

Part 1: Presentation

Colin Goh

Introduction to the case example of the Old Parliament House project. Presently entrepreneurs from Singapore are visiting Colin Goh and artists seeking advice on corporate management. It is important to change people's thinking.

Margaret Shiu

Introduction to the case of the Bamboo Curtain Studio. Providing artists with occasions and space to do things that no one has ever done before, while keeping an eye on limitations. Artists are people that think about the meaningless and take up the challenge of doing what seems impossible; this is the value of an artist.

OTANI iku

Introduction to the case example of DANCE BOX. It is necessary to carry out programs that are deeply committed to the community. The current theme is to redefine the meaning of "public" in Japanese society. We dwell on the local and international. We incorporate social inclusion and seek out new cooperative relations with local municipalities.

NODA tsuneo

"New multi-tenant building" as an introduction to the case example of Konya 2023. Activities to flexibly give rise to educational programs, programs to continue with stalls in the downtown streets, and so on by gathering people engaged in creative activities together into a single location. Approach from the architecture. Seeking to create a new type of space, not just a box. The "public" of the future will be created by the private sector and through interaction with the private sector. I would like to continue with activities for this sake.

Part 2: Discussion

Josephine Burns—How should we think about the value of art initiatives? In Yokohama the construction of cultural hubs has achieved significant results, with this having been achieved through resolute boldness.



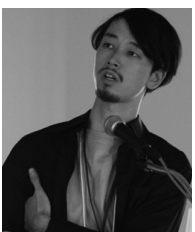
Colin Goh



Margaret Shiu



OTANI iku



NODA tsuneo



Josephine Burns



◎—Representatives from
the Creative Core Areas

AMANO taro

Curator in Chief
YOKOHAMA MUSEUM OF ART

IKEDA osamu

Director, BankART1929

OKABE tomohiko

Chief Executive Officer, KotoLab LCC

SOMA chiaki

Director, Steep Slope Studio

YAMANO shingo

Office Director at the NPO Koganecho
Area Management Center

We must compile the course of and performance over this five-year period as hard and soft data.

From the perspective of sustainability, partnerships do not conform to good intentions. They are difficult to continue if you do not communicate with one another and discuss what you will give and what you will receive from the other party.

Representatives from the Creative Core Areas

AMANO taro—I strongly feel the need to transform the conventional scheme of art museums

YAMANO shingo—I would like to further reinforce the project in Koganecho by building networks.

SOMA chiaki—How to pass down creative activities that were initiated through the strong initiatives of individuals over the generations is a challenge.

IKEDA osamu—Art initiatives attempt to institute a chain reaction and begin the next new era. We are entering an era of carrying out activities while seeking to discover what sort of connections tie art to society.

OKABE tomohiko—In Kotobukicho, partnerships with the owners in the region have become essential. Initiatives and support that transcend the income mix and sectors by the government are necessary.

A variety of opinions have been expressed concerning the value of art initiatives, including: "These are activities that will produce people who are convinced of the value of art (Yoshimoto)," "When the artists themselves cannot be assured of the value in their own activities, then you have a problem (Otani)," and "Values are not absolute things, they are created out of relative things, and so therefore gathering together and discussing art initiatives alone will not produce new value (Noda)." As such, important discussions were carried out by way of a general overview of the Creative Core Areas project.

Summary of the Session

As an outcome from these five years, forums for essential discussions concerning the value of art initiatives have been created.

Yokohama should continue to promote the creative core areas more and more as both platforms from which to call for the participation of a diverse array of sectors — including citizens, the government, and the private sector — and as hubs closely aligned with other cities inside and outside of Japan.



AMANO taro



IKEDA osamu



OKABE tomohiko



SOMA chiaki



YAMANO shingo



II

Creativity and city strategies during economic recessions

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Session

II-1

10:00~13:00

The culture and image strategies of cities

9 | 5

Saturday

Yokohama Creativecity Center
1F Hall

Session

II-2

14:30~17:30

The potential of local industries and design



Saturday, September 5, 2009
10:00-13:00
Yokohama Creativity Center
1F Hall



○—Coordinator

SHIRATSUCHI kenji

Executive Officer, Dentsu Inc.,
Japanese advertising agency

○—Panelists

ITO kaori

Associate Professor,
Department of Architecture,
Faculty of Science and Technology,
Tokyo University of Science

ENOMOTO hajime

General Director,
Urban Environment Planning Division,
Yomiko Advertising Inc.

NAKAGAWA kenzo

Design Director,
President, NDC Graphics Inc.

YANAI michihiko

Creative Director,
President of KAZETOROCK Inc.

Part 1: Introduction to case examples of advanced cities around the world

ITO kaori

Introduction to case examples of regenerating cities' images through the viewpoint of civic pride (Amsterdam, Barcelona, Gateshead).

Image is largely determined by three factors: (1) the city's businesses and services, (2) communication activities, and (3) word of mouth.

"Civic pride" refers to the pride and affection that citizens have for their city, and each and every citizen must be involved in order to make the city a better place.

While there are differences in methods, citizen-originated, co-created between citizens and the city, or government-led, each of these should value the awareness of people. Processes and management of getting people involved create success.

Part 2: Assumptions and proposals for image building for Yokohama

ENOMOTO hajime

Communication design for fostering civic pride in Yokohama

A cycle of discovering and raising the seeds for image building out of the assets that the city possesses is important. For this reason, scenarios for cities to establish a vision for the city that will serve as its orientation, must be shared between the city and its citizens.

To realize this, the utilization and comprehensive operation of venues for communication—including advertisements, the Internet, workshops, information centers, promotional goods, events, and public spaces—are necessary.

NAKAGAWA kenzo

Yokohama concierge shop

A city is like a theme park without a gate. An information center is needed that will excite even first time visitors while keeping them from growing uneasy.

"Amazingly Creative Shops" (shops packed with tons of fun) can provide information



ITO kaori



ENOMOTO hajime



NAKAGAWA kenzo



YANAI michihiko

and promotional goods designed with a Yokohama feel by using things like the open spaces of public facilities and mobile kiosks, without being stiff and formal.

YANAI michihiko

From an outsider's standpoint:

Presuming to throw ourselves into the bad guy's role

The existing image of Yokohama is an image that has been bestowed on it by those around it, and is not something that the people of Yokohama actually created. Unless we do take as our starting point thinking about the reasons that make Yokohama what it is on our own and holding discussion to discover the true appeal of Yokohama ourselves, true image building for Yokohama is impossible.

Comments by Kaori Ito

Human beings are what shed light on a city's assets. Calls for striving to value peoples' ideas and emotions are common among the three presentations.

Summary of the working group

While it is important to learn from overseas case examples, it is important to thoroughly learn the purpose and spirit of such approaches, rather than just imitating them.

