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1. Opening Ceremony for the Conference

Opening Address by Mayor of Fukuoka City

Mr. Hiroshi Yoshida
Mayor of Fukuoka

I am Yoshida, Fukuoka City Mayor. As the mayor of the host city, I would like to take this occasion to extend my compliments. Welcome to Fukuoka. I would like to extend you a sincere welcome and it is my pleasure to host the 8th Working-level Conference for Asian-Pacific City Summit here in Fukuoka City. The 8th Asian-Pacific City Summit was held in Dalian City, China last September and I attended the summit. 34 cities participated in the summit and it was very productive. I greatly appreciate those who worked hard for the success of the 8th Summit, especially Dalian City. Thank you very much.

Asian-Pacific City Summit was proposed and established by Fukuoka City in 2004. The purpose of the summit is to build intercity network which aims to address the urban problems generated by rapid economic growth. Our membership grew to 29 cities and the network was steadily enriched.

We entered the 21st century, the environment surrounding the society has greatly changed from expanding growth-oriented of its establishment. After the global recession last autumn, we have reached the turning point. Meanwhile, globalization and informatization are advancing and it is said that there is a tendency for cities to be homogenized. It is important for each city to let their personality shine and create an attractive city as they grow.

In this situation, recently, the role of cultural and artistic activities in creating attractive cities is reviewed. They can serve as the driving force for industrial vitalization. Their possibility to bring new solution in the areas of education and social welfare has received attention in recent years. Respective actors of government, corporations, and citizens work together and develop the approach that generates a synergistic effect. That is a future challenge for cities. That is why we decided the conference theme as “creation of city attractions through cultural and artistic activities”. I am hoping to see you exchange opinions and information so that you will be able to gain useful knowledge. I also expect that partnership among participating cities will be enhanced and this conference will lead to the further development of Asian-Pacific region.

Our city has a long history of relations with different regions of Asia. Based on this, we have been holding “Fukuoka Asian Month” every September, and during this month, we have Asian cultural, artistic, and academic events. Fukuoka Asian Month marks its 20th anniversary this year. It is my great pleasure to welcome you to this memorable year. You are going to see some of the Asian Month related events during this conference. I would like all of you to experience these events which aim to learn and symbiotically develop with Asian countries.

I would like to close by wishing this 8th Working-level Conference to be fruitful, and your continued good health and growth. Thank you very much.

2. Plenary Session

(1) Opening Session

① Opening Address by the Host

Mr. Shinji Nakagawa

Executive Director, International Affairs Department, General Affair & Planning Bureau, Fukuoka City

I would like to thank all of you for participating in this Eighth Working Level Conference of the Asian Pacific City Summit. Yesterday you had greetings from Mayor Yoshida. But some people participated in this conference from today, so on his behalf I would like to say a few words.

This Asian Pacific City Summit was proposed and established in 1994 by Fukuoka City. The aim is to build a city-to-city network to solve urban issues that are the result of urbanization by rapid economic growth. The Mayors' Conferences and the Working Level Conferences are held on alternate years. This year we are having the Eighth Working Level Conference. The theme is the creation of city attractions through cultural and artistic activities. We have government officials from 17 cities of seven countries, and Mr. Mitsuhiro Yoshimoto, who is going to be a keynote speaker and the moderator of subsequent panels. We also have with us the director of the UN-HABITAT Fukuoka Office and businesses and NPO members at this conference.

As societies reach their maturities, cities are being tested for their individuality and cultural capacity and thereby re-appreciating the roles and functions of arts and culture in our development and there are many activities going on in this respect in Asian Pacific cities. Fukuoka City also laid out a vision for cultural promotion at the end of last year and also adopted the slogan, "Arts for All, Arts for Future". In order to develop the charms of cities through arts and culture activities, all stakeholders, in other words, governments, citizens, and businesses have to share their roles and give it full play. They also have to work together to implement various programs.

Today we have with us Mr. Yoshimoto as a keynote speaker who is quite versed in arts and culture demonstrations in and out of Japan. We will also hear presentations by member cities and creative case studies by citizens and businesses of Fukuoka City. I sincerely hope that a speeded exchange of opinions will be conducted at this conference so that all the participants will gain insightful hints for arts and culture policies going forward. I also hope that today's conference will be significant for all the participants.

With this, I would like to conclude my opening remarks. Thank you very much for your attention.

② Address by the Guest

Mr. Toshiyasu Noda

Director

UN-HABITAT FUKUOKA OFFICE (Regional Office for Asia and the Pacific)

First of all, I would like to extend my warmest welcome to all of you to Fukuoka City. This Asian Pacific City Summit was proposed 15 years ago and was established as a result of the efforts of all of you. Today is the working level conference under the theme of the creation of city attractions through cultural and artistic activities. The UN-HABITAT among many UN agencies specializes in urban issues as a city agency. The World Urban Forum has been held for over 10 years and there have been many discussions about the same theme of today's working level conference.

These are the contents of my presentation in English and Japanese. In 2004, the urban forum was held in Barcelona. In order to create the charm of cities through art and culture activities, the biggest issue is related with globalization. As a result, this forum raised a serious issue which is the worldwide decline in cultural diversity because globalization has also brought about the diminishment of urban cultures. The historical tradition in modern individuality of cities has to be preserved. This has been pointed out as a serious issue at the 2004 urban forum. In terms of language, for example, there are about 6000 languages around the world. However it is expected that half of the 6000 languages will be lost. So I do not know if it is safe to say if this is a decline phenomenon, but this is the truth. This is the reality we are facing.

And last year, the fourth urban forum was held in Nanjing, China in 2008. The theme was harmonious urbanization. This same theme was discussed at the APCS a few years ago as well. In this respect, the physical urban policy is not enough. This is what we have found through various discussions. We have to take care of urban souls and protect urban souls in order to achieve harmonious urbanization. So this is a very good agenda for the discussion, I believe. In this respect, the cultural heritage of the cities needs to be protected and how to do that is a very important issue. Scholars such as Richard Florida and Landry emphasize creative societies will support the world of the 21st century. This also involves the creativeness of cities and identity in the field of cultural affairs. The identity of cities is also very important. At the Nanjing forum, the Nanjing Declaration was adopted. This made a special reference about how to protect urban cultures.

Let me introduce some further things about the urban forum. The second forum was held in Barcelona, Spain. In the era of Carthage, or the Roman era, Barcelona already existed. It is a historical city. Therefore it has a very historical cultural heritage. This city has been successful in blending historical assets with modern assets. Therefore we recognize Barcelona as a best practice city in this respect. Picasso, who is a well known artist, was born in Barcelona and there is a very famous church in the city.

In 2006, the third urban forum was held in Vancouver, Canada. The Economist, Newsweek and the Wall Street

Journal appreciated Vancouver as one of the world's most livable cities. Historically, Vancouver is rather young. Vancouver came into existence in the late 19th century. Vancouver has achieved rapid growth particularly in the years after World War II. But there is uniqueness about the growth of Vancouver because it has emphasized diversity. If you visit Vancouver, there is a very big Chinatown. Hong Kong was handed over to mainland China and Canada received many people from Hong Kong. That has added more diversity to Vancouver. So Vancouver has been successful in urban development that has fully blended with the many natural beauties surrounding the city, making it a very attractive city.

Last year in 2008, the same urban forum was hosted by Nanjing. Over 8000 people participated. People from China are quite familiar with Nanjing. Nanjing has a long history of over 1000 years. Therefore, the historical landscape is still well preserved in Nanjing, but the city has also achieved rapid economic growth and its history and its modernity has blended well. Nanjing is a rather big city. Its area is equivalent to that of Fukuoka prefecture. Nanjing, thanks to the combination of history and modernity, has become a very attractive city. So urban culture and urban growth are very closely interconnected, I believe.

Another recent topic I would like to share with you is climate change because this is a very important issue when we think about urban development, particularly in many port cities of Asian regions. Many port cities have historical remains and cultural heritages but as a result of rising sea levels these assets are threatened. This is particularly true in Alexandria, Egypt. It is calculated that, as a result of 50 centimeter sea level rise, tourism resources will be lost by 35 billion U.S. dollars. This is an issue we have to take into consideration.

Lastly, let me introduce our regional office for the Asian Pacific region. In terms of the budget, our office is the largest among other similar offices. This office is located in Fukuoka which is quite interesting. We have 94 offices in the Asian Pacific region and almost 2,000 people are involved in about 60 projects undertaken by this regional office. We have constructed over 200,000 houses each year. But we also emphasize the importance of city-to-city partnerships or networks including this Asian Pacific City Summit because through such networks cities are able to share their experiences or expertise and that will help cities to develop further in a better manner. And within this regional office of Fukuoka, we have a secretariat for city-to-city partnerships in collaboration with academics and businesses and governments as well. Therefore we aim to further promote city to city partnerships through various programs and projects. So as the UN-HABITAT regional office, we will be happy to help you in your endeavors in promoting arts and cultural activities and developing the charms of urban cities. I understand that there will be animated discussions about this theme I just mentioned. With my sincere prayers for the success of this conference, I would like to conclude my speech. Thank you very much for your attention.

(2) Keynote Speech

Mr. Mitsuhiro Yoshimoto

Director, Arts & Cultural Projects, NLI Research Institute

I have been given 40 minutes to make my presentation for the keynote speech.

Ladies and gentlemen, I hope you enjoyed your stay in Fukuoka last night. This is a conference day so you must have returned to your hotel rooms early last night. But tonight you have the opportunity to enjoy spending some time in the very enjoyable entertainment district called Nakasu. In this conference, there are other speakers who are going to make presentations on Asia and Japan as well, so I would like to take up the topic of the relationship between arts and city formation in Japan and Europe. I would like to use these slides to explain the contents. First of all, I would like to introduce you to the outline of the cultural policy in Japan. Japan is based on the promotion of versatile culture. The national government is really taking the initiative in preservation and utilization of cultural assets, and protection and promotion of traditional culture and others. This initiative is taken mostly by the national government and public entities.

Let us compare the cultural budget between Japan and other countries. The budget of Japan is quite small. Even compared to Korea, it is only one fifth per capita. Compared to cities in Asia, for example, those with representatives visiting today, I can say that the total cultural budget of the Japanese government is small. But we can see three trends in terms of cultural policy.

One is the expansion of the cultural policy domain. Arts and culture are going to play a very important role in social services, health and welfare, rehabilitation of criminals and in many fields like the environment and problem solving for social issues.

The second trend is the diversification of the bearers of cultural policy. For instance, in relation to public governments or local governments, recently we see the emergence of art NPOs. These are private organizations. In 1998, the NPO law was enacted in Japan and right now we have about 40,000 newly emerged NPOs. That means 10 NPOs emerge every day on average. Among those increasing numbers of NPOs, we already have more than 2,000 art NPOs. Those NPOs are mostly engaged in the utilization of new facilities for arts and culture. Also, the public facilities are managed and operated by the private sector as well. Public corporation and association laws have been revised so the scope of art and culture activities by the private sector has been expanding.

The third trend is related to the previous speech by Mr. Noda from UN-HABITAT. There are tie-ups with urban and industrial policies such as the formation of Creative Cities in Japan as well as Asia and the rest of the world. This has been taken up as public policy and the promotion of creative industries. This concept has been spreading. In the past the general idea was that arts and culture are budget consuming; however,

utilization of arts stimulates the promotion of industries. So arts and culture are indispensable for the creative industry or the formation of creative industries.

First, I would like to talk about Creative Cities development. Last year, our research institute was commissioned by the government of Yokohama City to study the world situation. This map shows the total number of cities, which are 66 cities that are introducing Creative City policies or cities that are developing policies on the concept of Creative Cities. There may be more. These are the representative cities as you can see here and in your handouts as well. So I would like to take up six examples of these cities.

One is from North England, Newcastle and Gateshead. Some of you might know this sculpture. This was created by Antony Gormley, the artist, and this is the title of the artwork, "Angel of the North." This sculpture weighs 50 tons. If you are interested, just check it on the Internet. This city, Newcastle/Gateshead was prosperous in the shipbuilding and steel industry. But in the eighties, it had a 15% unemployment rate because of the decline of heavy industries. The arts council of Newcastle/Gateshead collaborated to establish a new art council and they created this huge sculpture. First, their citizens resisted against this idea because it was monstrous. However, upon completion it became very famous and many people from the rest of the world came to visit to see this sculpture and this restored the pride of the local citizens because these cities once flourished in shipbuilding technology and the steel industry. But by utilizing those old traditional technologies, they were able to restore their confidence with arts and culture. Since then, Newcastle/Gateshead started to work to promote arts and culture. In 1998, the sculpture was completed and then, the Millennium Village was constructed. In 2001, the Baltic Centre for Contemporary Arts was established by utilizing the old manufacturing plant. In the construction period, it was considered to be a huge contemporary artwork. The Sage Gateshead, which is a concert hall, was also completed. In 2003, Newsweek magazine commended the city as one of eight most creative cities in the world.

The next example is Amsterdam. This is also a very famous city having the Van Gogh Museum, Dutch National Museum, the Concertgebouw and other types of cultural facilities. Right now they are starting two cultural centers utilizing a former shipbuilding yard. One of them has been converted to a park open to the public where citizens can enjoy various cultural events such as fashion shows. This is inside a gas tank facility where they can enjoy various cultural performances. So it used to be a gas plant and now it is a cultural center. This symbolizes the changes of the times. This picture shows NDSM, the former huge shipbuilding yard, 200m wide and 100m long. So it's a huge building. Artists occupied this space and coordinated the program and negotiated with the local government to use this space for art. This is the representative, Ms. Eva de Klerk. Now they have gained the right to use this space and around 200 artists and creators are living here to create various artworks. It still has cranes and in the future they are planning to utilize these facilities to convert this space into a performing arts concert hall. It is a design office and people who design biofuels station are staying here. One of the cranes has been left outside so the plan is to build a windmill and generate power. This is going to become a very creative space.

The next is the Ruhr area. It was once prosperous as a mining city but it declined many years ago. There are

many old remains of industrial facilities. The idea is to utilize those facilities and convert them to cultural facilities. Basically, they have already decided not to demolish these facilities. One of the most important facilities is called Zollverein Coal Mine Industrial Complex. That was known as one of the most beautiful mining areas and once had the world's largest coal mine production. It is Bauhaus-style building and is designated a World Heritage Site. The artists use it as a center for design so this symbolic building is converted into a design museum. It was designed by Norman Foster and they have various exhibitions. Also, the pipelines of the former plant were fully utilized to be included in the facility. This building on the left side was going to be converted into a hotel for the future. Inside this huge warehouse, a Russian artist called Kabakov installed the huge artwork. Much of the buildings are under renovation. The left side is still old and has been designated as a world heritage site. All the bricks had to be removed with numbers on them and will be reused for the new culture center. This was designed by a Japanese artist in design school.

The next example is the city of Bilbao which is very famous because in 1997 they introduced the Guggenheim Museum from New York. Thus, they attracted much popularity and many visitors from the rest of the world. This was done by the American artist Jeff Koons. The title of this is "Puppy." This is actually made of flowers and symbolizes the town. The Guggenheim Museum brought a huge economic impact and it has been announced that it attracts one million visitors every year. Half of them are from outside the country. So it has had a huge economic impact. So it was said that they were able to recover the total construction costs in three years. One simple museum can restore the whole economy of the local community. In the case of Bilbao, not only the Guggenheim museum, but they are also planning to restore the entire city by using the old remains of industrial facilities. One of them was the Guggenheim museum.

The next is Nantes in France. The city was called "the sleeping beauty" in the eighties because it was a beautiful city but not very vibrant. In 1990 the mayor Mr. Ayrault was elected and he had a public promise to restore the economy. This is a former site of a biscuit manufacturing plant which was converted to a contemporary art center. In addition to these kinds of policies, many creative companies were introduced to the city including the Royal de Luxe, a very big street performance group in France. The company opened here and it has become very famous all over the world. About five years ago in Amiens, they had a large street performance festival and they had a huge statue of a girl which was 3m high and for three days the girl stayed like that. This particular performance traveled throughout the world including London. In London, the girl statue took a bus and tour around the city. I saw this performance in Amiens and reported about this to the executive director, creative city promotion department of Yokohama City. I asked him to invite "The Elephant" for their Grand Exposition for Yokohama's 150th Year. But instead, Yokohama invited the spider shaped sculpture. It was difficult for this particular installation to walk on the uneven street. Therefore the city worked on flattening the streets so this elephant could walk. 15% of the total budget of Nantes is invested into cultural policies. They have very huge spaces for restoration of the cultural center. In the future there will be a facility with the height of about 40m and the same artist group is going to construct some wooden installations. This place will be used as a place of relaxation for the citizens.

