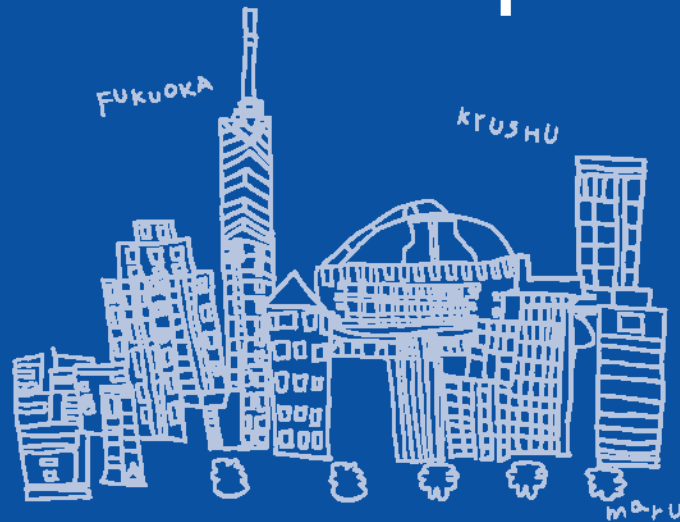




**The 8th  
Working-level Conference  
for Asian-Pacific City Summit  
in Fukuoka Report**



**FUKUOKA CITY**

**SEPTEMBER 17 – SEPTEMBER 18, 2009**



The Asian-Pacific region is currently experiencing remarkable economic growth which has led the area to be known as the growth center of the world. This rapid economic expansion has, however, also aggravated urban problems as cities have experienced a massive influx of new residents. It is now crucial to work towards the solutions of these urban problems.

The Asian-Pacific City Summit held every other year since 1994, was born from this societal situation so that area leaders could gather together in order to discuss network-building and cooperation among Asian-Pacific cities, share administrative experiences with each other, and have a frank exchange of opinions

## **I . Wednesday, September 16      Welcome & Networking Party by citizens**

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Welcome party at a café at the riverside



Art live by intellectual disabled artists



After one hour, the artwork completed. Greeting by one of the citizens



Both citizens and guests enjoyed the exchange

## **II . Thursday, September 17      Site Visit: Cultural & Artistic Activities of Fukuoka City**

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## II. Thursday, September 17 Site Visit: Cultural & Artistic Activities of Fukuoka City

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Welcome speech by Mayor of Fukuoka City



Introducing guests: We had the Honorable Mayor of Ipoh City



At coffee break



Move to the first site "Fukuoka Asian Art Museum"



At Fukuoka Asian Art Museum, which collects the world's most advanced Asian modern arts, we had a lecture by Mr. Raiji Kuroda, Chief Curator of the museum.



## II. Thursday, September 17 Site Visit: Cultural & Artistic Activities of Fukuoka City



The second site “commercial complex IMS (= inter media station)



Guests had a brief experience of traditional Japanese culture at Jokyu Shoyu.



The third site, “konya 2023”, old apartment renovation project by private sector attracts various artists. Various types of activities are happening there.



## II. Thursday, September 17 Site Visit: Cultural & Artistic Activities of Fukuoka City

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Joint reception with Fukuoka Prize and the 20th anniversary of Fukuoka Asian Month

## III. Friday, September 18 Working-level Conference / Citizen Forum

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Short speech by our guest, Mr. Toshiyasu Noda, Director, UN-HABITAT Fukuoka Office



Greeting by the host: Mr. Shinji Nakagawa, Executive Director, International Affairs Department, Fukuoka City

### III. Friday, September 18      Working-level Conference / Citizen Forum

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Keynote speech by Mr. Mitsuhiro Yoshimoto, Director, Arts & Cultural Projects, NLI Research Institute



After the presentation by Fukuoka, Busan, Singapore and Bangkok, there was a stimulating discussion



During the coffee break, we offered famous confections from Kyushu



Mr. Takeshi Chishaki, Director General of Fukuoka Asian Urban Research Center



Speeches by Kagoshima City which will be hosting the 9th Working-level Conference and Vladivostok City, which will be hosting the 9th Asian-Pacific City Summit



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# *I Outline of the Conference*



## The 8th Working-level Conference for Asian-Pacific City Summit in Fukuoka



Recently, policies on promotion of culture and arts have been attracting attention as a means of creating city vitality and charms. Cities of Asian-Pacific regions are now working on not only preserving historical and traditional culture and art, but also promoting modern ones or arranging traditional ones. These new activities are recognized as not only means of making the city more attractive but also as a tool to promote tourism, industries, education, welfare and so on. These activities are producing good results.