It is necessary to focus on the relations between a diverse array of people and the city. We must properly prepare a management cycle together with constituents that will foster a communication process. This is a basis for the citizens to take pride and affection in their own city.

In terms of specific proposals, we should begin by setting up an entranceway like a concierge shop that can provide information, promotional goods, and services designed with a Yokohama-like feel to the people that visit.

Creativity and city strategies during economic recessions

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Saturday, September 5, 2009
14:30-17:30
Yokohama Creativity Center
1F Hall



○— Coordinator

KITSUDA yoko

Design Director, President, Citrus

○— Panelists

Tanja Mühlhans

Coordinator for Economic Development in Film, Media and Creative Industries at the Senate Department for Economics, Technology and Women's Issues, Berlin

OWADA junko

LOHAS Business Alliance (LBA) Director, Association for Eco Japan

Leimei Julia Chiu

Executive Director, Japan Industrial Design Promotion Organization (JIDPO) Director of Global Communications for the International Design Center Nagoya (IdcN) Professor, Musashino Art University (MAU), Department of Visual Communication Design

NAGOYA hideyoshi

Design Producer, Director, "h concept"

Discussions were held on modalities for regional industry to make use of creative power from the two perspectives of: (1) new industries and (2) regenerating existing industries, with regard to the potential and future of local industries which use creativity and above all design as their resources.

Part 1: Keynote lecture

Tanja Mühlhans

Implementing creative industries in an urban region.

Since the government is not made of experts, there should be a commitment to platform building.

Financial support is also provided, but coaching for creative industries is extremely important.

While companies and stakeholders are mutually getting involved at the policy process stage, it is important for us to establish a new type of "governance."

Just like the original Berlin is found in Berlin, so too is the original Yokohama found in Yokohama. This does not originate from plans, but rather trial and error is needed when it comes to creative industry projects.

Part 2: Short lecture

Regional industry and design initiatives by sector

OWADA junko

"LOHAS" is a philosophy that balances profitability with sociability, in which industry and design are important.

Considering designs that link urban and rural areas by creating a low-carbon lifestyle and mechanisms to offset this leads to new potential for regional industry. I would like to implement this in Yokohama as well.

Leimei Julia Chiu

How should Japan proceed within Asia, which has become a chaotic melting pot for different races, including immigration problems, when viewed from a macro perspective?

Despite the fact that 70% of the people that study design in Japan are women, there are few Japanese women who have an active role in this field. Women are a resource



Tanja MUHLHANS



OWADA junko



Leimei Julia Chiu



NAGOYA hideyoshi

Commentators

SASAKI masayuki

Professor of Urban and Cultural Economics, Director of the Urban Research Plaza, Graduate School for Creative Cities, Osaka City University

CHIKAZAWA hiroaki

President, Network of Creative City Yokohama Enterprises, Chikazawa Lace Corporation Representative Director

KANEKO nobuyasu

Policy Planning Director for Entrepreneurship and Management Support Economic and Tourism Bureau, The City of Yokohama

that is going to waste in Japan; this is the key.

Traditionally, products were rolled out in the manner of an "encounter between the subtle technology of Asia with Western design," but we must get over this. How Yokohama can break free of this through its design abilities is a challenge.

NAGOYA hideyoshi

Design does not refer to making a product, but incorporates everything from marketing to sales and making the customer happy.

Art is self-expression, but design is rolling out products that contain consideration for the user. When it comes to the orientation of 21st-century design, it is necessary to blend both of these together, and design platforms are needed as well.

Design is team play, and it is important to carry out total production for design up until the product reaches the customer. For this reason, it would be beneficial if Yokohama were to think in terms of slightly smaller units.

Part 3: Discussion

KANEKO nobuyasu

Coaching does not cost anything and is highly effective. Repeatedly cycling through coaching at various different stages is important for conducting design as an industry or business.

Yokohama's industries have potential for collaborating with IT and design.

It is important to connect creative companies with technical companies to give rise to new products and industries.

Summary of the working group

When it comes to human resources to bear responsibility for the creative, human resources are needed that will connect the government with outside organizations, as well as bring them together and organize them.

The government will go back to setting platforms in place. The need for coaching within policies is high.

Industry and design for the 21st century must excite and be enjoyed by the buyers, users, makers, technology providers, and designers.

Yokohama is a model environmental city, and has a historical background that has accepted diverse cultures in the past. We should strategically create a made in Yokohama brand around the keywords of "the environment and Asia."



SASAKI masayuki

CHIKAZAWA hiroaki

KANEKO nobuyasu





Creativity and
visions for the city

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Session
III-1
10:00~13:00

**Community
regeneration
and
creativity**

9 | 5

Saturday

Yokohama Port Opening
Memorial Hall Auditorium

Session
III-2
14:30~17:30

**Spatial strategies
for culture**



Creativity and visions for the city

26

Saturday, September 5, 2009
10:00-13:00
Yokohama Port Opening
Memorial Hall Auditorium



○— Coordinator

OKABE tomohiko

Chief Executive Officer, Kotolab. LLC

○— Panelists

Matt Peacock

Chief Executive, Streetwise Opera (UK)

Lee, Eun-Ae

Managing Director, Work Together Foundation

Lucky Chhetri

Executive Director and Co-Founder of Empowering women of Nepal and 3 Sisters Adventure Trekking

Todd Porter

Curator, TEDxTokyo and the Innovators Greenhouse

○— Commentator

NISHIYAMA shiho

Associate Professor, Faculty of Engineering, Graduate School of Sustainable Society Studies, Yamanashi University

Social innovators who work to address regional and social problems through a creative approach discussed the foundations and mechanisms for broadening activities and the environments that give rise to creative activities.

Part 1: Introduction to case examples

OKABE tomohiko

Introduction to case examples of regional activities in Yokohama.

"Urban development through art" in Koganecho, and "Image makeovers and creating employment by using empty rooms in cheap lodging facilities" in Kotobukicho.

Matt Peacock

Introduction to initiatives to restore dreams and confidence to the homeless through opera. Activities that are committed to social problems through art.

Lee, Eun-Ae

"Community regeneration with social entrepreneurship."

Case examples in which the government is proactive toward social companies and where the interest of the public is high.

The Work Together Foundation was created not through commitments from the government, but rather through contributions gathered from citizens during the Asian currency crisis.

A relationship has been created whereby projects initiated by the foundation are transferred to private enterprises, which carry out these projects in an ongoing manner.

Lucky Chhetri

We carry out a social business that matches up traditional lifestyles in Nepal with the tourism industry and creates employment for women, while fostering female trekking staff members as a commitment for social problems related to female trekkers. Implementing support methods through eco tourism in the remote areas of western Nepal.