Next, I would like to introduce the examples of the city of Dublin in Ireland. As you know, in the seventies and

eighties Ireland was called the country of immigrants. They were facing poor economy. There is an area called Ballymun, where in the sixties public subsidized housings were built. Then, low-income people moved in to this area, and its security has been deteriorating. Now this area turned into a hotbed of crime. Even the police cannot get in. In the nineties, Dublin puts much effort in the promotion of the IT industry so there was a time called "The Irish Miracle". As a result of increase in tax revenues, they renovated various buildings and demolished old ones and constructed new ones. At around the same time, they had the art project. Public art is quite active in Dublin. Ms. Aisling Prior was invited. She thought the traditional way of placing sculptures does not mean anything. She utilized these kinds of old facilities. This is the tall stack used by Mr. Andrew Kearney who proposed the idea of lighting up these stacks. The city officials resisted against the idea of this lighting up. However, this has become very popular after completion because the boiler was a heat source supporting the daily lives of citizens. So for three years continuously, this event of lighting of this boiler stack was being carried out. Also, there are other art performances and artworks. The citizens were invited to write their portraits with artists. Feelings and emotions were expressed in the form of a collage by citizens. One of them is this. "If I was a cartoon, I'd run myself out." This was the message on that collage. This was made by a woman who was making a living as a prostitute. So art changes not only our city or building. It also changes the inner selves of the citizens and art contributes to that kind of transformation of the citizens. So they have various expressions done by the citizens.

Not only in the EU, but in North America and Asian Pacific regions, there are many examples of Creative Cities. I know the representatives from Busan and Singapore are going to make presentations later. In Japan, we also have various examples of Creative Cities. Since 2007, the Agency for Cultural Affairs in Japan has decided to give citation to major creative cities.

Among Japanese creative cities, I am focusing on activities of NPOs. It is related to the second trend which I have already shared with you. Since I am helping Yokohama, I would like to introduce to you some of the examples. There are four goals and four projects in collaboration with NPOs. In collaboration with the NPOs, Yokohama is developing creative space in all over the city. This is very successful. They changed the traditional buildings into art spaces to create many art centers or core cultural facilities. In Yokohama, they did not use public entities but private NPOs because they wanted to introduce new creative ideas that were not from the public entities. As a result, various activities are taking place. This used to be a wedding place and this is a warehouse and there they designed offices for creativity.

So in this way Yokohama City has had a very good impact in an efficient manner with other financial aspects. And these days, art is utilized for social movements and in Hatsukohinode district, a project was started three years ago. There was a prostitute area or the red light district. The Kanagawa police agencies and the prefectural government were trying to renovate this area. The city rented that area to set the police station and also to convert the rest of the space into a studio for the artists. This is the current situation. Artists are living there and they are creating their artworks in the studio at BankART. This kind of limited activity is to be expanded and galleries, studios and Issey Miyake boutique are located in Kogane-cho. The Stop AIDS campaign sign was transformed into children paintings. This kind of space has been utilized to exhibit artworks. This is

the paper made fruits that are sold in that area. This entire area has been rejuvenated.

Another district is Kotobuki district and various activities are taking place there. Kotobuki district is one of three major flophouse areas where crimes tend to be occurring. That was a problematic area. But an NPO of the city renovate cheap lodging houses for day laborers so that tourists can also stay there. The artist Mr. Okabe was leading this project and they are putting greenery on top of buildings. Artists are painting on the ceiling and creating art pieces in that area. The Kotobuki Alternative NPO is located here. The art pieces are displayed there and they invite other local people to participate.

On the cover page of my resume, there is a spider statue. Instead of an elephant, the spiders came. It is a photo of a company called La Machine which came to Yokohama in April. They arrived at the city coast and that spider is wandering around. They are emphasizing the happenings, so they did not publicize beforehand. On the first day there were several thousand people which then increased to 20,000 and then 600,000 people came on the last day in the program. They enjoyed the very gigantic spiders and participated everyday. It was a drastic event. In order to realize this, we had to ask the municipalities for their cooperation because we had to block the city, block the transportation. The police and the port agencies, which are very strict and stringent, are cooperating so that they can convert the city to be a creative society. The event reflected the strong will of the municipality to be creative organization. The two spiders are wandering around and walking through the city. One of them went back to France by a pontoon but the other one remains in Yokohama City. As you know, Yokohama was led by Mr. Nakata, the mayor, but he suddenly resigned in August and Ms. Hayashi was elected to be the mayor. At the beginning of this month, on the 6th of September, a Creative City related international conference was held and there were quite a lot of Asian participants. The mayor issued the Yokohama Declaration at that occasion by emphasizing that creative activities are very important for revitalizing the city.

This kind of activity is not limited to Yokohama. It has also expanded to various cities. The art NPOs are quite active in these activities. In 2003, for the first time the national art NPO forum was held. Art NPOs gathered and they had very good productive discussions and a statement was adopted. In that statement, the NPOs declared that art is very important in solving social problems and it is not only for the sake of art but through these art activities it is contributing to society. Every year since then, this forum has been held. The second one was held in Sapporo and NPO called S-AIR organized the forum. It was also held in Aomori/Hirosaki. The NPO called harappa was the organizer. Studios and galleries were set up in shopping area, called Maebashi area. It is a very problematic area because all the shops and the shopping mall were closed but all these places were converted to spaces for art exhibitions. Mr. Kawai, chief of Agency for Cultural Affairs, who has already passed, participated in this occasion. There was a discussion that NPOs should collaborate with the agency to revitalize Japanese cities and their cultures. A dance program was also held in the shopping area. In Tokyo, there is a NPO called, Arts Network Japan. In Kobe, there is a NPO called CAP. In Awaji Island, there is a NPO called Awajishima Art Center. They are trying to convert the old housing to become an art space. Various cities like Beppu and Okinawa are trying to incorporate these kinds of activities. After the first forum, in Kyoto, they established an umbrella organization which coordinates art NPOs. It is important because it is not located in Tokyo. They are trying to coordinate this kind of forum and these kinds of

activities are expanding and penetrating society throughout Japan.

Why these kinds of NPOs are leading the Japanese Creative Cities activities? There are several reasons. The NPOs are trying to convert unused schools or historical buildings for art centers. In that case, they emphasize the process of producing creative activities. They are not emphasizing the consumption of the end item such as performances or exhibitions but the creative process itself. They are not emphasizing the consumption of arts but they are trying to emphasize the creation of art. They are trying to establish a bridge between citizens to art so that art will become well established in cities. It is rather difficult to be creative, but by doing so the creative mind will be nurtured among the citizens and the companies. As a result of the Creative Cities, they will be nurtured.

Let me share some other activities in Japan also emphasizing Creative City activities. Recently, in a very small village, they are trying to regenerate the area through arts. These are two examples, one in Niigata prefecture and the other one is in the Inland Sea in the western part of Japan which consists of several islands.

This is the Echigo Tsumari Triennale. The area covers several hundred square kilometers and the population is 78,000. The population is aging and many people are above 65 years of age but they are still maintaining traditional Japanese scenery such as terraced fields. The art project was started in 2000 and this kind of project is organized every three years. I would like to show some slides of those activities. This is the terraced area, the rice paddies. It is a very beautiful scene which can be seen in Asian countries. This is a very snowy area. 350 art works are located in this area. Their basic principle is that human beings have to be based in nature and they are trying to cause some paradigm shift. Let me introduce symbolic art works for this triennale by Mr. Kabakov. His pieces were placed in terraced rice fields. The owner of the terraced rice fields was getting older and he was thinking to stop farming. The terraced fields are considered as a sacred area, so when he heard that Mr. Kabakov was planning to place his art works in his fields, he was strongly opposed to the idea. Mr. Kabakov was emphasizing the history of farming in Japan and he studied the history and he wrote a poem. The owner of that farm land accepted his poem and this piece is allowed to be presented there. The volunteers are now maintaining the terraced fields even though the owner is getting old and won't be able to farm. Ms. Sue Pedley made a tapestry with local people and set up a large screen-typed piece outdoors. So those who have been involving in farming activities are participating in the creation of arts. They are trying to regain the pride of that region. This is "KOKORO no HANA" by the Japanese artist Ms. Ayumi Kikuchi. Tens of thousands of flowers were made of beads and they were made together with the local people. They are located in the woods and they meld well into the natural surroundings. This is an art work by the German artist named Ms. Antje Gummels. This is called "Internal Voyage." If you follow the art pieces you can find a sacred area in the woods. If you go to the other direction, then there is a work called "Dragon Museum of Contemporary Art" by Mr. Cai Guo-Qiang, one of the laureates of the Fukuoka Asian Cultural Prizes for 2009. Inside his museum, there is a piece which praises charcoal making by Chinese artist Ms. Jennifer Wen Ma. This is an abandoned house which was converted to an exhibit. This is an art work called "Dream House" by Ms. Marina Abramovic. You can actually stay in this house. There is a work called "Cocoon house". There is a work using rice made by Japanese artist. These works are exhibited in abandoned houses. The ruins of the houses are to be

regenerated to become art pieces and to keep the history of Japan. In this area there are buildings which used to be primary schools and there are many artworks exhibited in such unused buildings. This is a work by Mr. Christian Boltanski. If you come into that area, you can feel the creativity. In 2006, the Echigo Tsumari Triennale collected 350,000 people in a location where only 80,000 people live. Most of the visitors came from major cities. So there is a link between Echigo Tsumari and the cities. They donate funds to maintain the rice paddies and terraced fields.

And next, let me show you some other examples in Setouchi. Setouchi International Art Festival is to be held next year. Restoration of the sea is the theme. There are seven islands in Seto Inland Sea facing Kagawa Prefecture and Okayama Prefecture. Naoshima was the starting point with a population of 3,500 people. Benesse Corporation, a private Japanese company, established a museum. Various projects have taken place since then. Only 70 people live on Inujima Island. Last year, a refinery area was renovated to be an art museum. Another museum was established in Toyoshima Island. All of these projects are carried out by Benesse Corporation. The Setouchi International Art Festival will take place. The underground museum was designed by Tadao Ando. There are installations outside. There are works by Yayoi Kusama, Ohtake Shinro, and Tatsuo Miyajima. So the regeneration and revitalization of the region has been explained.

Other than that, I mentioned three trends in the beginning of my presentation. This is the first trend that the Art is contributing to various sectors. I would like to touch upon that.

The first point is education. Those who are coming from Asian countries, I believe that you have similar activities. In the nineties, outreach activities were quite active and artists visited schools and creative workshops were held so creativity would be there nurtured among students. These kinds of activities were enhanced in those days. NPOs and administrations were quite active. Art Support Fukuoka is located in Fukuoka. They are very keen for these kinds of activities in Fukuoka. The foundation organized by Fukuoka City is carrying out these kinds of activities. According to newspaper reports, there is a theatrical company called Gingira Taiyo's. They organize workshops for children to come up with a story by studying the history of this region. Therefore there are many opportunities for children to be involved in art activities. The UK is quite active in the sense. Creative Partnerships was started in 2002 and it has been contributing to the education of children. This is the report issued in 2006. There is a comparison of children participating in these kinds of workshops with children who do not participate. Their achievement levels in English and Math are much higher compared to the control. As a result of that, 5 hours for these kinds of creative lessons titled "Find your talent" are given to primary and middle school students.

Dance also contributes to the rehabilitation of criminals. Homeless people are also supported by these kinds of activities. Streetwise Opera came to Japan recently. There were sharp remarks by a politician about the homeless. Matt Peacock strongly opposed those comments and this project was started as a result of that. Matt Peacock came to Japan and I listened to his talk. They organize music workshops every year and they come up with one performance. There was a man named Kenny, who used to be alcoholic and homeless, came to the center in Newcastle and just sat in the corner and ate by himself. But a music workshop was organized and he

was invited to participate. Kenny was not on stage but he helped backstage. On the day of the performance, tickets were given to homeless people. Those tickets were given from Kenny to his children who have not seen him for more than 20 years. One of his children got married. She brought Kenny's grandchild to the opera and Kenny and his family reunited as a result of that. This kind of specific outcome was shown. This is the performance which was held in Japan. They came to Kamagasaki and Kotobuki Cho and held workshops.

When you think about the relationship of culture and cities, there are various perspectives. What is important is that so far in Japan we do have a cultural policy but it is necessary to shift the direction of existing policy. Conventionally, the policy stimulates the promotion of cultural activities. It is important however that this is regarded as a narrow definition. But if it is incorporated in the regeneration of regions or the revitalization of industries and education, a wider view is important. This has been graphically introduced. Creative policies impact education, medical care and welfare. It can promote industries. We have to cooperate with the private sector. City planning can be promoted in a comprehensive manner with a culture as a core. If we invest in culture, this will result in various impacts in various sectors.

We can summarize this into the form of a diagram. So far, culture and arts are regarded as important for society, but it is regarded in a sense that we have to protect them. But as I said before, art and culture can not only be protected but can cause innovation. I was just referring to the episode on the homeless. If the homeless stay homeless, then a social cost has to be paid because we have to take care of them. But if those homeless people become involved in musical activities, they can contribute to the economy. Even though we invest the same amount, negative aspects turn into positive aspects. This kind of understanding is very important so the theme of this conference is creating the attractiveness of cities or regions through culture and art. But I think that is not sufficient. In order to survive in the future, we have to invest in culture and arts. Asian Pacific region has unique way of thinking. They have their own culture and arts and these should be identified and developed further. With this wish, I would like to conclude my presentation. Thank you very much for your attention.

(3) Presentation by Fukuoka

① Towards a city where diverse people of vitality come together through art and culture – Fukuoka City’s policy on promoting culture and the arts–

Mr. Yuichi Nakashima

Director, Cultural Promotion Section, Cultural Affairs Department, Civic Affairs Bureau, Fukuoka City

I am going to make a presentation about the city's efforts to promote art and culture. My presentation consists of the features and history of Fukuoka City, the administrative organization for culture and arts efforts in major fields and future development. Yesterday, I believe you visited various facilities organized by the government, business and citizens. The stakeholders involved are governments, businesses, citizens and NPOs. They have their own programs and are engaged in joint programs as well. My presentation is going to focus on programs undertaken by the city government.

First, I would like to talk about the features in history of Fukuoka City. The population of the greater Fukuoka area consisting of Fukuoka City and neighboring municipalities is about 2.37 million, which is the fourth largest populated area following Tokyo, Osaka and Nagoya. In this sense, Fukuoka is the urban center of Kyushu and West Japan. Fukuoka has been described by its nickname "Home to Entertaining Performing Arts" since a long time ago. The locals loved performing arts and festivities. Citizens enjoyed cultural activities over many years. As for facilities, we have about 60 facilities for music, concerts and theater. We have 40 screens for movies which is the largest in Japan in terms of number of screens per capita. Various activities are undertaken by citizens and businesses in the field of culture. The government provides support for cultural activities by citizens and businesses or complements their activities. For example, the city sponsors activities that are not viable on a commercial basis, activities that are artistic and promising, or what is very traditional and must be passed on to future generations. Specifically the city sets up the facilities for these activities and sponsors performances or workshops. In addition, the city provides financial support to cultural groups and citizens and supports their public relation activities. The city has established large scale cultural facilities which are not viable on a commercial basis.

Next, I would like to show you which divisions administrate art and cultural affairs with in Fukuoka City. We have a cultural affairs department, a board of education, an economic promotion bureau, and a general affairs and planning bureau. These offices are responsible for promoting arts and culture. In addition, the cultural affairs department of the civic affairs bureau is responsible for comprehensive planning and adjustments in this respect. We have affiliated bodies in the field of art and culture. For example, Hakataza provides a stage for art and drama. Fukuoka City Foundation for Arts and Cultural Promotion organizes various programs. So the City Hall and each division related to arts and culture work together with these affiliated bodies in promoting arts and culture.