Matt Peacock

Lee, Eun-Ae

Lucky Chhetri

Todd Porter

NISHIYAMA shiho

Todd Porter

"Configuration for the Japanese version of Silicon Valley."

TEDxTokyo: A forum like TED (a forum for transmitting ideas that should be spread by people engaged in trailblazing activities that originated in the United States) is needed in Yokohama as well.

Innovators Greenhouse: Provides forums such as physical spaces and conferences in aiming to create hubs and platforms for innovators.

Part 2: Proposals and announcements

NISHIYAMA shiho

Organizational structure for carrying out activities

There are many activities in a state wherein there are numerous contributions and implementation projects, but in order to carry out activities in a continuous manner it is essential to create an income mix structure and equalize proceeds.

Overseas emphasis is placed on advocacy functions, and in many cases people with specialized skills are present in organizations.

Mechanisms for backing activities

In terms of government activities in the United Kingdom, there are approaches where the government lends out its unused land and buildings for a fee.

Providing tax breaks such as tax credits makes it easier for companies and citizens to support activities.

There are foundations which provide support so that technical skills can be learned, through which activities are developing dramatically.

In some cases the reliability of activities improves and networks expand by becoming a fellow at a well-known foundation.

Summary of the working group

In order to promote regional activities and community regeneration it is essential that a diverse array of constituents, such as NPOs, carry out creative activities and collaborate.

In order to support activities in a continuous manner, it is imperative that society as a whole, including the government, lend its support for the creation of financial bases, such as income mixes.

In addition to financial support, cross-sectoral approaches are also needed, such as the use of government owned assets like unused land and tax credits.

Intermediary support organizations are needed, as they can be a basis for producing innovative activities that offer wide-ranging backup for everything from providing specialized skills to raising social trust.

Saturday, September 5, 2009
14:30-17:30
Yokohama Port Opening
Memorial Hall Auditorium



— Coordinator

SUZUKI nobuharu

Associate Professor, Yokohama Entrepreneurial
Development, Interdisciplinary Studies,
Yokohama City University
Creative City Advisor, The City of Yokohama

— Panelists

Kees Christiaanse

Professor of Architecture and Urban
Design, Swiss Federal Institute of
Technology (ETH), Zurich

Lin Chung-Chieh

Director, Urban Design Division, Urban
Development Department of Taipei
City Government

KITAZAWA takeru

Professor of University of Tokyo
Director of the Department of
Socio-Cultural Environmental Studies,
Graduate School of Frontier Sciences,
University of Tokyo

Today we are transitioning from a period of growth to a period of contraction and maturity. For this reason, cities are seeking urban visions adapted to the new urban and industrial structures. This working group aimed to share advanced case examples, experiences, and knowledge from overseas.

Part 1: Introduction to cases examples

Ir. Kees W. Christiaanse

"Waterfront redevelopment for an open city."

The "open city" concept is one in which communities with different incomes and ethnicities intermix. We should aim for open cities which anyone can gain access to and interact within both spatially and socially.

Lin Chung-Chieh

"Implementing and claiming creative city under dimensional difference."

Introduction to case examples of a format of raising clear objectives as a whole and having a diverse array of constituents undertake approaches

KITAZAWA takeru

"Future Design for Yokohama Inner Harbor Area 2059."

We should strive for cities in which human resources live together with culture.

The inner harbor area, which is a major asset for Yokohama, should be utilized to regenerate the city where people could feel embraced by nature.

It is necessary to conduct urban development by taking a multifaceted view of a wealth of elements, such as the environment, arts and culture, industrial innovation, and economic ties with Asia.



Kees Christiaanse

Lin Chung-Chieh

KITAZAWA takeru

Commentators

Jung Hyung Lee

Associate Professor, Chung-Ang University

KITAYAMA koh

Professor, Graduate School of Architecture, University of Yokohama

TAKIGUCHI noriko

Freelance journalist, lives in Silicon Valley, correspondent for several Japanese publications and TV stations

KUNIYOSHI naoyuki

Senior examiner and executive urban designer, Urban Development Bureau, Yokohama City Hall Specially appointed professor, Yokohama Entrepreneurial Development (Interdisciplinary Studies), International College of Arts and Sciences, Yokohama City University

Part 2: Panel discussion

Jung Hyung Lee

Unlike European cities that have been gradually developed for many centuries, Asian cities are required to carry out urban development and ensure the cultural maturation at the same time. A large vision is needed for this.

KITAYAMA koh

Rather than the conventional urban development that gave precedence to economic theories, we must reset our main focus onto urban development that is centered around human beings.

TAKIGUCHI noriko

Europe and Japan are simply not in a situation where cultural activities are encouraged through market economic principles. It is once again necessary to provide encouragement for these. This will also lead to stimulating the economy.

Summary of the working group

In this epochal turning point a large vision is needed for cities. This is a long-term outlook of breaking away from mere market economic principles and perceiving an overall image of the city that is centered around human beings.

The cultural strategy for cities is an overriding issue, and attempts to integrate cities spatially are required.

Urban culture is something that is generated out of the interactions of a diverse array of constituents. We should not simply just build cultural facilities, but rather we need to create open, public spaces that give rise to such interaction.



Jung Hyung Lee



KITAYAMA koh



TAKIGUCHI noriko



KUNIYOSHI naoyuki



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**Panel Discussion
2**

10:00~12:00

**Mayoral Conference
on the future of cities**



Plenary Meeting

13:30~16:00

**Report of
the Working Group
Sessions**

**Declaration of
the Conference**

9 | 6

Sunday

Kannai Hall
Main Hall



Panel Discussion
2

Plenary Meeting

Mayoral Conference

Sunday, September 6, 2009
10:00-12:00
Kannai Hall Main Hall



— Coordinator

KITAZAWA takeru

Professor of University of Tokyo
Director of the Department of
Socio-Cultural Environmental Studies,
Graduate School of Frontier Sciences,
University of Tokyo

— Panelists

Volker Stein

Deputy Mayor of Frankfurt
Head of the Department for Security,
Public Order and Fire Protection

Lin Chung-Chieh

Director, Urban Design Division, Urban
Development Department of Taipei
City Government

Laurent Trontin

Adviser on Economic Affairs and
Creative Industries to the "Grand Lyon"

MORI genji

Deputy Mayor, Kanazawa City

SHINODA akira

Mayor of Niigata City

HAYASHI fumiko

Mayor of Yokohama City

KANEDA takayuki

Deputy Mayor of Yokohama City

Mayoral Conference about the future of cities

Japan now faces the serious problem of falling population, declining birthrate and aging society. While the global population grows as a whole, the urban population in Japan, South Korea, and the European Union is continuously declining. Under such circumstances the urban design and the concept of creative city are of utmost importance to keep a city attractive and vibrant.

What can be a Quality-of-Life Index? We should learn a lot from small countries such as Bhutan or Scandinavian countries about the dynamism of a small community. The level of happiness is only poorly correlated with GDP. In non-developing societies and mature depopulating societies, what matters to the people is the joy derived from human relationships and working, and enjoying culture and the blessings of nature. While cities are losing their individuality in the era of globalization, it is all the more important for us to revitalize our own community.

I propose the concept of "community smart grid." The quality of life should be improved by a small system at each small community level, rather than by building up a gigantic infrastructure system. A city can be defined as an aggregation of such small communities.

Cities may get inspired by exchanging visions among themselves to come up with new ideas. Partnerships between the cities thus become the key.

Part 1: Presentation**Volker Stein*****Creative Industries and their Importance for the Development of Frankfurt am Main.***

In the urban area of Frankfurt, creative industries are growing in importance. These industries have proved effective in creating new job opportunities.

The creative industries are prospering and consist of the following nine sectors: software and games; advertising and communication; publishing and press; film and television industry; cultural heritage; architecture and design; visual arts and performing arts; museums and art market; and the music and audio industry.

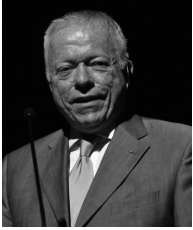
The Influence of the Creative Industries

Sixty thousand million people are working for the creative industries in the city. The software and games sector employs the largest number of people, followed by advertising and communication, publishing and press, and the film and television industry.

The companies in these sectors are very small, as most of them are single proprietor and young companies.

There are 4,700 companies in the creative industries and they account for 4.6% of the total net sales of local companies. The sector with the highest net sales is advertising and communication, which accounts for 46% of the total net sales of the creative industries, followed by publishing and press, then software and games.

In terms of economic development, the creative industries have been very volatile in the past few years. While the creative industries are vulnerable to economic swings,



Volker Stein

some sectors are growing rapidly. In particular the software and games sector has grown remarkably.

The advertising and communication sector has a long tradition and an established position in the city, and also has a deep relationship with other areas of the creative industries. It is strong enough to withstand both domestic and international competition.

The success of the creative industries in attaining an important position in the economy owes much to the favourable environment provided by the city, including the infrastructure and the human resources. Creative industries concentrate in cities that can provide a good urban environment.

Frankfurt also has cultural features. The city enjoys the best reputation, after Berlin and Hamburg, for having a generous and multicultural atmosphere.

The city is taking several measures to protect the creative industries. One of these is the enhancing of internal communication; the municipal departments coordinate programs by communicating with each other. The city has also set up an incubator which rents offices at low prices, and provides opportunities for communication between companies.

In Germany, human creativity is thought of as an important factor for improving productivity and the standard of living. The creative industries have a large impact on society and have the power to change the lives of people. The creative industries create job opportunities for young people. These opportunities are typically provided by nimble, flexible companies.

Frankfurt has been attracting many highly-skilled young people. As a result, the city has risen in international stature to become one of the top three cities in Germany in international rankings.

Lin Chung Chieh

Regeneration of the City of Taipei through Creative Administrative Services.

Taipei has been receiving recognition as a creative city, and it was chosen as one of the 13 most creative cities in the world.

In East Asia, Taipei is building mutually constructive partnerships with cities such as Hong Kong and Shanghai.

Taipei aspires to be an Eco-City where sustainable development is possible. The city is focused on what it wants to achieve over the next ten years, and it promises: 1. regeneration of the city; 2. enhancement of creativity; 3. strengthening of governance; and 4. establishing itself as an Eco-City. It is aiming to be an energy-conserving, low-carbon city by 2050.

Taipei aspires to be a unique and attractive "Cool City."

Developing human resources and cultural richness will be the keys for becoming a creative city. This is how the creative industries will be revitalized. To achieve cultural richness we must cultivate real experiences, the precision of products, aesthetic originality, and a high quality of life. To achieve this, it is necessary to 1. promote



Lin Chung Chieh

diverse cultural industries; 2. expand the international market; 3. promote cultural tourism; 4. promote cultural policies; and 5. increase the possibilities of creative activities.

Three major policy directions required for the realization of a creative city are: 1. the creation of creative cultural spaces; 2. support for the cultural industries; and 3. pluralistic cultural activities.

The city's urban development department is also engaged in various activities aimed at the formation of the creative city.

Five major activities for promoting the creative city are: 1. the examination of urban planning projects; 2. the promotion of urban design; 3. the reconfirmation of roles; 4. participation of the community and the citizens; and 5. artistic participation in creating public spaces. It is also important to find a direction towards urban regeneration.

Taipei has been encouraging cultural creative clusters. Making use of building sites for schools, spaces for artistic activities were created. The historical townscapes have been preserved as spaces for creative experiments. Furthermore, villages made up of illegal buildings were developed into spaces for international activities. Another example is a former cigarette factory, which was transformed into a creative design centre with a space in which three theatres share one stage.

5 important plans and elements for building the creative city

1. Reinforce the city's functions up to a satisfactory level.
2. Retrace the city's historical memories and textures.
3. Develop and support the pluralistic activities in the city.
4. Encourage collaboration between the public and private sectors.
5. Support the creative activities in the city.

Further development of Taipei as a creative city can be expected through implementation of the above elements.



Laurent Trontin

Laurent Trontin

Lyon; the junction of multiple practices, cultures, and identities.

In Lyon, the creative industries have strong ties with the economy.

Lyon, the second city of France, has been undertaking various highly creative activities. Research and development clusters have been built in the city for the city's four major industries (biotechnology, environmental chemistry, mechanical engineering, and the creative industries).

Lyon has stipulated three strategic basis areas: 1. promotion of appealing economic development; 2. solidarity between the members of local communities; and 3. placing importance on the environment for future generations. Lyon is giving due consideration to the environment and the society and asking the citizens for their participation in these areas.

Examples of collaborations between the creative industries and companies include the following:

The designer village comprised of 46 companies supports creators and connects the creators and the city's economy.

Grand Lyon connects 'anime' and Lyon.

In Europe, there are nine themes concerning the creative industries. We intend to promote the development of diverse projects by connecting various areas, such as citizens, companies and creators.

Our aim is to create communities. Company representatives, creators, and various specialists and knowledgeable people are taking part.



MORI genji

MORI genji

Kanazawa; the creative city aspiring for the harmonization of tradition and innovation.

On the history and traditional culture of Kanazawa

Kanazawa was developed into a castle town for the Maeda Clan of the Kaga Domain. As the city was not damaged during the Second World War, the old streetscapes remain and the traditional culture still has a strong presence.