Next, I would like to introduce some major activities in major fields. I would first like to start out with music. The promotion of classical music is difficult and we cannot simply rely on the private sector. We have Kyushu's only professional orchestra, the Kyushu Symphony Orchestra. The Early Music Festival in Fukuoka which is a concert of western classical music earlier than the 18th century receives financial support from the city. Our city also helps activities such as holding concerts. As for pop music, many activities are happening on a commercial basis or by the private sector. As a city, we support street performances by allowing street performers to use public spaces such as street corners and parks. The city all organizes Music City Tenjin by setting up stages on street corners and live houses. We invite professional and amateur musicians and ask them to perform live concerts on the stages or in live houses. By doing so, the city provides opportunities to young people to present themselves through their arts and cultural activities. That contributes to creating vivacity in the city. As for music related facilities, we have music and theater rehearsal spaces in the Across Fukuoka Symphony Hall and Sun Palace. These large scale halls are not viable on a commercial basis. The picture on the left is the Across Fukuoka Symphony Hall. This hall is primarily for classical music concerts. The left picture is Kyushu's only professional orchestra, the Kyushu Symphony Orchestra. This picture on the bottom shows how the Music City Tenjin event is organized. The next is about theater and events. There are halls run by the private sector for this field or genre but it is not enough in comparison with pop music. Therefore, further promotion will be required. The city will work with the private sector for providing performances in contemporary dance and organizing events such as theatrical festivals in order to provide support and to promote theater and dancing. To this extent, as I mentioned before, we have music and theater rehearsal spaces in the Civic Hall, Sun Palace and other large scale facilities. There is another function called Hakataza Theater which is a landmark of Fukuoka City that will be explained later on. This is how a contemporary dance performance is organized. This performance was held this year. We invited dancers from Asia and they performed four different titles during this event. The left picture shows how the theater and drama festival is organized in collaboration with a private hall. Theatrical companies which are active in Kyushu provided certain performances. This is the civic hall on the left which was established in 1963 by Fukuoka City. It is widely used by citizens and professional artists. The picture on the right shows a music and theater rehearsal space established by Fukuoka City. We have three similar facilities in the city.

Next I would like to talk about Hakataza Theater which is a kind of landmark facility of Fukuoka. Hakataza Theater provides musicals and drama performances on a regular basis. It was established in order to promote theatrical culture in Fukuoka and Kyushu. It attracts about 500,000 spectators every year. The building itself was established by Fukuoka City but management is run by a private company called Hakataza Theater. The bottom left picture shows a traditional kabuki theater event held every June. Kabuki actors take a boat ride to advertise their event to be performed in June. Usually, the Hakataza Theater is for commercial show business, but December is an exception. In the month of December, the hall is open to citizens so that citizens are able to use the facility for performing dramas or other cultural activities.

Next is about motion pictures. We have established the Fukuoka Film Commission to support filming movies and shooting for television programs and commercials in collaboration with neighboring municipalities. About

50 television commercials and films have been shot in Fukuoka. Since 1990, the Focus on Asia Fukuoka International Film Festival has been held to provide an opportunity for citizens to experience motion picture culture of Asia. This film festival starts from today. In addition, the movies screened in this festival are collected by the Fukuoka City Public Library which has a movie hall called Cinela. These are the films to be screened during the Focus on Asia Fukuoka International Film Festival. This festival will be held from the 18th of September for 10 days. 25 titles produced by Asian filmmakers will be screened. The picture on the left is Fukuoka City Public Library. This library collects the films screened in this international film festival. The picture on the bottom right shows how the film commission supports filmmaking activities.

Next, I would like to talk about art museums and historical museums. Fukuoka City has a public art museum and a museum of history. Yesterday, you visited the Fukuoka Asian Art Museum. In addition, we have the Fukuoka City Museum and the Fukuoka Art Museum. These museums collect many artworks and they also organize special exhibitions in collaboration with private enterprises. The picture on the right is the Fukuoka Asian Art Museum and on the bottom is the Fukuoka City Museum and the Fukuoka Art Museum.

Next I would like to talk about traditional culture and industries. Among the Japanese traditional cultures we have bunraku, noh and flower arrangements. Fukuoka City organizes workshops for citizens to experience bunraku and noh theater and also exhibitions for flower arrangement. Fukuoka City has traditional arts such as Hakata textile and Hakata hariko. From the viewpoint of industrial promotion rather than cultural promotion, Fukuoka City provides support in three major areas which are fostering successors, developing new products and finding new markets. The picture on the left shows lectures on bunraku and performances. The picture on the right is a workshop. These kinds of workshops are organized in schools or public halls for children or elderly people. The picture on the right shows traditional art works. The picture on the left shows flower arrangements. Other characteristic efforts include the establishment of the Fukuoka Game Industry Promotion Agency in 2006. This is collaboration between game production companies, Kyushu University and the city to promote the game industry. Since this year, the Fukuoka Asian Collection will be held here for years to come in collaboration with the fashion industry and the Chamber of Commerce and Industry, Fukuoka Prefecture and Fukuoka City. These activities are organized from the viewpoint of industrial promotion rather than cultural promotion.

Next, I would like to talk about our future plans. Last December, Fukuoka City laid out its Vision in Promoting Cultural Arts. This will be a base for formulating arts and culture promotion policies for the city. The basic principle is "Arts for All, Arts for Future." In accordance with this basic principle, people of all ages from children to the elderly, regardless of gender, regardless of disabilities, will be provided with opportunities to experience arts and culture so they can be bearers of arts and culture in the future. We will develop and implement policies to further develop arts and culture from the present to future generations. The characteristics of this policy include providing opportunities for children to experience arts and culture to develop their futures and also assisting young people who are engaged in artistic activities. But we will not only invite citizens. We will also invite governments, businesses, artists, cultural organizations and NPOs to form partnerships.

Lastly, I would like to introduce an ongoing program for children. This program is entitled "An Interchange Express Service." We invite well known artists in and out of Japan to Fukuoka. In collaboration with schools and civic halls, we provide opportunities for citizens to experience art and culture in their own places so they can have fun and pleasure participating in workshops and lectures related to arts and culture. The pictures on the right show children in artistic activities. These are organized mainly in schools. Theater and dance and music workshops are organized. This concludes my presentation. Thank you very much.

② Introducing the activities of TRAVELERS PROJECT

Mr. Tsuneo Noda

Organizer, TRAVELERS PROJECT

First of all, before making by presentation on behalf of the people of Fukuoka, I would like to mention that our project is not subsidized by public entities. We are totally in the private sector. We are not an NPO or an NGO. I have only a few minutes so I would like to basically use this material. Please refer to the material distributed to you. I will just add some information based on this. This project is basically a space-creating project. I am an architect who designs buildings. In order to create a space, we have to think about the elements or platforms for persons, things, objects and money.

I would like to emphasize the importance of a public platform created by the private sector. Nowadays, I have seen a trend where the private sector is given more opportunities by public entities. But I would like to pursue this idea one step further. In the past, the public and private sectors had distinct differences. However, I believe that we should have more overlapping concepts of conducting our activities. For instance, in the past we were somewhat working in a closed box but we should be creating platforms that are more open. At the same time, we have to consider what kind of relationship we should form with the government or public entities. In the past, the private sector demanded or requested their needs to public entities and public entities gave services or responded to the requests. But now there is a new trend where the idea is that we complement each other where we have different needs. Currently we can think about our differences and have an ideal relationship where services are provided from both sides to supplement each other.

As a matter of fact, Fukuoka has achieved a certain level of success. These are the rules or steps of the government which are described in this diagram. For instance, a public company wants to create a space for creative cities by investing some funds. So the public initiative is the first thing and public funds are invested and a long-term cultural program is carried out. This is what happened in the past, especially in cities like Yokohama. The goal is to realize a cultural city. We can start this by shifting the mind of the private sector. Fukuoka City has not been fully aware of this kind of trend. Yokohama and Kanazawa have taken steps ahead of us because they are focused more on problem solving. Fukuoka can also have opportunities to have pioneering projects as long as we have this concept in mind.

Now I would like to explain to you our project which was already completed in March of this year. Yesterday, you visited our current project and this is the previous one. In 50 years old apartment, about 20 groups have resided in the same building and the building itself is quite old. Each one of the members of the project renovated different spaces, for example, conversion into an art studio. We had formed a certain relationship with the local community. We went out to town and started cleaning services. I have not thought much about community services but I just thought about what is necessary for us to be friendly with the people in the community. Sometimes we provided them with entertainment programs such as rakugo, comic storytelling performances, or we collaborated with the river beautification project. We also went out to town. For example, we conducted art performances such as inviting an artist called Yusuke Asai, who specializes in graffiti type art and we invited local citizens. We formed a certain kind of event like the Tanabata Festival, the summer evening festival, which had not really existed in this local community yet. Therefore, we had a kind of a loose but friendly relationship with the citizens in local communities. Many people visited this night festival and some of the scenes were described in comic cartoons.

You visited our building, Konya 2023, yesterday and please refer to the material at your hand for the explanation. In this project we are particularly concerned about the mixture of the time frame. For instance, this project takes place until 2023. A deadline has already been designated. So we considered what kind of designing for time we can create using the Konya 2023 space. So we have a one year term or a three year term rent contract where some visitors can stay only one day or two months or even two hours in restaurants or cafes on the first floor. So different time frames can coexist and this metabolizes the spaces in this building. This is the buildings. I am an architect and I designed this restaurant on the first floor. You visited there yesterday. Many artists in the Fukuoka area cooperated and all utensils used in this restaurant are all available in the market. This is another space used for apparel fashion shows. Actually the brand is quite famous. We also conducted a symposium in one of the rooms. These are different rooms in the same building used sometimes as offices or sometimes as hotels. This wall is somewhat difficult to see but this is actually a blackboard on which visitors can write anything they want. At the end of last year, we invited young artists from Berlin, Germany and they stayed for three months in this building and created many artworks. This is an event scene. We also had a summer school educational program using this building. About 30 people, young men and women, gathered and experienced lectures and workshops by the directors using the space. This will conclude my presentation. Thank you very much for your attention.

③ The situation of arts and culture activities in Fukuoka

Ms. Yayoi Koga
Representative, Art Support Fukuoka

I am a representative of Art Support Fukuoka. This organization is an NPO and it aims to create an environment in which everyone can enjoy arts and culture. I distributed a piece of paper in addition to the files

and this has some contents of our activities. Please refer to it later. We mostly send the artists and instructors to schools to conduct workshops. We take the issues of cultural policy in seminars. We coordinate those workshops but I am not going to go into detail about our activities but I would rather like to touch upon the situation of arts and culture activities in the city of Fukuoka.

In order to vitalize the city through arts and cultural activities in the city, both presenters before me made comments from the perspective of administration and the private sector. But there is also another viewpoint which is from the citizens and NPOs and the business sector as well. We had the Art Live as part of this conference program which some of you might have visited. We have a workshop called Maru which connects art and social welfare. This name card was designed by one of the members who is disabled. The logo design was also designed by a handicapped artist. So they can connect with the society through art. The NPO also tries to connect arts and culture with education. The artists themselves are also creating art works. Individual artists are conducting projects in various forms not only through the activities of NPOs. Also, child care is supported through arts and culture by certain NPOs. Private businesses are involved in cultural promotion as explained in the keynote speech by Mr. Yoshimoto, for example in arts design, public relations and publishing. Those are all so creative industries. Fukuoka City has a large number of offices and employees in that industry, especially in advertisement, cinema, visual arts, photography and publishing. As it was reported before, we have the Music City Tenjin project in Fukuoka City. This will not create profits for the companies involved in this project, but by using this art event we can revitalize the regional, local community which gives indirect advantages to those sponsors. These activities do not expect direct returns to those who organize and sponsor them. But anyway, we have various activities from both public and private sectors but they are more or less not connected. If we want to use this power to revitalize art and culture, I believe we should follow these three points. Number one, we have to clarify the position of arts and culture in our urban policy so there must be a certain grand design to incorporate arts and culture in our comprehensive urban development plan. We have various bureaus and departments in the City Hall but there are no coordinators in City Hall and the private sector. In a way, the grand view is invisible although different departments are related in art and culture policies and projects. There might be no such institute or single department which grasps the entire image of the actual situation. It would be nice to see that all people are involved in the promotion of arts and culture. In order to fully utilize the power of art and culture for the promotion of the city, we need someone or some institute that can grasp the entire picture of this field. That is necessary so that the person can work as a coordinator for making a lie and so is of all different entities.

Number two, project-based alliances and collaboration spaces are very important like Mr. Noda explained. Although a given space may not be considered to be an art center and is small in size, it can be an interesting space for creating arts and culture and in connecting it with urban development. It does not have to be very big. It can be small. But there should be many in number in the city. All of us do not have to join together and meet at the same time, but we have so many people like artists and citizens and NPO members and administrators and business people who share the same interest and collaborate and work together. This is not the end objective but rather a tool to achieve what you want. Sometimes we can be free to work independently. Maybe in the case of Fukuoka City, some people can exercise their power by taking liberties in making decisions

freely. The grand design is also related to this issue, as long as it can be expressed by individual comments and ideas.

Number three, when we talk about arts and culture promotion to utilize urban development, we always think of economic vitalization. But I believe arts and culture are necessary in order to make people happy. Other than economic goals we have other goals such as welfare, healthcare, education and child care. Arts and culture can act societies its power in those fields and we should have more human resource development in order to fully utilize the power of arts and culture in these fields. Of course, in many fields we have to exercise the power of arts and culture. In order to promote the regional culture, we have to have human resource development. So Fukuoka City must be a place where artists can work very easily. That is an indispensable condition. Thank you very much.

④ Questions and opinions to the presentations by Fukuoka

(i) Mr. Chen Zhihui

Deputy Director, Foreign Affairs Administration Division,
Shanghai Municipal People's Government

Thank you very much to the three previous speakers. I have listened to the administrators and also people from the private sector. I understand you are working very hard to improve the charm of the city and develop the city for the future. And Ms. Koga is working hard to extend support for alliances and cooperation with citizens. Thank you very much because it was all clear and it was very significant to learn. Fukuoka City's cultural promotion policy was quite successful. Yesterday's visit was very enjoyable because I learned greatly from the city of Fukuoka. I understand that the economy is quite active in the city. Not only arts and culture, but other aspects of Fukuoka City were observed. You can do many things because people love Fukuoka. I am from Shanghai and I would like to introduce you to our work in Shanghai. In our city, we consider arts and culture as a kind of soft power for city promotion. Recently, we established creative arts parks such as M 50, 1930, and 858. We also opened an arts and culture trade center which supports the art market through the administration's work. We emphasize the importance of the development of this industry. In order to further develop our city, we have to learn from the examples of Fukuoka City. I would also like to learn from the representatives of other cities as well. At this Asian-Pacific City Summit working-level conference, I would like to fully utilize the opportunity to learn and I appreciate you're giving this opportunity to us. Next year we are going to have an exposition in our city. This is aimed at having a better city, a better life. This is the theme of the exposition so I would like to invite you to our city and to the exposition. Thank you very much.

(ii) Mr. Hironori Kuroki

Senior Staff, Culture and Sports Division, Citizen Department, Miyazaki City

I do not want to ask any questions but I would like to make a comment. I would like to explain a little bit about Miyazaki City. We are actually undertaking a new project starting from the 1st of October. This is the Miyazaki Art Center Project. It is based in the third to sixth floor in a building in the suburbs of Miyazaki which

the private sector built. Miyazaki City is purchasing this building and will convert it into a studio and atrium for artists. We also have volunteer projects based on initiatives from NPOs. NPOs coordinate this project in order to revitalize a certain district of Miyazaki City. So I listened to the three speakers from Fukuoka City who gave us lessons in smoothly promoting the management operations at Miyazaki Art Center. I learn how to support culture and what the division of roles should be between public and private sectors. The contents of your presentations were quite significant. In the future, as a person responsible for arts and culture policy in the department to responsible for that, I would really like to take lessons away from your presentations. Thank you very much.

(4) Presentation by Busan

① Busan Metropolitan City Culture & Tourism Policy

Mr. Choi Dong Hwan

Assistant Director of Art Promotion, Culture & Art Division, Culture, Sports and Tourism Bureau,
Busan Metropolitan City

Hello everybody. With a population of 3.5 million, I am from Busan City. First, when you think of the word culture in the setting of society or the nation, it describes a style of living and it also shows the identity of that area. It has a very important role. It can be combined with technology. It gives it values to lead into future industries. It gives the core of competitiveness to the nation. Along with that, I would like to share the current status of Busan's culture and tourism situation, and also how we can contribute to the promotion of culture and tourism utilizing the resources that we do have.