The city is engaged in the preservation of the historic landscapes and working on the creative cultural city project. The city has established an ordinance and is utilizing the Town Management Agreement.

In Kanazawa, traditional handicrafts such as gold foils, lacquer-ware, Yuzen silk printing, Kutani pottery, Buddhist alters, fly lures, and mizuhiki (gift wrapping strings) are thriving. Traditional performing arts in the city include the no theatre, the tea ceremony, and the dance performed by geiko (female entertainers). The city encourages the development of human resources and successors in the traditional arts by setting up facilities, as well as workshops for children, for handing down the traditional cultures including handicrafts and the no play.

Projects for creating arts and culture in Kanazawa

A former spinning factory is being utilized as the Kanazawa Citizen's Art Center. In 2004, the 21st Century Museum of Contemporary Art, Kanazawa opened with the goal of combining contemporary art and local traditional handicrafts. The city was then given recognition as one of the first Creative Cities of Art and Culture by the Agency for Cultural Affairs.

The development of the content industry is also supported and events such as the eAT KANAZAWA are also being held.

Diverse cultures are combined and an exciting atmosphere is created in the city streets through music activities such as the Orchestra Ensemble Kanazawa and jazz events.

Creative City Network Projects

The spirit of UNESCO's creative cities network is to protect and bring out the potential of diverse cultures through collaboration between the creative cities.

This year will see a joint effort by the public and private sectors to establish an organization that will promote programs for developing Kanazawa as a creative city. Through collaborations between culture and industry, as well as through the

development of human resources, we aim to promote the city of Kanazawa to the world.

We are planning the Kanazawa version of 'creative tourism' which gives tourists the opportunity to visit the workshops of the artists/craftsmen in the city.

Small as it may be, Kanazawa aspires to be a city that shines with its own uniqueness. We want to innovate while maintaining a real appreciation of our own culture.



SHINODA akira

SHINODA akira

The 'Local Culture' and the 'Creativity' at the Heart of the Urban Project.

Niigata is an historical open port city which has the largest port along the Japan Sea coast. The city has inherited a port culture, and the culture of Niigata is that of 'water and soil'.

The city has been open to diverse cultures and peoples. It also hosts symposiums on the 'cultural dialogue between French and Japanese cities'.

Deploying the rich local resources is crucial in order for the city to develop its own unique urban value and to evolve with history.

The Sea of Japan: The era of East Asia has now arrived. Niigata must increase its role as the base along the Japan Sea coastline of Honshu Island.

The countryside: Niigata is the first government ordinance city on the Japan Sea coast of Honshu. A comparatively high food self-sufficiency ratio sets apart the region.

The community: The city is characterized by a closely-knit community, where a high-percentage of citizens belongs to the residents' associations. We have confidence in the educational capacity of the communities for training people. We are promoting a project to use schools as the base of the community.

The city government must also change for the realization of Niigata as a creative city. We aim to eliminate the vertically compartmentalized public administration, and seek a higher level of partnerships with members of the community, the private sector, and the non-profit organizations. The city takes the standards set by the ISO seriously, and takes account of external opinions and evaluations. Last year, Niigata ranked as the fourth city in Japan in the government's census of innovativeness in public administration. Such recognition gives us impetus for making an even more creative city.

In 2019, we will celebrate the 150th year since the opening of the Port of Niigata. We are planning events for furthering the culture and creativeness in the city. Niigata is striving to be the most culturally creative city that has ever existed.



KANEDA takayuki

KANEDA takayuki

Prospects for Urban Design and the Creative City.

The two major aspects of the urban development in Yokohama are the large-scale projects and the urban design. Regarding urban design, we started by making the open plazas, which have now become the centres for the art and culture in the city.

We are considering embellishing the streetscapes, as well as utilizing the public spaces.

The Creative City Yokohama project reaffirms the importance of the continuous growth of Yokohama in an era of declining population. The city must continue to transmit new value and attractiveness to the people.

The four major objectives of the Creative City project are: building a creative environment where artists and creators want to live; stimulating the economy by a cluster of creative industries; making good use of the resources in the community; and residents taking the lead to produce the Creative City of Art and Culture..

The five projects for achieving the above:

The National Art Park Plan: Aims to proactively attract creative activities.

The formation of creative core areas: Historic buildings and warehouses are converted into creative core areas where artists can work. In turn, the revitalization of the city through these activities is expected.

Image culture city: Yokohama has invited the Graduate School of Film and New Media, Tokyo University of the Arts to the city and hopes to use this as an opportunity to become a base for image culture.

International Triennale of Contemporary Art Yokohama: One of the largest contemporary art exhibitions in Japan, the Yokohama Triennale is managed in collaboration with the citizens.

Nurturing future creators: We plan to nurture creative human resources and to enhance its intermediary support functions.

Going forward, the city of Yokohama is considering new developments for the creative city. We want to work together with the citizens to utilize local resources for the development of art and culture, city development, and support for industries. We will present the Creative City Yokohama to Asia and to the wider world. The city will seek international exchanges on various levels.

The biggest challenge with respect to population decline is the suburban areas. We will work together with the citizens to pursue urban development by harnessing the dynamism of the suburbs and culture and art.

The distinctive feature of Yokohama is its urban waterfront area. It is necessary to pursue urban development that is particular to Yokohama's circumstances and the city presented the outline of a plan for such urban development in June this year.

We will endeavour to increase the presence of Yokohama as a creative city in the world by forming networks with cities overseas.

Part 2: Panel Discussion

KITAZAWA takeru

What all the cities in the presentations above have in common is the fact that the creative industries act as a catalyst for revitalizing other activities in the city. They were also all very unique cities.

Gaining the sympathy of the citizens

Laurent Trontin

By bringing the citizens to the heart of the discussion, and by setting up a forum for discussions between the representatives of the creative industries and the citizens, we are fostering the people's understanding for the activities of the creative industries.

Volker Stein

Spontaneously, the citizens themselves realized that the traditional methods are not enough. In Frankfurt, there is a large-scale airport as well as a strong foundation for the creative industries.



HAYASHI fumiko

KITAZAWA takeru

It is essential to have a tight-knit community at the base and for the citizens to have a willingness to accept new things.

Improving the community's quality of life

HAYASHI fumiko

As a start, we must consider how to strengthen the competitiveness and the growth potential of the city itself.

For that, attracting good human resources and funds is crucial. An open-minded and generous environment is required to achieve this.

It is important to design diverse systems that can be managed openly. In this way, there will be interactions between different fields.

I propose three Ps for this project; partnership, professionalism, and participation. We can expect the time in which the real collaborations become wide-spread among the ordinary citizens as well as between the specialists.

Partnerships between public, private and academic sectors

SHINODA akira

The real richness of life can be attained through having opportunities to be exposed to art and culture. If citizens enjoy their community they will participate more in the management of their community and this will give their life more meaning.

The cultural richness of the citizens

MORI genji

In Kanazawa, the citizens have always had a strong desire for culture. The city is working on projects to support this interest and it must continue these projects in the future.

HAYASHI fumiko

The concept of the creative city is important, and the environment, welfare, and child-rearing are extremely important.

Thinking carefully about the enjoyment of everyday life and listening carefully to the voices of the citizens is important.

Deepening the interactions between the cities in the future

KANEDA takayuki

Creativity cannot be considered without the power of citizens. Daily interactions among the citizens are important.

Laurent Trontin

There are extremely vigorous interactions between European cities. Many groups and organizations have been launched for the purpose of exchanges. In Europe, such collaborative relationships have always been cultivated throughout history. The regions across Europe have become involved with each other naturally through diverse projects.

KITAZAWA takeru

I am very interested in the alliances between the cities along the Mediterranean coast. It would be extremely worthwhile if the East Asian cities followed their example and cultivated partnerships within the region.

From our discussions, it has become clear that creativity is the crucial element which connects a variety of things. With the creativity as a medium, unique cities and unique industries can be cultivated. The panellists hope that there will be further exchanges between East Asian cities, along with further exchanges between East Asia and Europe in the future.

Sunday, September 6, 2009
13:30-16:00
Kannai Hall Main Hall



⊙—Coordinator

SUZUKI nobuharu

Associate Professor, Yokohama Entrepreneurial Development, Interdisciplinary Studies, Yokohama City University
Creative City Advisor, The City of Yokohama

⊙—Panelists

MATSUO konagi

Director, NPO ST Spot Yokohama

YOSHIMOTO mitsuhiro

Chairman, Yokohama Creative City Promotion Committee,
Director, Arts and Cultural Projects, NLI Research Institute

SHIRATSUCHI kenji

Executive Officer, Dentsu Inc., Japanese advertising agency

KITSUDA yoko

Design Director, President, Citrus

OKABE tomohiko

Chief Executive Officer, Kotolab. LCC

KAWAGUCHI ryoichi

Executive Director of 150th Anniversary of the Port Opening & Creative City Headquarters

Free Discussion

Working Group Reports

Direction that creative cities should proceed in for the future, What sort of initiatives should Yokohama take in the future?

SUZUKI nobuharu

Discussions concerning a creative city began in Yokohama around 2002, and a variety of debates have been carried out since 2004. Today, as we look out over the state of affairs of a global creative city, we have reached the stage of reassessing modalities for the city, industry, and culture. We would like to connect these with the future prospects for a creative city.

Citizens and Creative City, Citizens and Creativity

MATSUO konagi

I would like to replace the terms citizen and creativity with the phrase "creative human resource development." Rather than fostering human resources who are directly connected to industry, I would like to speak from the conventional viewpoint which has directly tied art and culture in with the city, as well as the viewpoint of continuing to further tie art and culture in with people.

Creativity should be used as a platform for education. We must give thought to education and learning in order to slowly and richly foster people through the power of art.

In considering new learning and education, the government should devote itself to developing platforms for these.

We must reconsider communities while maintaining views on education and child rearing. Communities consist of the people themselves.

When it comes to creative activities, it is necessary to focus not only on central areas, but also on peripheral areas.

YOSHIMOTO mitsuhiro

Education through art is not designed for rearing artists; it must foster the creativity of the citizens.

In Yokohama, a number of different initiatives have been carried out seeing as how the creativity of art has a variety of impacts on civil society and the creativity of the citizens. If the fact that art has social significance were brought to the forefront, then this would be trying for artists. Art itself does not possess creativity, but rather creativity is produced in the surrounding people by coming into contact with art.

If art has social value, then in response to this social needs are produced and this is followed by economic value. But conversely it also comes to pass that art is used as a means.



MATSUO konagi

There is the phrase "art for art's sake." There is creativity in the very act of doing something that the artist personally thinks is important but which has no meaning. While I stress the value in this, it also ties together elements such as education, fostering the creativity of citizens, and industry in the periphery. Both of these meanings are important.

When citizens and creativity are set in place through the connection that is art, then the very fact that such diverse connections exist must be acknowledged as being creative.



YOSHIMOTO mitsuhiro

SHIRATSUCHI kenji

If you were to pose the question "Do you have creativity?" to citizens and people in the government most of them would probably answer "No." This is most likely an outcome of interpreting creativity as a special talent that only a limited number of people possess, much like design sense.

In the environmental sector, biodiversity has become a topic of conversation, and I feel that creativity should also have diversity. Creativity is a sense for discovering the positive aspects, points to take affection and pride in, and negative aspects of the city of Yokohama, as well as for discerning its future. It is the ability to give these aspects shape and display them through the power of design, as well as the ability to break through the organizational and financial barriers that one encounters when trying to execute this. Furthermore, it also encompasses creating organizations to conduct management and administration, as well as the ability to communicate this internally and externally and to get people to share their thoughts. All of these are creativity. It is essential to create and manage venues, constituents, mechanisms, and organizations that gather together differing talents and get people to join forces by respecting one another. When talents and creativity that transcend organizations and genres are gathered together and set in motion in a single direction, then this produces major transformations.

Everyone at this conference could acknowledge that there are various types of creativity. It is a huge step forward. All that's left is to raise the question of how to go about combining these and turning them into a driving force.



SHIRATSUCHI kenji

Outreach to Citizens and the Perspective of "Enriching Citizens' Lives"

KAWAGUCHI ryoichi

Art is not something that can be set in contrast such as in "art and welfare" or "art and life," it is something that becomes one with anything else. Art is not simply something that gives and is given, but those things in which value is discovered come to comprise art. I think that it should be something that encompasses a variety of elements.

There is also criticism alleging that art is used as a tool, but it will continue to serve as



KAWAGUCHI ryoichi



KITSUDA yoko

a force for changing the city by connecting together various different elements. For this reason, it is essential to get artists to face such circumstances with a positive countenance.

Ultimately we will return to what it means to be human.

In what sort of settings should creative industries be established?

KITSUDA yoko

Instead of facing off one-on-one with creativity that arises in various different cross-sections (other than making goods), I would like to ask that the government build networks or create platforms in order to engage in alliances.

Yokohama is hounded by its image as a major city that is second to Tokyo, and most likely has expectations of increasing tax revenue if it can acquire major industries. But I would like to make this an era in which the joy of being creative and the pleasure of succeeding by joining together are felt more than ever through minor works, including those of local companies.

The power of design is extremely important for the sake of discovering areas in which slight profits can be made one by one, but where enormous profits can be made by having everyone join together. Yokohama can become a leader that improves the abilities of small and medium enterprises (SMEs) by benefiting from the assistance of people with know-how from not only within Yokohama, but also those from Asia and overseas.