Cultural facilities have been utilized for the strategies for the promotion of the nation. This can be divided into several types: the Lifestyle Oriented Type for the promotion of welfare and the culture of citizens; the Functional Complex Type; the Urban Marketing Type; and the Reusing Vacant Space Type such as the Konya 2023 project. If we look at the major cities, Seoul is the capital of Korea and it was declared as a creative culture city. There are 10 core challenges and 148 projects in 3 fields underway in Seoul. Kwanju in Korea is aiming to establish an Asian culture center city and 10 projects are underway there. Looking at examples overseas, in New York they are providing creative spaces so that creators will prefer to stay there. Such kinds of policies have been implemented. Beijing has a five year plan where creative industries will be promoted. Other than that, Bilbao, Tokyo, Hong Kong and Singapore are promoting various strategies. Busan is also doing the same as well, creating new industries. Various programs and contents are to be developed with this understanding.

As you know, culture and tourism can be developed without specific demands because it provides value-added features, and also there are nations which are dependent on tourism. Tourism accounts for a 10.9% share of the world's GDP and an 8.6% share of employment in 2010. It is believed that there will be 1.6 billion tourists by the year 2020. The Asian Pacific region is regarded as the second largest tourist area. It is expected to have 420 million tourists. In 2008, 6.89 million foreign visitors came into Korea. Out of that, 4.03 million were from Asia. There are also many Korean tourists visiting other countries. The number of guests coming from other countries to Busan increased by 8.8%. This number is steadily growing. However, most of them are coming from northeast Asian countries so we have to strategically expand visitors from other nations.

Now let me talk about the actual situation and the policy of cultural tourism in Busan. As for resources, we have the dynamic features of tradition. These have not been fully utilized. There is also criticism that the prices for tourism in this region are very expensive. Therefore, it is rather difficult to expand this industry. In 2008, 1.8 million people visited Busan. As for visitors from Japan, there was an 8.8% increase compared to the

previous year. The average was 6.9% so Japanese visitors are increasing. It will be necessary to expand this number further. We have to utilize what we have for the success of culture in tourism policies.

Let me identify the strengths and the weaknesses of our city's cultural policies. This is a result of SWOT Analysis. We are regarded as an international city and a center for information. However, the infrastructure compared to international standards is quite limited. We also have insufficient alliances. It will be necessary to expand and strengthen administrative activities. There is a gap between the national capital area vs. the Busan area. In the field of tourism, our strength is that we have natural resources and we have various transportation systems. However, the facilities are getting old and some are not accessible yet. So those are the weak points. We also have to have a policy to promote cultural activities and tourist activities but it is difficult to coordinate with other regions.

Let me share with you some of the activities that have taken place. I am responsible for culture and art. Through the activity of exhibits, we have to come up with an infrastructure for artists. Dance, art, national music, and other types of music have been promoted further to strengthen the features of our city. We have to nurture organizations so that they can become independent. In 2010, we will remodel cultural facilities in our city so we can enhance the level of cultural activities. As for major events in Busan, every year we have the Sunrise Busan Festival and the Busan Ocean Festival, the Korean Envoys Korea-Japan Cultural Exchange Program and the Busan International Theater Festival. We are supporting these kinds of festivals. Our city is also emphasizing the Pusan International Film Festival but it was supposed to be canceled due to the swine flu influence. However, it is well known throughout the world. Therefore, despite the influenza issue, we are planning to promote the Pusan International Film Festival in November of this year.

Next, let me talk about tourism resource development in promoting culture and art. We have to have these kinds of resources even though we do have cultural assets. However, these are not directly linked to tourism. We do have Busan International Theatre Festival and Busan International Dance Festival which are held in May and they are regarded as assets for the culture of Busan. In 2009, we organized a Federation Council for World Festivals. We are trying to come up with synergy effects by combining the two festivals. As an example, an alliance was organized between the festivals to enhance the various activities held in the city so that it can be utilized as a resource for the promotion of tourism. The cultural and art events are regarded to be tourism resources. We are establishing an outdoor theater. Performances are held every weekend so that people have the opportunity to familiarize themselves with traditional arts. But in order to make it a tourism resource, this kind of theater has to be permanent. Various other industries also have to support this effort. At the same time, municipalities of other regions are also promoting their own festivals. There are about 1150 festivals held in the spring and autumn within Korea. Many of them are similar. Some of them are not meaningful in terms of citizen involvement. The know-how for organizing those festivals is not well maintained or saved. That is why we have to focus on certain festivals so we can give strong support to these festivals and make those festivals independent. As a result, they can be converted to tourism resources.

Lastly, Busan is combining natural resources such as its mountains and seashores, with traditional assets. By

utilizing those resources to promote tourism, the world-level culture infrastructure has to be developed. We also have to identify the unique features of our city. We need to promote industries as well. We need to differentiate our festivals and culture from other areas. Various festivals will be combined together so we can improve the efficiency of the festivals. We have to work harder to emphasize the uniqueness of our city to the world. This will lead to further enhancement of our culture. Those are the resources of our city. We have the largest department store in the world. It is featured in the Guinness Book of World Records. That is the Centum City Shin-Sae-Gae Department Store. This is our beach. These beach parasols are also featured in the Guinness book of Korean Records. This picture was taken on the 2nd of August, 2008. 7,937 beach parasols were raised at that time on the beach. This is the musical fountain. This is the largest musical fountains in the world. It is also featured in the Guinness Book of Korean Records. It is 2,500 square meters. It has a circumference of 180 meters. The diameter is 60 meters. Its distance is 55 meters. It is located on the Da-Dae-Po beach of our city. This is the United Nations military cemetery. 2300 soldiers are buried here. It is also located in our city. Other than that we have others sightseeing spots. This is the castle ruin at the top of the mountain. This is the largest one in Busan. The length is 18,845 meters. The height of the wall is 1.5 meters to 3 meters. This is located in the Keum-Jung district. This is the Guang-An Great Bridge. This is a multilayered sea bridge. This is the only multilayered bridge in Korea. The length is 7,420 meters. It has a width of 18 meters to 25 meters. It is illuminated during the night time and we have fireworks here in the summertime. Please visit if you have the opportunity to visit our city and enjoy these various sightseeing spots. With this, I would like to conclude my presentation. Thank you very much for your attention.

② Questions and opinions to the presentation by Busan

(i) Mr. Viacheslav Kushnarev

Head, International Relations and Tourism Department, Vladivostok City

I would like to thank Mr. Choi, my colleague from our sister city of Busan, for his very instructive presentation. After seeing this presentation, we are really convinced that the city of Busan has all the necessary resources for culture and tourism development. As we see in the diagram, the number of tourists coming to the city of Busan every year is increasing and we do hope and we are sure that the effort made by Busan will promote this trend in future years. Of course, it is very important to focus on the attraction of tourists to the city, but we would like to ask a question. Of course it is very important to have programs focused on promoting tourism activities and cultural tourism, but without good promotion and PR activities, without people knowing what is going on and what Busan has to offer, the impact will be minimal. So the question is, what resources does the city of Busan use to promote its tourism and cultural programs? Thank you very much.

Mr. Choi Dong Hwan (Busan)

Busan prepares for various events such as arts and cultural promotion and has produced brochures in many languages. We have also produced maps related to arts and cultures and these publications are distributed to inbound and outbound travel agencies as part of our efforts to promote tourism. International theater and film festivals are being held in a city. During the festival periods, we set up posters and we provide various materials

to relevant functions or personnel in order to support art and culture facilities. We also organize various public relation activities. Does this answer your question?

Mr. Viacheslav Kushnarev (Vladivostok)

Thank you very much for your answer. We would like to ask you for more detailed information if it is available and if it is okay with you. Do you have any specific figures about funds or money spent on PR activities? For example, what is the number of tourists who came to the city of Busan?

Mr. Choi Dong Hwan (Busan)

Thank you very much for your question. You can refer to my presentation material concerning the number of tourists. According to the material distributed to you, if you look at page six, from the year 2006 to the year 2008, you can obtain the number of tourists. These numbers are according to the statistics bureau. In 2008, 1.87 million tourists visited Busan. The entire number of tourists who visited South Korea is higher than that because this number only represents the number of tourists who visited Busan. So the total number of tourists who visited South Korea is not available in this material. I am responsible for the promotion of arts and culture, so in terms of the budget for art and culture promotion, I am not prepared to say how much is being spent for these activities. I apologize. I hope you understand that these numbers are not available in this material.

(ii) Mr. Tetsuro Kodama

Assistant Chief, Culture Division, Kagoshima City

We have had advanced case studies to promote art and culture and its policies. In Kagoshima City, we have tourism resources such as Sakurajima, one of the biggest volcanoes in Japan, and an industrial heritage leading to major restoration. These are well preserved in Kagoshima. For these cultural heritages, we are making every effort so that these heritages will be approved as a world heritage by UNESCO, as a part of the Kyushu / Yamaguchi industrial heritage. These rather belong to hardware resources. But Busan City is trying to link these hardware resources with the programs to promote art and culture, which is quite interesting. As Fukuoka City mentioned earlier, we have a similar program. We send cultural teams to schools for hands on experience for children. We also provide support to various organizations which are involved in promoting art and culture. We have learned quite a lot from the case studies that link tourism promotion with art and culture promotion. I believe you have to achieve a certain level in order to be successful in this kind of linking. My question is about human resource development.

Mr. Choi Dong Hwan (Busan)

I do believe that capable people are required to link tourism promotion to art and culture promotion. As I mentioned earlier, this is related to the Konya 2023 project. In Busan City, we make efforts to support younger artists. To this end, we founded a creative village and we compiled a budget for this village in 2009. This is designed to foster young artists. So this is part of our efforts to foster human resources. So we have a creative village located in Gwanganri. We plan to utilize a new apartment to build another similar village for young artists. We are also organizing art and music festivals for young artists or musicians. These are some of our efforts to foster young musicians and artists. We are not complacent with these programs. We have much

more to do. However, we have compiled a budget. The mayor of Busan Metropolitan City and policy-making divisions are fully aware of the necessity to promote art and culture, and human resources in particular. This type of the development is still insufficient in Busan City.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much. Before concluding the morning session, I visited Busan City in late February. I met Mr. Choi's predecessors and other people involved. During my visit, I was very much impressed with one thing. I talked with many people in Busan City. Among them, I met a person who was in charge of comprehensive policy making. I explained the purpose of my visit to this person. The purpose of my visit was to help Yokohama City in coming up with policies for creativity or arts and culture. The person I met in Busan said that we were lagging behind. That kind of idea is outdated. Busan City has many sections for promoting art related industries or film industries. All these people in all these functions are fully confident that culture is able to create new values. This is a common view shared by many people in Busan Metropolitan City. That impressed me the most. Even though there were no details given during the presentation regarding Pusan International Film Festival, this festival is very successful, as much as the Tokyo International Film Festival, drawing international attention from around the world. The producer of the film festival is Mr. Park who used to be a film director. It has achieved a high level of success. Busan Metropolitan City provides support to this film festival, even though the city has not intervened at all. So this film festival was initiated by the private sector and has developed into a public asset. I think this is one of best practice cases in a sense. Busan City regards this film festival as a cultural event but also as an instrument to attract film companies. In this manner, Busan City has been very successful in making the most of a cultural heritage. Do you have any other additional comments?

Mr. Choi Dong Hwan (Busan)

Thank you for your strong interest in our efforts in art and culture. As I mentioned earlier, we provide financial support to the private sector, but we do not intervene in private sector initiated programs. In the case of South Korea, Korean artists are not so different from artists in other countries. Artists have always requested the public sector to provide the financial support. As a city, we have made our very best in providing financial support even though our budget for art and culture is not sufficient. But if there are no legal issues involved, we do not intervene at all in the development of software as well as artistic works.

(5) Presentation by Singapore

① Cultural Promotion and Development in Singapore

Mr. Ting Wei Jin, Kennie

Deputy Director (Arts), Ministry of Information, Communications and the Arts, Singapore

It is my pleasure to present on cultural development and promotion in Singapore. My presentation has two segments. In segment one, I shall briefly talk about Singapore's framework for arts and cultural development with an emphasis on cultural promotion. In segments two, I shall briefly touch on the development and place management of a major cultural precinct in Singapore, namely the Singapore Civic District.

Let me start with Singapore as framework for art and cultural development and promotion. Our national cultural development plan is titled the Renaissance City Plan. It was introduced in the year 2000 and it outlines a vision for Singapore as a Distinctive Global City where arts and culture inspire learning, enhance Singapore's attractiveness to talent and provide a foundation for nation building. We've recently launched phase three of this development plan. This was in 2008. Phase three has three desired outcomes: first, Distinctive Content, original art and cultural content from Singapore that is distinctive in terms of its rich fusion of cultures from Asia; secondly Dynamic Ecosystem, meaning Singapore as a regional marketplace of arts and businesses, supporting the services and talent as well as a destination for visitors interested in the arts in Asia; lastly, Engaged Community, which means enriching community with arts and encouraging greater cultural philanthropy and advocacy.

A first strategy supporting the outcome of Distinctive Content is to encourage the development of more original content rooted in the heritage of Singapore and Asia, particularly Southeast Asia, and to showcase this content to the world. Our major arts festivals and events play a strong role in commissioning and showcasing original and innovative works from Asia and Singapore. For example, the annual Singapore Arts Festival has built up a reputation for being a showcase of the best contemporary performing arts talent and works from Asia which often fuse the best of the East and the West. Besides our major festivals, we have also introduced grants, quite substantial grants, to support content creation, artist residencies and collaborations by Singaporean and Asian artists in Singapore.

A second strategy in support of the outcome of distinctive content is to develop world class cultural institutions that can be platforms for cross cultural exchanges, collaboration and content creation. Our National Museums are already well regarded for their very eclectic and diverse programming that regularly showcase and juxtapose the best of Asia and Singapore in blockbuster exhibitions. Last year alone, we had exhibitions of artifacts, modern and contemporary art from China, India, Malaysia, Vietnam, Korea and so on. More importantly these exhibitions are frequently juxtaposed alongside each other so museum visitors can understand the broader context of, say, Singaporean art development alongside Chinese or Malaysian art development. The Esplanade

Theatres on the Bay, this is a picture of it on the lower left hand corner, is our major performing arts center and currently programs a similarly eclectic and diverse array of performing arts from all over Asia and the world, ranging from the traditional to the contemporary. For its next phase of development, we are looking to see how the Esplanade Theatres can also move into development of Asian performing arts content and intellectual property.

The second desired outcome of a Dynamic Arts Ecosystem recognizes that there is economic value to be extracted from arts and culture. To support this outcome, my ministry partners with the Singapore Economic Development Board to promote Singapore as a prime destination for arts businesses, supporting services and collectors. Through the international offices of the Singapore Economic Development Board, we reach out to major international galleries, producers, impresarios, auction houses, collectors, private museums, conservation houses and so on and we incentivize their setting up of regional headquarters or operations in Singapore. The aim is to really tap onto the Asian contemporary arts market as well as the growth in private wealth and high net worth individuals in Singapore and in Asia to generate economic returns and create new high value added jobs in specialized arts services like conservation, for example.

Economic Value can also be extracted from cultural tourism and cultural rejuvenation. In that light, we are working also with the relevant agencies in Singapore to enhance and redevelop some of the major cultural precincts in Singapore in order to attract more visitors both Singaporean and foreign to these precincts. I shall touch more on this topic in the second part of my presentation.

A vibrant arts and cultural landscape needs an audience appreciative of arts and culture. In that light, a large part of our cultural promotion efforts is actually targeted at Singaporeans, particularly at the community level. Our strategies for community outreach are wide ranging. We seed the development of community level arts activities, events and festivals through grants, for example, in order to build community pride and bonding. Our cultural institutions organized events and festivals targeted at very specific demographic segments, for example, the Malay or the Indian community or senior citizens or for use and so on. We are also gradually taking arts and culture online in recognition of a very large and very young online community in Singapore. At the farthest end of our community engagement strategies are our efforts to cultivate and engage patrons and philanthropists. The key incentive for donating to or sponsoring arts and culture in Singapore is the ability to receive double tax deduction on the value of donations. We also recognize all major patrons of arts and culture through prestigious Patron of the Arts and Patron of Heritage Awards given out each year. That's the Singapore arts and cultural development plan in very broad strokes.