The discussions of the information center presented in the working groups tended to strengthen its image as public in nature. But in fact it has extremely close connections with industry, and so I am thinking that it is something we can do together.

SUZUKI nobuharu

I think that today's discussion ties in with the discussion of the "compact economy" from the first day, in which new goods and businesses are created by various people and industries interacting and associating with one another in a small region.

From out of trial and error will begin not only a new business community, but also social innovations.

OKABE tomohiko



OKABE tomohiko

In Working Group III-1 the social enterprise people thought "something must be done" about regional and social problems, from which they began their activities. As their activities grow, these people join together with diverse organizations (foundations, universities, companies, governments, etc.) to stay active.

In South Korea there were case examples of collaborations with companies, but an approach of playing an intermediary role will also be needed.

The question of how to go about fostering the activities started by citizens and social entrepreneurs is crucially important to ensure creativity among the people.

SUZUKI nobuharu

Traditionally, the sectors that have moved society have been comprised mainly of major companies. But in recent years it has been said that when reviving communities, having players with small but clear-cut goals act while maintaining connections with one another allows for flexible responses to changes.

For business as well, rather than completing the process of making goods at a single major company, a format is needed which joins together various different creators and business leaders.

How should Platforms be Thought of?**KAWAGUCHI ryoichi**

I think it is best if movements with a variety of formats emerge.

The composition of NPOs also differs considerably depending on the enterprise, and the methods for appropriate government intervention differ as well. What is more, viewpoints on the growth in scale differ for each NPO.

There is no single method for capitalizing on the ideas of NPOs. By having NPOs discuss with one another items that are shared through a diverse array of methods, instead of being provided by the government, they create platforms on their own. This is the precondition for the government to provide meaningful and appropriate support.

Fostering a Diverse Array of Business Leaders**KAWAGUCHI ryoichi**

When it comes to creative industries, instead of inviting major industries consideration should be given to what sorts of industries are connected with the community and can exercise their creativity within Yokohama.

There is a need to connect up industries and artists that are rooted in the Yokohama region to produce creative goods. It is essential to successfully revolve around small rotations a number of times to produce massive surges.

SHIRATSUCHI kenji

Everyone has a purpose and ideal when they initially start out small, whether they are major companies, NPOs, or universities. When the diverse sectors within the city—which include NPOs, the government, universities, and major companies—work together it is important to reaffirm one another's purposes and to confirm the direction in which their creativity is oriented. When this is done, things become clearly apparent as if they were connecting threads. These in turn become large knots, and then serve as engines. It is important for the respective parties to maintain their

purpose and express this to one another.

MATSUO konagi

Referring to the performing assessments of purpose, Mr. Kawaguchi said "Platforms are not something that the government will provide for you." While this is certainly true, when their purposes are aligned those of the government and NPOs should not be all that different. But rather NPOs are oriented toward resolving challenges, are closer to the intended recipients, and are watching closely. It is essential to create flat relationships by learning about one another's positive aspects.

SUZUKI nobuharu

A construct in which diverse players interact with one another while working based upon Yokohama was already deployed before the start of the creative city project. But since the project started, cultural leaders and new creators have been arriving in an influx. I feel that because of this, the current situation is one in which the regional society has gradually been reinvigorated.

For the future, it will be necessary to further broaden the scope and incorporate a variety of elements. There is a sense of anticipation that a diverse array of developments will become possible through this, including environmental business and social business.

Results, Challenges, and Future Prospects of the Creative City Concept

YOSHIMOTO mitsuhiro

In terms of initiatives for a creative city, in 2003 a committee chaired by Professor Kitazawa was set up and began trying to vitalize the inner city area through culture and by attracting tourism. These efforts were close to the creative cities concept, and so they were set forth as policies by Yokohama City.

The term creative city was first proposed by Charles Landry. When he came to Yokohama City he said, "Cities that are undertaking the same sorts of initiatives are on the rise, and cities around the world which have reached an impasse in a policy sense are saying 'creative city' as if chanting an incantation."

In looking back over these five years, I think that much has changed and that progress has been made. There is no mistaking the fact that the seeds of the value of creativity have been sown within Yokohama City through a variety of initiatives. But the true essence of creativity lies in constantly surmounting the past and giving rise to what is new. Creativity is not produced and cannot be exercised in areas that lack challenges. Yokohama City is currently facing an enormous turning point. In the sense that we have been in an approach phase aimed at becoming a creative city in the five year period up to now, from here onward I would like us to take up more and more challenges for new things.

It is not the case that we have come this far through the main leadership of the government. The loop of creativity has spread out like a spiral by involving art NPOs and the like, as well as by creating educational opportunities together with private sector companies.

When NPOs are short of funds, large sums of money are drawn from the Agency for Cultural Affairs and companies. Because of this, Yokohama City has been able to carry out such a large project with a small budget, a point which is itself creative. I would like to use the opportunity presented by this international conference to further enlarge this movement.

KAWAGUCHI ryoichi

The compositions of cities around the world are different, and the desired formation for creative cities differs for each city. Moreover, the formation for creative cities that is aimed for changes from day to day. I would like to synthesize these past five years, and further ensure creative cities with a view toward the coming 50 and 150 years. Moreover, I would like to create a new creative city concept by linking the three aspects of "arts and culture," "urban development," and "creative industries." I would like to take up the matters that have been discussed so far as one of our objectives.

SUZUKI nobuharu

The debate over what constitutes a creative city is being taken up between committees, citizens, and scholars, but there is little significance in debate. The process of carrying out cross-sectoral trials in order to break free of the previous status quo itself is a creative city-like initiative.

At this international conference a great deal of debate has been conducted, and I think that this dialogue itself is part of the process for creative cities.

Creative City International Conference 2009 in Yokohama Working Group Reports

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I-1. Creating new forms of learning

Coordinator: **Matsuo Konagi**, *Director, NPO ST Spot Yokohama*

- Creative frameworks involving a diversity of agents in a variety of different settings need to be cultivated and grown by starting out small. Creativity will come from the participating individuals themselves.
- The resources of the community belong to all. Put the focus on individuals actively involved in creating goods and things, and showcase those that are not yet well-known.
- Strive to build a creative city with a wealth of rewarding learning experiences that are open to all, exclude none, and fully satisfy the desires of those that yearn to learn. Let participating individuals drive the creative process.
- Creativity is also embedded in the platforms for artistic and cultural education that Yokohama has launched. The arts and culture provide an array of learning possibilities and serve as a source of new creativity.