Let me move on to the second half of my presentation on the development and ongoing enhancement of the Singapore Civic District. The Singapore Civic District was the historic heart of Singapore. It was here that Sir Stamford Raffles, the founder of Singapore, first stepped on the island. It was also here in the Bay and up the Singapore River, in the 18th to the early 20th centuries, that people from all over Asia and the world came to trade their wares and to seek opportunities, eventually settling down to become the Singaporeans of today. Even today, the Singapore Civic District remains the heart of Singapore and home to its major civic, cultural and

business institutions. Singapore's Financial District is here; so are major Government Ministries and Departments like the Supreme Court, the Singapore Parliament, the Singapore Treasury and my Ministry, the Ministry of Information, Communications and the Arts. The district was largely a civic precinct up until the 1980s, where there was a decision made to also develop this precinct as a cultural precinct. As such, the precinct now contains Singapore's highest concentration of theatres, museums, monuments and historic sites. This development took place largely through the deliberate conversion of existing colonial buildings in the city center, which used to house government offices and educational institutions, particularly during the colonial era, and converted them into cultural institutions. All of Singapore's national museums, for example, are housed in such converted colonial buildings and the process is ongoing even now as we prepare to convert our former Supreme Court and City Hall buildings into a new National Art Gallery. In the early nineties, when planning began for the development of a National Performing Arts Centre, there was again a deliberate decision to locate this Arts Centre in the precinct, at a prime location right on the Bay. I don't have a pointer, but you can sort of see it at the bottom right hand corner. When the Esplanade Theatres on the Bay opened in 2002, the identity of the Civic District as a Cultural Precinct was secured.

At the heart of the Civic District is a historic Square we call the Padang. It is a Malay word. In colonial times this was a civic and public space where the British would gather for major events and to rub shoulders with the ruling classes. Nowadays, it still retains its identity as a premiere events space for major events such as the Formula One Grand Prix Night Race that takes place every September, as well as our Singapore Independence Day parade. Standing on the Padang, you have a fabulous view either way you look with the Singapore Financial district on one end, this is the view towards the financial district, the Esplanade on the second, our former Supreme Court and City Hall buildings on this third side of the square, our very commercial precinct, the Raffles City and Suntec City Convention Centre on the last side.

The Esplanade Theatres on the Bay is well regarded as one of the premiere performing arts centre in the region, presenting an eclectic mix of traditional and contemporary performing arts from Singapore, Asia and the rest of the world. It is also the home of the Singapore Arts Festival. Architecturally, it literally defines Singapore's skyline and you would be hard pressed to find any marketing campaign of Singapore nowadays that does not feature it. Singaporeans enduringly call it the "Durians" because of its spiky exterior. Its location right on Marina Bay was a deliberate decision to rejuvenate the waterfront, which had originally been a rather quiet park facing a cluster of major hotels. Since its opening in 2002, more than 45 million visitors have walked through its doors. Last year alone it attracted more than eight million visitors to more than 2,500 performances.

Right next to The Esplanade is Empress Place, a major mixed used cluster of cultural institutions housed in some of the oldest colonial buildings in Singapore. Victoria Theatre and Concert Hall, a picture of which you see right at the bottom, is the grand dame of Singapore's cultural scene, having been established as a theatre even during colonial times. It is the home of the Singapore Symphony Orchestra and largely used by Singaporean arts organizations. Beside it is the Asian Civilisations Museum, again one of the oldest museums in Singapore. The museum provides a historical and anthropological overview of Asia, with the galleries dedicated to Southeast Asia, China, India and the Middle East. It also plays host to major blockbuster exhibitions from other

museums like the Palace Museum in China, the Topkapi Palace Museum in Istanbul and even the Vatican. Lastly, Singapore's former Parliament House now houses The Arts House, a very edgy, contemporary and multi disciplinary arts centre that showcases Singaporean and Asian literary arts, visual arts, performing arts as well as film. Coming up in 2014 will be Singapore's new National Art Gallery, located in the former Supreme Court and City Hall buildings, the largest colonial buildings in Singapore. The Gallery will focus on the display, promotion, research and study of Southeast Asian art and is likely to be one of the few, if not the only public art gallery in the world that is focused on Southeast Asia.

The Padang and its institutions make up one important node in the Civic District, with Fort Canning Hill being a second major concentration of cultural attractions, quite deliberately planned that way, in the District. Fort Canning is the largest park in downtown Singapore, popular with Singaporeans and tourists alike. Historically, it has been the site of major settlements since the 14th century. The final resting place of Iskandar Shah, ruler of the Sultanate of Malacca is rumored, rumored only, to be here, and indeed there is a shrine that marks the supposed spot. In colonial times, this was the site of the Colonial Governor's residence and during World War II, this was the headquarters of the British Command Base. These days, it has become the center for major international outdoor performances and concerts from the likes of Diana Krall to Youssou N'Dour as well as local bands.

Fort Canning is also ringed by a string of museums and other cultural institutions including the National Museum of Singapore, the Singapore Art Museum and the Peranakan Museum. This is not in the script but Peranakan we mean Straits Chinese, Chinese who have been in Malaysia and Indonesia for centuries and they have also adopted sort of local indigenous Malay cultures and fuse them with their own indigenous Chinese cultures and these cultures are very specific to the Malay Peninsula as well as to Indonesia. These museums around Fort Canning cater largely to a younger crowd, the students and the young urban professionals who also attend the concerts and performances in the park. They thus adopt a very eclectic programming mixed that reflect a fusion of the historic and the contemporary, mirroring Singapore's own fusion of old and new, east and west.

This fusion between the old and the new, east and the west is the very essence of the Singapore Civic District and what makes it unique. Grand, historic vistas juxtaposed alongside cutting edge architecture that you either love or you hate. Showcases of traditional and ethnic arts and culture interspersed with showcases of the most cutting edge contemporary creative works. The best of the East mixed in with the best of the West, which at many levels, is really the story and the history of Singapore. Like Singapore also, the precinct is not standing still. We aim to develop this precinct into Asia's "must go" arts and cultural destination, the place to be if you're interested in the Arts of Asia, or the Arts in Asia, so both the Arts of Asia as well as the Arts happening in Asia. Beyond the development of the National Art Gallery, which I mentioned earlier we are also looking at ways to enhance the overall visitor experience in the precinct. In terms of infrastructure enhancements, we will be commencing the redevelopment of the Victoria Theatre and Concert Hall, to upgrade the theater and its equipment to the latest standards, as well as to create more performing spaces within the theatre and within the precinct in which the future is situated. We are also looking at ways to strengthen the pedestrian walkability within the precinct, particularly from Fort Canning to the Padang, and around the institutions of the Padang itself,

though it is easier to go from one institution to another. We are also, lastly, trying to incentivize the cultural institutions in the precinct to take more of their programs out from the institutions into the public spaces in the precinct, particularly the Padang itself and the Esplanade Park which is a park just beside the Padang, in order to enhance the street level vibrancy and vitality. Completion of these developments is targeted for 2015, so I encourage those of you who have not come to Singapore to make a date with us then. For those of you who have come to Singapore, please come back because we would have transformed again beyond what you would remember them. Thank you very much.

② Questions and opinions to the presentation by Singapore

(i) Mr. Song Ro Jong

Team Leader, International Co-operation, Port & Trade Division, Gwangyang City

In November of last year, our city participated in the Asian Pacific City Summit. This is the first time I have participated in a summit meeting. I sincerely ask for your further cooperation for us. Singapore is excellent in infrastructure for sightseeing and culture. It is a beautiful country. We do understand the various facilities that you have. It was impressive. During the morning session, we had presentations, and combining these two or three presentations, I think it is very helpful for us in terms of city planning. In our city, the international container port is the center and also the POSCO which is a gigantic corporation and we have a steel industry. Those are the center cores of our city. In order to complement these activities, we are trying to combine leisure activities and cultural activities, the theme of village and the cultural village and outside park. We are also trying to involve citizens to create cultural spaces. We are supporting these activities. We're trying to learn a lot through this meeting. I have a question for the Singaporean representative. Ecosystem was introduced. Can you raise some specific examples? How is the ecosystem incorporated in Singapore? So could you raise some specific examples of that?

Mr. Ting Wei Jin, Kennie (Singapore)

By ecosystem, what we mean is to ensure that besides content creators and besides the audiences who are the consumers of arts and culture, we also ensure that there is a healthy variety of what we call supporting services or intermediaries that can help to package and market this content for the audiences. In terms of specific professions, what we mean is, let's say, for visual arts, besides supporting through grants the artists, we would also look at supporting, in some way, commercial galleries, we support curators, conservation professionals. In the performing arts industry, besides supporting the arts organizations themselves, we also support professionals who go into theatre, technical lighting, stage lighting. We look at building up capabilities in arts management. We also look at arts marketing as the capability. So essentially we look at finding ways to support either through grants or through other means like helping these players take part in international conferences elsewhere, the folk that are involved in the business and the technical aspects of art and culture, because they are really the important persons that sort of frame the arts and culture to the audience's tastes.

Mr. Mitsuhiro Yoshimoto (Chairman)

Well regarding the ecosystem, the wording of the ecosystem, I would like to make some additional explanations. In your distributed material in Japanese, I think the word ecosystem is not well communicated, even in Japanese. That is why I would like to add my interpretation of the ecosystem. If my interpretation is wrong, then I would like you to explain furthermore. Talking about the ecosystem, it implies environmental related issues. So I thought there is some relationship between the actual environment vs. culture or art, as Mr. Ting mentioned, arts and business sector and administration and private / public sectors. I thought those are to be linked together as if it is an ecosystem to create the overall situation. So in that way I believe that the word ecosystem is used in your context. Is my understanding correct?

Mr. Ting Wei Jin, Kennie (Singapore)

Yes, you are absolutely right. We use the word ecosystem to mean that we need to take a holistic view of arts and culture. So it's not just about the content creators, but also the businesses, the technical professionals and also the environment in terms of education and community, arts and outreach.

(ii) Mr. Masashi Aiko

Executive Director, Kitakyushu Performing Arts Center,
Kitakyushu City Foundation for Promoting Arts and Culture

Maybe you know that Kitakyushu is located next to Fukuoka City and the population of our city is one million. It was regarded as one of the four largest industrial cities in the past. However, this industrial structure has changed and under such circumstances the city has been deteriorating. Therefore through arts and culture, we are trying to regenerate our city. By listening to the Singaporean presentation, you are trying to protect or nurture the old tradition but you are also adding new aspects. By doing so, Singapore is trying to be one of the big existences in the world. That was very impressive. Kitakyushu is also trying to do the same thing as Singapore. We also have a renaissance project to regenerate our city. So in that sense, I believe that we do have some common points. Our major objective is establishing cultural stability for the national identity, and that is a huge, gigantic objective. That was very impressive because you are aiming for a very large scope. It is not a question, but this is my comment.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much. Kitakyushu City also has a similar goal in its renaissance project. Before moving to the next presentation, I would like to add something to the Singaporean presentation. As Mr. Ting introduced, the Renaissance City Three program is explained in the three booklets. Renaissance City One was issued in 2000, Two was issued in 2005 and this one was completed last year. That is what I learned. So when I heard that information, what impressed me was what was achieved in Renaissance Program One and how it was achieved. They have already verified what has been done and based on that, the plan for number two was completed. Then they evaluated what has been achieved, and based on that evaluation they moved on to the third stage. So it is a kind of continuous, strategic process for the regeneration of the city. That was a very rigid plan. So it was a kind of an ideal plan which the administration or the municipality has to follow. So when I met Kennie, that was the time I was studying for Yokohama City. By learning from him, I brought ideas back to Yokohama City and persuaded them to create such similar things. Generally speaking, in Japanese cities it is essential that

we have to plan something and then implement the plan and then evaluate what has been done this and based on the results we move on to the next phase. That is why I would like to comment on this point.

Another point is that this material is very beautiful and it is creative and very impressive, which is totally different from the bureaucrats that are used to creating their own documents. It is very different. Kennie, do you have any additional comments on this issue?

Mr. Ting Wei Jin, Kennie (Singapore)

I think Singapore's culture is very logical. I mean that if you described Singapore as a kind of a person, it would probably be someone who is a lawyer or an engineer. So that's sort of mentality is also translated into the way we plan for arts and culture. Everything is tied to specific KPIs and we talk about budgets all the time. In that way, we try to keep things very tangibly linked to economic impact, to expenditures, to direct revenues, to arts organizations or the precinct. As arts administrators, actually we spend most of our time going over budget statements and really the entire plan of Singapore's cultural development is ultimately about, in some way, budgets and economic impacts such that our citizens can actually see the very tangible value of what we are doing in this area.

(6) Presentation by Bangkok

① Creative of Bangkok City Attraction through Cultural and Artistic Activities

Ms. Sukritta Suecharoen

Director, Policy and Planning Division, Culture, Sports and Tourism Department, Bangkok Metropolitan Administration

Now I would like to send you the topic of the Creative of Bangkok City Attraction through Cultural and Artistic Activities.

Bangkok City, as you know, is the capital city of Thailand. Bangkok today is widely considered to be one of the most dynamic in colorful cities in Asia. Bangkok is also called the city of angels, the city of shaman and so on.

Now I would like to explain to you that the Bangkok Metropolitan Administration is a local government which is responsible for various kinds of work in order to improve the living of Bangkok people and others living and running life in Bangkok City. Bangkok functions towards culture. The first one is promotion of local tradition and culture. You know, Bangkok City is culturally diverse. Bangkok City is proud of diverse culture. Culture leads tourism promotion. Conserving Thai Arts and tradition, local wisdom and culture. Providing local museums available in Bangkok and Cultural City Hall. This is the function of BMA towards culture.

Bangkok policy through culture. We would like to make Bangkok City the city of culture and providing good quality of life in a cultural megacity for people. The main concept of Bangkok towards art and culture are as follows. Build awareness of love to our own homeland. Know the value of Thai identity and symbol. Start first at home at the roots connecting tightly between family and society. Arts and culture always concern to the ways of life of the people as part of life which everybody should touch and use it all the time. Varieties of arts and culture of Bangkok City could still be an educational nonprofit as the learning centers. The differences of arts and culture would be located in a mixed use complex. The arts and cultural attraction will be mutually beneficial to the city in many ways. Cultural attraction offers much fun and value. Arts and cultural attraction need to place itself in the parts of city tourism promotion. I would like to make cultural and tourism promotion together. Bangkok City would like to make aware of and awareness of culture by promotion of arts and culture attraction. This is the key to make brand awareness of Bangkok City.

The Culture, Sports and Tourism Department, HR Dept, is one department of Bangkok Metropolitan Administration directly concerned to art and cultural attraction of Bangkok City. The main objective of this department is to conserve, promote and maintain our Thai culture, art and culture, from generation to generation, to give more knowledge and raise awareness of Thai culture and values and identity to Bangkok citizens. These art examples are the programs for conserving and promoting Bangkok City attraction of art and culture.

The first one is cultural exchange. We have to support regional cultural exchanges in Thailand and national cultural exchanges with other cities, especially with the sister cities of Bangkok. This is an example of a cultural exchange program in Thailand. This is the northeast part of Bangkok. This is the central region of Thailand. We can share the culture and tradition from other parts of Thailand and to Bangkok City. This is the north region of Thailand program example. This is the south region of Thailand. This is the culture of the south people. For the international cultural exchange program, we have an exchange program in Seoul, in Vietnam, in Laos and in other cities.

The second activity is Thai traditional festivals. We have a lot of important Thai traditional festivals. These are examples of our traditional festivals to present you today. The first one is greeting and paying respect to musical and Thai classical dancing teachers in the morning. This is a Thai traditional ceremony. It aims to memorize the god's names and express thanks to the god of music and Thai classical dancing which we call Kru, meaning teacher. It is organized once a year. Thai musicians and classical dancers enjoys in perform activities which we believe that it will better their life and get a good job. This is a picture of our god of music and Thai classical dancing. This is the activity, the ceremony. You can see the activity of the students who pay respect to their teacher. We have another activity. You know, Thailand is a Buddhist country. So we have many, many religious activities. For Buddhists, there are two important Buddhist ceremonies. We have the Makabucha Day in February, Asahabucha Day in July and Visakabucha Day in May. The activities of these days are; in the morning, people will make merit, listen to the sermons and set a bird and fish free for merit. At night, Buddhist will walk with lighted candles in hand around the temple. This is the picture in the morning. This is the picture at night. Another activity we would like to show you is, we are trying to make our public park at the Centre of Making a More Literate People. So, we have a program called Dhamma in the park for making merit and Buddhism activities in the public park. The objective is to invite families to perform religious activities in the public park every Sunday. The activities are composed of making merit by offering food to monks, listen to Buddha's teachings, meditation and making peace in mind. This is the picture. You can see. This is our Bangkok governor offerings food and to the monks and listening to the Buddha teachings. And this is meditation of the students in the park. This program is organized in the park. This is Songkran Festival. Songkran Festival is Thai word. It is also known as the "watering festival" as people believe that water will wash away bad luck. Songkran is the Thai traditional New Year. We start on April 13 every year and have 3 days of celebration. BMA in cooperation with the Tourism Authority of Thailand organizes the Songkran Festival during the 12th to 15th of April every year. This is for the purpose of not only Thai tradition preservation, but also tourism promotion. This is a picture of the Bangkok governor and the permanent secretary of BMA inviting the Buddha. We have to invite the Buddha in May for good things. In the morning, people go to the watering festival and we have flower parade along the road. We have sand buildings for this festival. Watering to monks and Elders for the blessing. Watering to one another with fun. If you go to Thailand, you can see this festival. Loykrathong Festival. This is very famous among foreigners. Loykrathong Festival is on a full moon night of the twelve lunar months. Loy means "to float" and krathong means "a circle of floating objects." You can see them floating with decorations of banana leaves, flowers, candles and incense sticks. This is a krathong. The purpose is to pay respect to the goddess of the water, showing gratitude for the abundance of

water, and asking for forgiveness for entering pollution in the water, to fly away misfortune and bad things in the past and asking for good luck in the future. Popular places for Loykrathong Festival in Bangkok in the evening are mostly along the Chao Phraya River or in public parks. This is the festival in the morning and this is near the Chao Phraya River. You can see the people enjoying the activities. This is at night and they will float the krathong.

Another program is to build more cultural places available in Bangkok as cultural learning centers in Bangkok including local cultural museums and Bangkok Art and Culture Centre. For local cultural museums, the objectives are creating and building more art and cultural learning resources at local level by mobilizing the people cooperation and participation. This is in the community of Bangkok District. Promoting local culture, tradition and original ways of local people to maintain in the communities. Local cultural museums are available in the community of Bangkok City. Community citizens can learn their own local culture and pay more attention and awareness to maintain their own culture and tradition. Bangkok Metropolitan Administration has the policy, the former Bangkok governor has the policy to build local museums covering available in 50 districts in the Bangkok area. But right now, we only have 27 local museums in Bangkok. Each local museum has shown its own local culture, tradition and ways of life of the people of the community. Management of the local cultural museum is managed by the community committee and the managing budget is supported by BMA. This is an example of a local cultural museum in the each district. This is one in Klongsarn district. It depends on the nature of each district. You can see the difference of local cultural museums of each district.

The last thing I would like to show you is, this is a new one, the Bangkok Art and Culture Centre. The Bangkok Art and Culture Centre is a new midtown facility for the contemporary arts. Programs for art, music, theater, film, designed and cultural/educational events take place in a friendly and recreational atmosphere including restaurants, bookshops and an art library being a part of the facility in this center. This is the building of the Art and Culture Centre of Bangkok City. You can see it in the Patumwan district in the central part of Bangkok near the Mah Boon Krong department store. This centre aims to create a meeting place for artists, to provide cultural programs for the community giving importance to cultural continuity from past to contemporary; to open new grounds for cultural dialogue, networking, and create new cultural resources from both the public and the private sectors; and to set up as a venue for cultural exchange in terms of content, curatorial and cultural management, giving Bangkok and operational base on the international art scene. This is the area of the centre. We have 11 levels in the centre. The Bangkok Art and Culture Centre is under the supervision of the Bangkok Art and Culture Centre Foundation. We have a private sector in the form of the community to run it and set the program for this centre. We have 11 stories and 25,000 square meters which there functions are as follows: art to the gallery, art, multimedia exhibitions in this building (you can see the picture), auditorium, shop restaurants and library we have in this building. If you can see this is the gallery space. This is the auditorium and bookshop, library and the kid's corner in the center. Meeting room. I would like to show you the grand official opening ceremony of the Bangkok Art and Culture Centre on the 19th of August, last month, presided over by Her Majesty, the Queen. You can see the picture of the Queen presiding over the opening, the official opening of the center last month. This is the prime minister, Bangkok

governor and permanent secretary and this is the chairman of the foundation. These are private sectors. On that day, we had many, many activities to show in front of the Queen. These are some examples. We had some activities to show at the Bangkok Art and Culture Centre. We had a photo exhibition taken by Her Royal Highness Princess Sirindhorn. This is a photo taken by Her Royal Highness Princess Sirindhorn. And we had a program of Siam Smile City Exhibition, the Smiling City Exhibition. And we have an art camp program in the centre at this market in the centre.

I would like to invite you if you have a chance to come to Bangkok. Right now, we have an exhibition called Virtues of the Kingdom in honor of His Majesty the King and Her Majesty the Queen. It is about the King, the art or the image of His Majesty Bhumipol Adulyadej providing a rare opportunity to consider artworks within Thai social and art histories. You can not see any pictures of our King but we can show the picture of the King activities. This is a real example of a picture shown at the centre. This picture displays the presentation. You can see the King and Queen make a relationship between Thailand and other countries since 1960. This is a very old picture. We have another one. We have a cooperation network on culture with others.

We have a chart. You can see, this is BMA and we connect our program with the BMA cultural councils, both at the city and local level. We make cooperation with the schools and communities. We make a connection with NGOs and foundation, active associations to promote our arts and cultural attraction program.

Conclusion. The last but not least, you know right now Bangkok is a centre of various kinds of modernization and development like other cities in the world, but I am sure that Bangkok still maintains the unique Thai cultural symbol which is really hard in each country right now. If you can see the cultural attraction of the manner of "Wai" or the manner of paying respect by using two hands on the chest and bow the head a little. This is the traditional manner which we cannot find in other cities except for Bangkok and Thailand. Another one is smiling and hospitality and friendliness of Thai people to visitors which make a warm and happy. So these are our main cultural attractions which do not need any investments. Thai people absorbed these habits and performances from family, from school and from society. They are our Thai cultural symbols and identity right now. Bangkok's policy under the administration of Bangkok Governor MR Sukhumbhand Paribatra, tried to make Bangkok City a smile city. "Bangkok Smile" is now significantly issued and performed. If you have a chance to visit Bangkok you can see this logo available in Bangkok. We have many programs to make people happy and fun through night sightseeing, shopping Thai culture and festivals, rivers and dining. So this is our activities and program to show you of the Bangkok City to art and cultural attraction. Thank you for your attention.

② Questions and opinions to the presentation by Bangkok

(i) Ms. Lowie Rosales

Human Settlements Officer,

UN-HABITAT FUKUOKA OFFICE (Regional office for Asia and the Pacific)

I am very impressed with the presentation of Bangkok. I think Bangkok exemplifies, truly, a Creative City in

Asia. You would know, for instance, if you're in Bangkok you're not anywhere else when you are there, and I think that, to me, is a distinctive and a unique characteristic of the city where you were able to maintain over the years, blend the coexistence of modernity in your local tradition and we really laud you for that and we're really proud of you, from U.N. Habitat, on how you demonstrated how it can be done and sustained over the years. I also like the fact that, as a city and as a people, you are deeply rooted in the past and yet you are also fully aware of what you have at the present while looking at the future, always on the lookout for what are the opportunities in the future. Therefore, you always remain current and significant, and you have a role to play not just in the region, but in the world. I also appreciate the fact that the strong identity of the people in Bangkok is deeply rooted in the individual in the home and in the institutions. It's mutually supportive of each other: the monarchy, the schools, the religion, the bureaucracy all work together to achieve a level of coherence that is quite unique and very consistent where you don't see much discord and I think that is another characteristic of a Creative City. You have not pointed this out but Bangkok is very resilient. If I recall, in 1997 during the Asian economic crisis, it was badly hit. But if you look at 12 years down the line, you see that you were able to move back into a stable position, not just even stability but vibrancy into the city that is quite and very impressive. And we know for a fact that the economy changes and you were all affected but perhaps because of the coherence of the society, through your arts, your culture, your identity, you were able to bounce back as a city in a safe place. I really appreciate how everything sort of moves together so that it becomes tantamount to the benefits to the local people and to the local ownership. However, I'd like to get a better idea on the challenges that you are facing as a city. I know for a fact that one of the challenges we face as developing countries or middle income countries is reducing the disparities, the economic disparities between people. Are you able to look into that area, using the arts and culture to reduce the disparities between people and to ensure that the benefits of all this modernity and development and this progress would achieve equality among the people? Thank you.

(ii) Ms. Jamunarani Nadarajah

TPO Task Officer, Ipoh City

I must say that I had gained a lot of valuable input and information through this conference. It has been my first time here. It is wonderful and amazing to see how much art and culture can help in promoting tourism even in this modern era. I notice that we are still able to maintain our own a unique culture just like how Bangkok has portrayed. This is something to be proud of. Ipoh City, too, has a lot to offer in terms of culture and customs and we are also famous for our various foods. We also reach out to other countries through sports. In Kuala Lumpur, they usually hold world class sports. In Ipoh, we have the Ipoh International Run in the first week of July every year, and field hockey as well as indoor hockey, which is of great interest to His Royal Highness Sultan Azlan Shah. I take this opportunity to thank all the presenters for their impressive information which I will definitely take back to Ipoh City. And it gives me the urgent desire to visit all your cities as soon as possible. It is my sincere hope that all the hard work and effort we have contributed in this will go a long way and for the future generations to cherish. Thank you very much.

Mr. Mitsuhiro Yoshimoto (Chairman)

Now we are supposed to take a short break, but before that I would like to make a brief comment on the

presentation by the city of Bangkok. There was content that was not included in the previous presentation and I have noticed the difference. One of the things is the importance of tradition. The city of Bangkok has put much value on tradition. Whenever we talk about the ideas of Creative Cities, the idea was first presented in the cities of Europe. Even in my keynote speech, I emphasized much of the modernity. However, in the cities of Asia they have distinctive cultures, and not just old cultures but innovative cultures. They have accumulated innovation and that consists of the established traditional cultures. In Bangkok's presentation, Ms. Sukritta made us realize that there is a seed of the development of tradition by culture within our traditions.

(7) Round Table Discussion

Mr. Mitsuhiro Yoshimoto (Chairman)

Now all the presentations scheduled are over so we would like to have about 50 minutes for discussion. But before we start the discussion, we have collected the question sheets and the secretariat has selected typical questions. We would like to deal with these questions first. They are questions specifically directed to each presentation. There is a requirement to have a specific example of tourism. I think this is a question directed to Busan City, but the representative of Busan has already left because of unavoidable reasons. Those who are participating in this meeting among the Japanese cities, and those who have not raised their voices regarding tourism activities, the person from Saga prefecture, what kind of activities and what kind of measures you take for the promotion of tourism?

Saga City

Compared to your city, Saga has a very small population, about 240,000. It's a small city. But even though it's a small city, we are trying to promote the tourism industry. We are responsible for cultural affairs so I am not sure if my answer will be precise or not. The Saga International Balloon Fiesta has been organized for more than 20 years and the international event was held twice in Saga. It will be held this year too from the 29th of October to the 3rd of November for five days. Participants will come from 10 countries and 100 balloons are to be flown. They are leaving the ground from the riverbank of Saga city and will fly into the sky. We are organizing the international balloon event even though we are a small city. In this sense, we are promoting tourism activities through these kinds of events. As for the features of Saga, since we are a small city we don't have any high-rise buildings. It's mainly a farming area. So we have very flat fields without any buildings which is a good condition for the balloon festival. The winds in Saga in October and November are quite challenging for the balloon operators. Therefore, Saga is highly recognized in the world as the site for the balloon festival. So we have been well known for 20 years in terms of sky sports. Thank you.

Mr. Mitsuhiro Yoshimoto (Chairman)

So Saga City is making sky sports the core activity for the promotion of tourism. Well thank you. Nagasaki City is also receiving many tourists, so I would like to direct the same question to Nagasaki City. What kind of promotional activities for tourism are you conducting? Could you explain in detail? That is the question given to the city of Nagasaki.

Nagasaki City

We are organizing the Nagasaki Saruku, the city walking. Saruku is a word in the dialect of the Nagasaki area. It means "wandering in the city". Nagasaki City is surrounded by mountains in three directions so we do not have that much flat land, but on the slopes of those mountains we have traditional aspects. We have lots of remains that were influenced by Western and Chinese culture. We ask tourists to take time to walk around this area. It is good for health and it doesn't require any automobile transportation so it is friendly to the environment as well. This is one point. Another unique point of tourism in Nagasaki City is the fact that we

are receiving a lot of tourists from China. The majority comes from Korea, followed by the Chinese tourists, even though the number is quite limited. Still, this number is increasing drastically these days. Many of them visit Nagasaki City by international boats. The Costa Cruise is organized by the Costa Company which is based in Italy. They organize a short cruise of Asia and the route of that cruise includes Nagasaki City. So as I mentioned before, Nagasaki City does not have much flat land. We did not have a bus parking lot in the city center, but this year we secured a place. There is a parking lot owned by a bank and now we rent it for half year. Of course, we have to pay for parking but at least we secured a place for tourist buses. Now we are providing shuttle transportation from the port area to the city center so we can introduce tourists to the city center. These are some activities we are doing to promote tourism.

Mr. Mitsuhiro Yoshimoto (Chairman)

The question concerning the promotion of tourism was actually directed to all participating cities. However, we had to limit the answers to two cities. We would like to move on to the next question. The question is for Ms. Koga. The budget is quite limited for the municipality. However, do you think it will be possible to promote cultural revitalization even without money? It is a very difficult one. If I were Ms. Koga, I wouldn't like to respond to this question.

Ms. Yayoi Koga (Art Support Fukuoka)

Of course, we would like to have enough money. The more, the better. If I limit the responsibility given to the municipalities to create a grand design of a plan, there are things which only the administration can do, not directly organizing events. With a very tight budget, we have to have a long-term view to identify the direction to go and that should be identified by the administration.

Mr. Mitsuhiro Yoshimoto (Chairman)

The municipalities and administrations are not spending their own money and have to partner with the private sector and other organizations to come up with specific plans. The same question can be given to the other domestic participating cities. There are two cities remaining that have not yet raised their opinions. First, the representative from Oita City, can I ask the same question to you? Well, maybe we have to explain more in detail to the overseas participants. The cultural budget is quite limited these days because of very tight economical conditions. Cultural items are reduced in the budget so it is very hard to secure funds to promote culture. I hope the representative from Oita City can share their experiences.

Oita City

Thank you. As Mr. Yoshimoto mentioned, cultural aspects are the first items to be reduced in the budget even in our city. Under these circumstances, we are seeking out collaboration with the private sector so we can come up with new ideas. Last year, we organized a music festival to provide outdoor stages not only for local people, but also for participants throughout Japan. We are trying to vitalize the city through these events. This is the second year for the festival, and we are securing some funds in addition to the planned budget. The total budget is lower compared to the first year. As the organizing committee of this music festival, we are trying to find ways to be independent such as finding investors or contributors and selling merchandise for money to be used

for the festival. We also organize the Tanabata Festival, the summer festival. There is a specific organizing committee for that festival. But it is essential for the committee to receive a grant from the city. If the city budget is cut, we cannot continue this festival. Of course, Oita City is trying to find ways to revitalize the tourism industry so that industry can participate in the organization of the festival.

Mr. Mitsuhiro Yoshimoto (Chairman)

The same question is also directed to Kumamoto City, which hasn't made any comments yet.