I-2. Talking about the future of art initiatives: an overview of and outlook for the “Formation of Creative Core Areas” project

Coordinator: **Yoshimoto Mitsuhiro**, *Chairman, Promotion Committee for Creative City Yokohama; Director, Arts and Cultural Projects, NLI Research Institute*

- Drawing from accomplishments of the past five years, this international conference has provided an important forum for fundamental discussions of the value of art initiatives.
- Yokohama should forge ahead with the creative-core-area formation (“SOUZOU KAIWAI”) project as a platform to attract participation from a broad cross-section of society — including citizens, private business, and government — and as a hub with close ties to other leading metropolitan areas in Japan and abroad.

II-1. The culture and image strategies of cities

Coordinator: **Shiratsuchi Kenji**, *Executive Officer, Dentsu Inc.*

- Our working group explored ideas for new image strategies, with a focus on Yokohama, while deepening its knowledge of the wide range of strategic approaches enlisted by other leading cities around the world.
- Participants underlined the value of management cycles that foster civic pride and the need for “concierge shops” that design and provide useful information and goods to visitors.

II-2. The potential of local industries and design

Coordinator: **Kitsuda Yoko**, *Design Director, President, Citrus*

- It is crucial to cultivate human resources with the ability to assume creative roles, and particularly individuals with the ability to link together, lead, and consolidate creative undertakings.
- Government should return to its role of developing platforms. Participants in a variety of initiatives are also strongly in need of coaching and guidance.
- It is essential that 21st-century industries and design ventures provide everyone involved in creative processes with a stimulating and enjoyable work setting.
- As a model urban environment and a city that has embraced a diverse array of cultures, Yokohama should fully implement a “Made in Yokohama” strategy backed by the key themes, “environment” and “Asia.”

III-1. Community regeneration and creativity

Coordinator: **Okabe Tomohiko**, *Chief Executive Officer, Kotolab LLC*

- Creative undertakings and cooperation by communities, NPOs, and a variety of other active entities are essential to progress in the arena of community regeneration.
- Supporting sustainable ventures demands support from all quarters of society including government to ensure that a mixed-income fiscal base can be built.
- In addition to public financial assistance, it will be necessary to enlist approaches that extend beyond the utilization of unused land and other public assets or the provision of tax credits.
- Intermediate modalities of support also will be crucial, including broad-based measures ranging from the provision of professional expertise to steps to boost public trust, as well as infrastructure that facilitates innovative activity.

III-2. Spatial strategies for culture

Coordinator: **Suzuki Nobuharu**, *Associate Professor, Yokohama Entrepreneurial Development, Interdisciplinary Studies, Yokohama City University*

- Now that society faces population decline coupled with a transition in industrial structure, arguably the time has come to look beyond free market economics, explore the total picture of a human-centric urban space, and develop an urban vision based on a long-range outlook.
- Strategies for the creation of a new urban culture present a key challenge for urban visions. The spaces, creative human resources, and creative activities that give rise to new urban cultures should be spatially integrated into one urban development strategy.
- Urban cultures form through the interaction of a diversity of active agents. We should acknowledge the importance of open and public spaces that contribute to such interaction.



Declaration by Mayor of Yokohama

Creative City
International
Conference
2009 in
Yokohama

横浜クリエイティブシティ
国際会議2009



Yokohama Declaration

横浜宣言

Creative City International Conference 2009 in Yokohama Yokohama Declaration

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As Japan moves from an era of growth to one of shrinking resources, the environment surrounding cities has been undergoing significant changes. With the growing need for a more compact economy and a sustainable society, as well as the autonomy of citizens, building a creative society has become essential for realizing a rich life and dynamic urban development.

At Creative City International Conference 2009 in Yokohama, we have discussed the themes of "Creating new forms of learning," "Talking about the future of art initiatives," "The culture and image strategies of cities," "The potential of local industries and design," "Community regeneration and creativity," and "Spatial strategies for culture." Through these discussions, we have confirmed the importance of the following things, that is: every citizen needs to become creative; citizens, NPOs, and industries have to play a leading role in building a creative city; we need to demonstrate an urban vision that responds to the changing urban environment and to develop strategies that can generate culture in our cities; creativity is an irreplaceable value for all cities, bringing out the rich individuality of cities through the wisdom and ingenuity of urban people; and such people's action should lead to attachment to the cities and a sense of self-esteem.

Based on the achievements at this conference, all participating people and cities are expected to take their specific measures while building networks on various levels.

Yokohama, celebrating the 150th anniversary of the opening of its port to the world, has played the role of making a new epoch in Japan and promoted urban design

incorporating the natural environment, history, and cultural value of the community. Building on these accomplishments, we believe it is important to create a unique Yokohama city culture through balanced development of culture and art, community planning and design, and industry with creativity. To this end, it is essential to show future direction of a creative city and to regenerate the Yokohama waterfront district where the port opened, as well as the suburbs of Yokohama, while making this city a city that provides creative people with opportunities. It is also necessary to grope for a new form of collaboration among the Yokohama City Government, citizens, NPOs, and businesses.

Furthermore, through promoting personnel exchange with overseas cities in Asia and elsewhere and fostering international exchanges centered on the Creative Core Areas, Yokohama is striving to disseminate its creative city concept throughout the world, thereby contributing to the worldwide promotion of a creative city.

All participating people and cities of Creative City International Conference 2009 in Yokohama hereby declare that, with the same spirit, they will fulfill their given role in creative city initiatives.

林 文子

HAYASHI Fumiko

Mayor of Yokohama City

September 6, 2009

Creativity moves the City

Creative City International Conference 2009 in Yokohama

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E-mail : ccic2009@yaf.or.jp

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Number of Participants Conference

- Speakers and Panelists
68 [17 from 11 foreign regions and countries]
- participants
2,000 [53 from 16 foreign regions and countries]

Related events

- Creative City International Conference 2009
in Yokohama Opening Event Concert
Tokyo National University of Fine Arts and Music
1,278
- Let's Unite Arts Initiatives Part2
BankART 1929
Conference **250** Exhibition **1,200**
- Kannai-Gai OPEN! [Open Studios]
Yokohama Creative City Center
1,100
- Streetwise Opera "My Secret Heart"
British Council
Workshop **127** Exhibition **1,146**
- Koganecho Bazaar 2009
Koganecho Area Management Centre NPO
500
- ZAIM Gallery
1,268
- MIRRORBOWLING [Exhibition]
Creative Space 9001
10,361
- ZOO ZOO Scene [Theatre Performance]
Steep Slope Studio
150
- Third Conference for Cultural dialogue
Between France and Japanese Cities
Lyon City
40
- Creative Cities of Culture
an Art Network Conference
Agency for Cultural Affairs
80
- Mother Port Art Festival 2009
- LYON Dynamics Live



9|4
Welcome Party
Yokohama Creativity
Center 1F Hall