Kumamoto City

I am from Kumamoto City. It's a great pleasure to learn from you. It is a very good learning experience for me. At this moment, we are hoping to be government-ordinance- designated city. As you pointed out, budgets are decreasing year by year and we are looking for ways to survive. We are trying to revise our vision. We are collecting lot of information and we are trying to pick up the positive aspects of the visions of various cities. I am not responding to your question, but I would like to raise the question instead. It is said that the attractiveness of the city needs to be enhanced in order to promote arts and culture. But to make a good strategy, it is necessary to have the proper human resources. My question is, how do you secure such human resources? I am not asking any particular city, but I would like to know how to secure human resources for creating strategies to promote art and culture.

Mr. Mitsuhiro Yoshimoto (Chairman)

We would like to continue our discussion on the budget first. If there are questions related to human resources, so I would like to deal with your question later. I would like to return to the question of how to deal with situations where budgets are being cut. That is a question I would like to deal with now. Are there any participants from overseas who would like to give their opinions on this issue?

Busan Metropolitan City

The various cities in Japan were saying that budgets for cultural activities are being cut. It is the opposite in our city. The budget is increasing these days because we recognize that cultural activities are more efficient for the improvement of the economy. In order to work with the industries, we are coming up with various tactics. The mecenat activities were started last year. We are emphasizing that kind of activity. How do we do it? The cultural and arts organizations present a performance. Let's say the budget is 20 million yen for this performance. Busan City would partially subsidize the necessary costs and half of the budget would be covered by the private sector. We are promoting that kind of mecenat activities. Not only large corporations, but small and middle sized enterprises are participating as well. Small sized festivals are organized through these mecenat activities. Busan City has been promoting this kind of activity since last year. Revitalization of culture is achieved through these activities. This is why we are planning to continue these activities in the future. Thank you very much.

Mr. Mitsuhiro Yoshimoto (Chairman)

So I understand that the cultural budget is increasing in Busan City. I would like to confirm one point. Are

you saying that even though the total budget of Busan City is not increasing, the portion of the budget for cultural promotion is increasing?

Busan Metropolitan City

Yes, it is. The cultural budget is increasing and the budget that has been spent in Seoul and other major cities has been transferred and evenly distributed to the other cities. Therefore, the culture of budget compiled by the central government has been proportionally distributed to other local cities as well.

Mr. Mitsuhiro Yoshimoto

Thank you very much for your comments. This is a very important point. As pointed out by Busan City, once the total budget is cut, then it is obvious that the cultural budget will decrease. But in the case of Busan, even though the total budget is maintained, cultural budget is increasing and that is because they believe that the increase can be recovered through improvements in efficiency by the community. Are there any other additional comments from the representatives of other cities?

Let me move on to the next question. There are several questions for Mr. Ting from Singapore. I am going to pick up some very specific questions and I would like you to answer. This question is about cultural facilities in the Civic District. You introduced many cultural facilities in your presentation. Who are running these cultural facilities in the Civic District? Are these run by the Singapore government or private sector organizations such as NPOs? The second question is, how do you secure capable personnel who are able to efficiently run these cultural facilities?

Singapore

For the first question, it is actually a mix of the government organizations as well as nonprofit organizations. In our Civic District, I only mentioned national museums but there are also private museums. They are completely privately run. Our national museums are run by the government, naturally because they are national museums. The Esplanade Theatre is a nonprofit organization. So is the Arts House, which I mentioned was a sort of a contemporary, multi-disciplinary space in the Civic District. I would say there is an equal mix of public sector as well as what we call people sector, nonprofit, rather than private sector, people sector run organizations. The second question, how do we secure capabilities? We have scholarships. We have quite an extensive scholarships scheme for a range of different professions within the arts and culture industry. So you could take up scholarships as a practitioner of the arts, study in Singapore abroad as a dancer or an artist, but you can also take up scholarships which are more specific to arts management or to conservation. For example, how some of these programs might work is that, in case of an arts management scholarship, we also try to place you during the course of your studies with a professional arts organization for an internship so that you can also pick up some of these industry practices during the course of your study. We do have manpower planning. Singapore plans all the various industries of Singapore including the creative industries of which arts and culture is a part. It has quite specific manpower plans, like we have to project how many people, for example, we need in 2015, etc. And then the schools and the manpower ministry would coordinate to ensure that the educational institutions have the necessary courses.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much. Not only the government but NPOs and the private sector or a mix of these are running the cultural facilities in the Civic District. This is my understanding. Now let me move on to the exchange of views and opinions because time is limited. I think it is necessary to coordinate the policies for both cultural development and urban development. I think this requires coordination with the urban development bureau in Fukuoka City. My question is, how does this kind of collaboration take place in Fukuoka City?

Fukuoka City

The urban development bureau has its own various policies. One is related with urban landscaping or beautification, specifically the urban beautification award. This is a program of the urban planning bureau. We have some traditional landscapes and the urban development bureau is responsible for maintaining them. The construction of the new Hakata Station is underway and it will be completed in two years time. By then, the bullet train service will be fully available in Kyushu. We are going to a policy so we can have many art galleries and facilities along the streets from Hakata to the Tenjin area. That policy will be initiated by the urban planning bureau.

Mr. Mitsuhiro Yoshimoto (Chairman)

Today's theme is creation of city attractions through cultural and artistic activities. This involves arts and culture divisions as well as the urban planning division. Therefore, if there are any unique collaboration between urban planning divisions and arts and culture divisions, please raise your hand and share your experience with us.

Mr. Viacheslav Kushnarev (Vladivostok)

I would like to talk about the problems of the relation between cultural development in the cities and the city budget. We think that city halls or city governments should play special roles in this area. We would like to share our experience. Actually, the Vladivostok City Government has worked out a program to develop culture in the city. Next year, we are planning to start the project of opening the so called "Houses of Vladivostok" or Vladivostok cultural centers in our sister cities. While these centers will also promote cultural events that are hosted by the city of Vladivostok, another goal of setting up such Houses of Vladivostok in foreign cities is to attract tourists to the city of Vladivostok and also to attract them to increase their participation in cultural events held in our city. Also, the area occupied by these cultural centers in foreign cities will also have a small area for expositions and for promotion and a kind of information booth informing visitors about the events that will be hosted or are currently underway in the city of Vladivostok. While talking about cultural promotion and budget, it is very important to attract investments by operating these cultural centers in foreign cities and according to our plan in the future these cultural centers would not require any investments from city halls. So city halls will subsidize these centers only at the initial stage. This is what we wanted to share with you. Thank you very much.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much for introducing your new cultural program. Thank you very much. Honestly speaking, I have been bewildered by moderating this roundtable discussion is difficult for me to decide the best way to facilitate discussion. But I would like to do my best so we could have a more speedy discussion. We have discussed collaboration within the administration, collaboration between governments and the private sector, or between governments and NPOs, so there have been many examples raised for such collaboration. But those who raised their views are almost all from governments except for Mr. Noda who is from the private sector. So those at this table from the private sector are Mr. Noda, Ms. Koga, and there are other people participating in this roundtable discussion from the private sector. Therefore, if it is possible, those who are sitting on the fourth floor, would you raise your hand if you want to make a comment? But I have a question for Mr. Noda. During your presentation, you showed a chart of "sugoroku" or dice game. The private sector has taken a stronger initiative in promoting cultural activities. This is my understanding. But among them, the government took the initiative first and over the years this initiative has been taken over by the private sector. That is what has happened in Fukuoka City. So the government took the initiative first, for example, the Konya project. This is how the Konya project happened. This is my understanding. Is this correct?

Mr. Tsuneo Noda (TRAVELERS PROJECT)

I am not from Fukuoka City. I have been in Fukuoka City for seven years. Until I came to Fukuoka City seven years ago, I didn't know much about the cultural policies of Fukuoka. But when I first came to Fukuoka City, my impression was that the city was quite advanced. This was my first impression about the cultural attraction of Fukuoka City. It might not be the same as Tokyo or New York. It is quite different from attraction created by capitalism. It is also different from rural types of attraction. So the attraction of Fukuoka City is very unique. I suspect that the programs initiated by the government are to make the traffic infrastructure more compact, because I am an architect. So I can sense that.

Fukuoka City has an atmosphere of openness. It is a very compact and very coordinated city, and therefore town planning is very advanced. There is the town area which we see in Kyoto and other programs such as Asian Month, Music City Tenjin take place in the downtown area which we do not see in other cities. In the city center in front of the City Hall, very loud music concerts have been organized. These kinds of events do not take place in other cities of Japan. So that surprised me the most. For example, these events are impossible to be held in Kyoto or Kobe in the Kansai area. Fukuoka is the only city able to organize these kinds of events. Therefore, my own activity has been possible because I am here in Fukuoka which has a unique atmosphere. I do not know if this is a priority in terms of policy for the city, but it has been organized in that way either knowingly or unknowingly. However, the private sector is all so creative in Fukuoka. The private sector has made the most of the government's initiatives and has added more value to such programs. This is exactly the role the city should play in the future as well. Compared to Yokohama and other cities where the private sector has taken initiatives, I think Fukuoka has reached the level where the private sector takes a leading role or key role.

Mr. Mitsuhiro Yoshimoto (Chairman)

Would you like to respond from the viewpoint of the government?

Fukuoka City

I don't think the government has taken the initiative. As I mentioned in my presentation, the people of Fukuoka City have always loved performing arts since a long time ago. Cultural activities on a citizen level have thrived in Fukuoka. There are many festivals here including the spring festival called Dontaku, so the people of Hakata or Fukuoka have loved festivals and performing arts. This is the inherent culture of Fukuoka. The city government has not invested heavily in developing cultural projects. As far as I know the city has not made any such investments.

Mr. Mitsuhiro Yoshimoto (Chairman)

I would like to ask for comments from the private sector or NPOs in regards to the same question.

One of the participants

My understanding of how to revitalize the private sector is as follows. A lot of efforts have been made to revitalize our city, but at the end of the day such activities have undermined confidence in the government sector. As a result, the private sector will not follow the guidance of the government. Therefore, some discussion should take place between the private sector and the government for urban development policy making. So it is time for them to talk with each other.

Mr. Mitsuhiro Yoshimoto (Chairman)

My interpretation of that response is that the private sector in Fukuoka cannot rely on the government so they are prepared to take their own initiative. Let me move on to collaboration with the private sector. The economy of Shanghai City is robust and is attracting private investment. The exposition will be held in Shanghai next year. So the Chinese government has obviously put much effort into the city. So I would like to hear from Shanghai City in regards to collaboration or initiatives with the private sector. It may be related to the exposition.

Shanghai City

Thank you very much for question. Concerning efforts to convert buildings into cultural centers of the region, these are the kinds of activities we have been carrying out in Shanghai. In this regard, we have received support from the government. Concerning the exposition next year, we have much support from private enterprises as well as the Chinese government. The private sector is very much involved the construction of exposition buildings such as the pavilion and also the displays for the exhibitions. We are going to establish booths specifically for supporters and businesses that participated. Some of the business enterprises are going to participate in the exposition as sponsors so they can contribute greatly to the success of the exposition. This covers various fields, not only arts and culture, but many other fields. All of those people are contributing to the development of Shanghai City. We have the Shanghai Biennale. There is also the Shanghai Contemporary Art Museum in a very famous municipal park where they hold very interesting exhibitions. The local citizens

contribute much to this contemporary museum which is also subsidized by the city hall as well. There are exhibits of works by individual artists and sometimes they even pay for the expenses necessary for holding an exhibition. All of these activities have been conducted for the sake of the development of art and culture in the city. My answer is limited because I am not responsible for this field. Please come to visit Shanghai so that you can see with your own eyes. Thank you very much.

Mr. Mitsuhiro Yoshimoto (Chairman)

Of course, what we call the private sector includes nonprofit organizations and business enterprises so many different entities are active in many different fields. Are there any other members of the roundtable who would like to make a comment? Any representatives from Japanese cities who would like to make comments? Mr. Noda, would you like to add any comments?

Mr. Tsuneo Noda (TRAVELERS PROJECT)

I would just like to add a short follow-up, particularly about the relationship between the public and private sectors. I would like to take the intention of Mr. Yoshimoto voluntarily. In this conference hall today, we have a group of private sector people. Many people are aware that the public sector should lead or guide the private sector's activities. But I wanted to emphasize, using the diagram the one of the participants showed earlier, that members of the private sector have some suspicions about the activities of the public sector. So I just wanted to raise that idea using the diagram. The private sector has their own voluntary will in developing these regions, but of course each city or region has their own historical backgrounds which are all different from each other. Even though every city in the world may announce that they want to become a Creative City, they must still deal with their different backgrounds and situations. I can only speak from the standpoint of the private sector. I look back at development in the past and what has happened in the communities and the cities and try to understand and interpret the outcome of these past developments and look into future. I believe this is also the responsibility of the public sector. Those in city administration should try to foresee the future so they can determine what fields and areas they should invest their budgets in. Based upon these decisions, they can attract many citizens who agree with their policies. Therefore, the decisions should be taken by the city administration but they should also be supported by local citizens. This is being done in Yokohama. Listening to the presentations so far, I believe Singapore has already achieved this to a certain extent. I believe this is also important for the future. My opinion also applies to the example of Busan as well.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much. This is actually a conference represented by city administrators. It will obviously be difficult for them to incorporate the private sector's viewpoints. However, I would like to say that if you continue this kind of conference next year, please invite more representatives from the private sector so that their views can be reflected. Last time we had a similar conference, we invited Mr. Colin Goh from Singapore and we had certain discussions. So I believe that there is still great potential for developing this conference so that members of the private sector can exercise their initiatives. Mr. Noda, please?

Mr. Tsuneo Noda (TRAVELERS PROJECT)

Thank you very much. We have listened to the presentations of representatives from different cities but if we just listen to other examples or claims that they have achieved a certain level, it does not give us much benefit for this gathering. We should rather take this opportunity to coordinate our mutual cooperation. For instance, we can request other city members to do something for their cities and in exchange they can offer their support so that we can develop mutual collaborations between different cities.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much. That is a proposal for the conference itself. This was a very constructive proposal. Thank you very much. This was beneficial for this kind of conference with all these different members. Now, I would like to ask a question to Mr. Kennie from Singapore. Mr. Noda commented that the cultural policy of Singapore or the policy to promote creative cities is in a way very well coordinated, well planned. When I learned about the achievements of Singapore, I got the impression that it was the government that is taking the initiative based on thoroughly considered plans. What is the private sector doing? For example, in Fukuoka, individuals like Mr. Noda are not really dependent on the government. They are taking their own initiative at the private sector level. What about Singapore? What is the role of the private sector and what are their activities? I know that the government initiative is very strong in Singapore but what about the private sector? Do they take initiative?

Singapore

I think first of all, I have to clarify that we distinguish the private sector very differently. The private sector that you have here, we define as two different entities: the private sector which is entirely business for profit and the people sector which are the nonprofit organizations. To answer the question, yes, the Singapore government has taken the lead in terms of driving a lot of arts and cultural developments, but a lot of the plans we do are an outcome of an extensive series of public consultations with all our stakeholders such as the general public, the arts institutions and the art organizations. In our report for example, in our new Renaissance City Report, one of the annexes, we conducted two extensive studies: one was more focused on the artists and arts professionals and one that was generally focused on the general public. Everything that we decided to act upon was a direct response to what the public and the arts community wanted. That is one level. Increasingly, I think also that we are a very young country. We are probably about, what, 44 years old right now? We are only now starting to see, I won't say private or public sector, but the non-sectors wanting to come in to drive arts and cultural development. Unfortunately, because Singapore is such a small country, land is extensively planned and managed. Land and rentals are what kills most arts and creative industries, businesses and organizations. So a lot of the work we do right now is in terms of facilitation. Let's say that there is a nonprofit organization for the arts, and this is actually happening. Once they come into this precinct which we managed and which I didn't have time to talk about, we facilitate in terms of trying to find an appropriate building or a piece of land for them. What are most commonly used are old colonial buildings. We also facilitate in terms of negotiating with the land authorities a reasonable rate of rental for the land that won't bankrupt the arts and cultural organizations. Similarly, let's say we set up a private museum, we facilitate in terms of the land, in finding land through a strategic rental for the land itself. In some ways, it's very hard for there to be completely private entities

functioning in Singapore because of the land issue, but we try to make sure that at least we provide the broad regulatory environment and facilitation support so they can find some degree of sustainability.

Mr. Mitsuhiro Yoshimoto (Chairman)

Thank you very much. As he mentioned earlier, even though we use simple words like "private sector", we have to divide the category into profitable organizations like the business sector and nonprofit organizations such as NPOs and NGOs. When I visited Singapore, I was very much impressed by the collaboration between public and private. There was an individual collector who had collected wonderful paintings and artworks. About one week later, that particular piece of artwork was exhibited in the national gallery. In a way, there is a kind of return of wealth to society with the support of the government. That was a very interesting observation. I also met with one of Mr. Kennie's colleagues, Mr. Norris, and he was also involved in the public sector and was promoting cooperation with the private sector. I would like to introduce his remarks. For instance, the Singapore government supports activities like arts and culture which cannot be sufficiently profitable in the marketplace. However, the government will provide basic subsidies for those that are sufficiently profitable, but eventually they will withdraw and leave everything in the hands of the private sector. These are the kinds of ideas I learn from the Singapore government. Thank you very much.

Whenever our discussion begins to heat up, we are faced with time constraints. So our time is almost up. Based on what we have discussed so far, you have any additional comments? Are there any people who need to raise their opinions, before we close and wrap up the session?

Guangzhou City

Hello everybody. I am from Guangzhou City and we have a sister city relationship with Fukuoka City. This is the thirtieth year of this relationship. First of all, I would like to extend my gratitude to the organizing staff for their preparation. Thank you very much for your presentations about enhancement of culture and art. I am involved in the municipality as with the person from Shanghai. We are trying to increase the attractiveness of our city through arts and culture. In this regard, in China, unless we are supported by the national government, it is very difficult to implement our plans. In order to promote our culture and art, I think it is essential for us to come up with appropriate strategies and support from the national government. Maybe the situation is different from other countries. My understanding is, whenever we try to make our city attractive, it is necessary and essential to have cooperation with various sectors. For example, for city beautification, it is necessary to get this kind of support. Of course, the private sector has a role but it is very difficult for the private sector to implement any activities on their own. Talking about the private sector, there are private donations. China is a socialist country. We do have unique strategies for the promotion of arts and culture. Guangzhou is a province located in the southern part and was liberalized. Next year, in this area we are trying to organize a national sports event. Guangzhou is regarded as "the city of flowers". The city is actually very beautiful. We are trying to make our city attractive through arts and culture, and in this sense we are leading the country. The role of the municipal government is very important. I have to share this point since I am a member of the municipal government. I learned a lot listening to the other presentations. I am going to write a report based on my experience here so each department in my municipal government will be aware of what was discussed. It will

be a good reference for us, and if we would like to further advance the attractiveness of our city by learning from the others here. I would like to invite you to our city by organizing a mission. Please participate in the Asian sports event and also please enjoy the beautiful city of Guangzhou.

Mr. Mitsuhiro Yoshimoto (Chairman)

In the time which I spent together with you since the morning session, I have learned a lot from you. There are various points which I would like to particularly mention. We have to revitalize the city through culture and arts, but culture and arts is different depending on where you are. The cities themselves are also different in terms of surrounding environment and the issues that they confront. However, even though there are differences, all the representatives here with us are trying to utilize arts and culture as a means to revitalize their cities and that is what I learned today. Methods that other cities are following can be good references for revitalization programs. Another important point is as follows. This is the Eighth Working Level Conference of the Asian Pacific City Summit. Culture was the topic of this meeting and this is very significant because after the Lehmann Shock last year, principles such as development led by financial institutions and globalization led by the United States have been destroyed. Under such circumstances, we are trying to focus on future thinking and also reviewing society. That is the demand or the trend in current society, so it is a kind of a paradigm shift. Even though we use the single word "culture", there are diverse aspects to this word. Gathering everyone here in Fukuoka, we discussed the future from the perspective of culture and art. The many presentations that were given on the subject were very significant, especially because they were relevant to these times. The next meeting will be held at Vladivostok. I sincerely hope that the revitalization of cities through arts and culture will continue further and I hope for another opportunity to discuss this topic again. With this, I have to conclude the roundtable discussion. This is the end of my moderation, so I would like to thank you for your cooperation although I was not very qualified as a moderator. And to the interpreters, you must have been struggling since we had four languages. We had a briefing session last night. Thank you very much for your work. With this, I would like to conclude this meeting. Thank you very much.

(8) Closing Ceremony

① Complementary Address by Ipoh City

Dato' Haji Roshidi Haji Hashim, Mayor of Ipoh City

Good afternoon, distinguished citizens and participants of the Eighth Working Level Conference for the Asian Pacific City Summit. I extend my apologies for not being able to join you in the conference today because I had a prior appointment to attend. For your information, I was with the Fukuoka City councilors visiting with the Fukuoka Fish Wholesale Market at 3:00 AM last night. However I was informed that all the presenters gave impressive presentations. It was interesting to note how the promotion of culture and art has been used to create cities of vitality. You have been able to incorporate traditional in historical cultures to promote modern ones to attract tourism. First and foremost, allow me to express my heartfelt gratitude and appreciation to the Honorable Mayor Yoshida and the people of Fukuoka City for their warm hospitality during my stay here in Fukuoka. I would also like to congratulate the secretariat for their dedication, commitment and tireless effort in organizing this conference. I was supposed to visit Fukuoka in July but due to unforeseeable circumstances I had to postpone the trip. I always believe that things will work out the way we want to, only at the right time and I am very glad to be able to attend this conference. It has been a pleasure to meet so many delegates from various countries. This is the first time I have visited Fukuoka and I must say I have been impressed to see such a clean and beautiful city. When I asked how the people of Fukuoka are able to maintain this cleanliness, I was told this culture has been instilled in the young generation as early as elementary school. They have been made to understand that this is their responsibility to keep the surroundings clean. Fukuoka City and Ipoh City are known as sister cities, the relationship which was established in 1989. Both cities have fostered good relationships and strengthened bilateral ties successfully over the years. To further enhance this relationship, I have had a few proposals in mind for quite some time. As such, I was fortunate that with the help of some good friends in Fukuoka, I was able to meet with Dr. Eto, the chancellor cum president of Fukuoka University on the first day of my visit on my arrival to Fukuoka. We have plans to honor the Queen of state of Perak, Her Royal Highness Tuanku Bainun with a doctorate in education. I believe this is an appropriate honor to be bestowed on Her Royal Highness, as she herself was an academician. This will give a boost to further enhance education programs between the two cities, Fukuoka and Ipoh. I also visited the sports science faculty and was amazed to see such a huge campus as well as the complete facilities that they have there. I think this is the best way to focus on athletes and this will groom at least to become more knowledgeable coaches. As such, we have plans to have a sports science training program between Fukuoka University and the University Pendidikan Sultan Idris in Malaysia. A memorandum of understanding will be signed in the near future. I thank the officers of Fukuoka University for initiating planning for the MOU to be signed sometime this year, in the name of Allah. On behalf of Muslims, I would also like to take this opportunity to express my appreciation to the administration of Mayor Yoshida for building the first mosque in Fukuoka City. I was made to understand that the first mosque can be used sometime in April this year. It was informed that it became a reality only after numerous

discussions and negotiations. I was said that construction was also made possible through Mayor Yoshida's efforts. It is my sincere hope that there will be a Muslim Halal food, perhaps the next time when I visit Fukuoka. I was made to understand that there are now 300 Muslims staying in Fukuoka. I would like to offer the people of Fukuoka to invest in a restaurant that sells Halal Japanese food in Ipoh City, Malaysia. For your information, I offered people of Medan, Indonesia to open up a restaurant that serves the Indonesian cuisine nasi padang, famous among Malaysians and Indonesians. This stream materialized in August of this year. The owner is doing very well there, and His Majesty the Sultan Azlan Shah of Ipoh Pera officially opened the restaurant. Malaysia is a multiracial society that consists of Malay, Chinese, Indians and ethnic tribes in Sarawak. It is rich in various customs, religions and cultures. The awards given to the four people last night really touched my heart. I was there to witness the awards and I believe it is wonderful. It was wonderful to see people of Fukuoka appreciating academic, arts and culture. I would like to promote the rich culture of Malaysia to you. I believe Malaysia can offer much more to the art museums. Please accept my invitation, which I extend not only to the people of Fukuoka, but to all the participants. As the saying goes, "seeing is believing". Ladies and gentlemen, I would like to sincerely wish all the cities establish good cooperation on a wider range and higher level. Let us all work together to build a harmonious, peaceful and prosperous world. Let us have one dream, one hope, and one world. Last but not least, I wish everyone here good health, prosperity and continued development. Let us work together to foster good relationships between all the Asian Pacific cities. It was nice meeting all of you here. I will definitely take home fond memories of this conference as well as Fukuoka City. Thank you very much and have a safe journey home.

② Complementary Address by the Representative of the Next Working-level Conference Host City

Mr. Kazuhiro Higuchi

Assistant Chief, International Affairs Division, Kagoshima City

It is a great honor for me to be able to speak and appeal as a candidate site for the next Working Level Conference. On this occasion of the Eighth Working Level Conference for the Asian Pacific Summit, I would like to extend my heartfelt appreciation to all those involved. I have distributed brochures of Kagoshima City. I would like you to refer to this brochure while I am introducing city of Kagoshima.

Kagoshima City is located on the southern tip of Kyushu Island, which is located in the south of the Japanese archipelago. The population is about 600,000 so it is a middle sized city, among them many beauties. In front of the downtown area across the Kinko Bay, there is the Sakurajima which is one of the world's largest volcanoes. Due to its beautiful landscape, Kagoshima is called the Naples of the Orient. Because of the presence of this volcano, there are over 200 hot springs in the city. Kagoshima City is a city of international tourism, visited by about 8.6 million tourists every year in and out of Japan.

About 150 years ago, the Kagoshima region served as a driving force during the Meiji restoration, which led to

the country of Japan opening its borders from the older government's policy of isolation. Therefore, Kagoshima City is a very historical city and also natural beauty is quite abundant. Kagoshima City faces the sea and is close to the southern sea. Because of this geographic location, Kagoshima has served as a window for trade with Western and Asian countries. It has a long history of international exchange. We have sister cities, Changsha in China, Perth in Australia, Naples in Italy and Miami in the United States. Our sister city exchange has been very active and we are also working very hard to promote exchange with other Asian cities. Every year, we organize the Kagoshima Asian Youth Art Festival where young people from Asian countries meet. This is a music festival and very significant exchange goes on between young people, between Asian countries and Kagoshima City.

As for access, we have regular flights going to Pudong Airport in Shanghai and Incheon Airport in Korea. The travel time to Shanghai is 1 hour and 40 minutes, and to Korea 1 hour and 35 minutes. Fukuoka and Kagoshima are connected by both air and high speed transportation systems. In particular, the Kyushu Bullet Train service will be complete in the spring of the year 2011, so travel time will be shortened to 1 hour 20 minutes between Fukuoka and Kagoshima. In this commemorative year of 2011, when the Kyushu Bullet Train service will be complete, we will host the working level conference of APCS. It is going to be a great honor for Kagoshima City. Having people from Asia enjoy the charm of our city will invigorate our exchange with the rest of Asia, which is the goal of Kagoshima City. Last but not least, I am very much looking forward to having you in Kagoshima on behalf of the 600,000 citizens of our city. Thank you very much.

③ Complementary Address by the Representative of the Next Summit Host City

Mr. Viacheslav Kushnarev

Head, International Relations and Tourism Department, Vladivostok City

Good afternoon, dear colleagues and friends. First of all, I would like to thank the Asian Pacific City Summit secretariat for the wonderful organization of the Eighth Working Level Conference devoted to the issues of increasing the city's attraction through cultural and artistic activities. As you know, the next Asian Pacific City Summit will be hosted by Vladivostok and it will take place on September 29 to 30, 2010. The theme will be "Sustainable Development of Asian Pacific Cities: New Urban Policies under the Global Economic Crisis." Taking this opportunity, I would like to give a brief overview of our city.

Vladivostok is the largest city in the Primorsky province of the Russian Far East. It is an industrial, transportation, scientific and cultural center as well as Russia's biggest port on the Asian Pacific Coast. Vladivostok was founded in 1860 and the population of the city is over 600,000 people. The Trans-Siberian railway from Moscow to Vladivostok totaling 9,288 kilometers is the world's longest railway. Theatres are of great importance to the city's cultural life. There are drama theaters, chamber theaters, puppet theaters as well as the Primorsky Philharmonic Hall, a circus, picture galleries and exhibition halls in Vladivostok. The Regional Studies Museum, the Pacific Fleet History Museum and the Oceanography and History Museum are

known by their remarkable collections and their exciting exhibitions. A range of Russian geographical societies are also located in Vladivostok. Vladivostok is the Primorsky region's largest historical center. There are more than 200 monuments in the city. The city's architecture is distinguished by a quaint mixture of old buildings dating back to the early 20th century and modern constructions. Vladivostok ranks third in Russia by the number of foreign diplomatic missions. Its 17 Consulate-Generals and Honorable Consulates are located in the city. Vladivostok is a lively city and presently substantial investments are allocated for the city's infrastructure development. While Vladivostok is preparing to host the 2012 APEC Summit, among the objects planned for the summit are bridges across Golden Horn Bay and to Russkiy Island as well as new road junctions and a complex of buildings for the summit that are going to be part of the future Pacific Federal University. We would like to take the present opportunity to invite all the participants to the city of Vladivostok next year and anytime we will be glad to welcome you in Vladivostok in the year 2010. Thank you very much for your attention.

④ Closing Address by the secretariat

Mr. Takeshi Chishaki

Director General, Fukuoka Asian Urban Research Center

I would like to thank everybody for their hard work. On behalf of all the staff, I would like to give my word of appreciation.

The theme of this meeting is "creation of city attractions through cultural and artistic activities." In his keynote lecture, Mr. Yoshimoto pointed out that that is not sufficient. We can't survive unless we have culture and art activities. Such kind of commitment is essential and he pointed that out clearly in his presentation. The city itself basically consists of the people, the functions of the city and the activities of the people. The core of these activities is the culture and arts of the city. That is my interpretation of his remarks. Under such a topic, we spent two days together observing various things and having discussions. Cultural activities of Fukuoka were introduced on the first day. We asked all of you to visit various places in Fukuoka City. You may have some impressions or comments or criticisms but it will be worthy to have held this meeting if you have gained any kind of impression. In that sense, today Mr. Yoshimoto mentioned that the future of the city has to be developed further by art and culture. So people that create art in the city are essential for the existence of the city and there were examples from Japan as well as other countries. That was a very good learning experience for us. Fukuoka, Busan, Singapore and Bangkok introduced how they incorporate culture and art activities in their city settings. We had discussions and raised questions. Many cities are promoting arts and culture and this was well demonstrated in the discussions today. By having discussions with you, we are trying to get into the deeper aspects of the issues and I was impressed that each city had their own enthusiasm. They have been making many efforts to promote arts and culture for the further development of their cities. It was very interesting for me to listen to you.

By listening to all of these discussions, I can come up with a summary. That is, art and culture go beyond national borders and space and time. Culture and art are universal. Listening to the discussions and presentations, I was very eager to visit your cities and see those things you mentioned. I hope that you feel the same way. On the other hand, when I look around the city, environmental issues, history, customs are interwoven in creating culture. As a result, creative culture and arts can be nurtured from one place to the other. So it has a very deep significance for these activities. So the city, culture and art have these two aspects. By further pursuing culture, we can further develop the city. By doing so, we can identify other new values of cities. Of course, we can not discuss all the aspects of arts and culture in two days. That is not possible. But what I can say is that at least we can exchange our views and discuss these with each other. That in itself is a good result which we can take back to our areas and cities. To invigorate our activities, we can compete with each other, collaborate with each other and we can come up with alliances. That is my wish. Here we have representatives from 17 cities in seven countries for this meeting who shared what the cities are doing and the challenges you are facing. We shared information with each other and I sincerely appreciate your efforts in doing so. Not only the participants of these cities, but there were also ordinary citizens who observed these proceedings. I thank you for listening with enthusiasm. These are my impressions. I sincerely appreciate your cooperation in an effort and also thank you very much for sharing your time with us to visit Fukuoka. On behalf of the secretariat I am grateful for your efforts. Thank you very much.