Fukuoka city has been aiming to be a dynamic exchange hub in Asia, and we have been promoting Asian cultural exchange policies in the area of arts and films. Most of the events mark their 20th anniversary. In Fukuoka City, there are many artistic activities by citizens and private companies those of which have become city attractions.





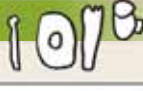






We would like to use this opportunity to invite working-level persons from Asian-Pacific City Summit member cities who are in charge of cultural promotion for a conference. It will be a time to exchange opinions on various projects and on promoting cultural and artistic activities embracing the characteristics of each city and policies of creating city attractions.



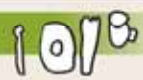



Theme	Creation of city attractions through cultural and artistic activities
Dates	Thursday, September 17 – Friday, September 18, 2009
Venues	ACROS Fukuoka International Congress Center, Fukuoka Asian Art Museum, IMS, konya 2023, etc.
Participants	Working-level officers from member cities of Asian-Pacific City Summit, related groups, and NPO's recommended by member city governments who are involved in cultural and artistic activities
Languages	Chinese, English, Japanese, Korean
Host	Fukuoka City, Fukuoka Asian Urban Research Center

Fukuoka Asian Month 20th Anniversary Project





	Date	Place	Contents
Site visit: cultural & artistic activities of Fukuoka City	Wed 16th	18:30-20:30 120min Nishitetsu Inn Fukuoka 1F Café Restaurant 	<b>Welcome &amp; Networking Party</b> ● Hosted by citizens who are involved in city planning. We welcome you with a live performance by artists from "maru", which is a welfare workshop for artists with disabilities.
	Thu 17th	9:30-10:30 60min Hakata Excel Hotel Tokyu 	<b>Opening Ceremony for the conference</b> ● Welcome speech by Fukuoka City Mayor, Orientation
		11:00-12:20 80min Fukuoka Asian Art Museum  on foot	<b>Site visit: cultural &amp; artistic activities by the local government</b> ● We will visit Fukuoka Asian Art Museum which systematically collects / exhibits Asian modern and contemporary arts. There will be a lecture by a curator, and we will also see the groundbreaking international exhibition, "Fukuoka Asian Triennale", and will experience cutting-edge art of Asia.
		12:45-13:45 60min IMS 13F Restaurant  Bus	<b>Lunch</b> 
		13:50-14:20 30min IMS 10F Seminar room	<b>Introduction of IMS and konya2023</b>
		14:20-15:10 50min IMS  on foot	<b>Site visit: cultural &amp; artistic activities by a private company</b> ● We will visit a multi functional commercial complex, IMS (Inter Media Station) which offers high quality culture and information. We will have a lecture by the manager and will observe IMS building and an artistic event, "IMS Art Festa".
		15:40-16:30 50min konya 2023  on foot	<b>Site visit: cultural &amp; artistic activities by citizens</b> ● A tour by the organizer through the renovated old apartment complex which creates new values. Universities, contemporary dance, design, architecture, gallery, apparel, arts and other creative entities gather together to breathe a new life into Fukuoka.
		16:30-17:00 30min Jokyu Shoyu  on foot Optional tour	<b>Jokyu Shoyu and its Japanese garden</b> ● Tour of a well-established soy source storehouse which is more than 150 years old (since the Edo period) and a Japanese garden. It has also won the Fukuoka City Urban Beautification Award. <small>OPTIONAL Free time for those who do not wish to participate in this tour.</small>
		18:20-20:00 100min Award Ceremony of the Fukuoka Prize 2009  Fukuoka International Congress Center on foot	<b>Site visit: cultural &amp; artistic activities by citizens</b> ● We will attend the award ceremony of the Fukuoka Prize, the world's first attempt to commend Asian wisdom under the auspices of a local government. Members of the Japanese imperial family will also attend the ceremony. Asian intellectual giants in the area of academic, arts and culture will be commended.
		20:20-21:50 90min Fukuoka Sunpalace Hotel & Hall  Bus to Hotel	<b>Fukuoka Asian Month 20th Anniversary Welcome Reception</b> We will celebrate 20th anniversary of one of Fukuoka's characteristic cultural strategies, "Asian Month". The reception welcomes not only guests of APCS but also other guests from all over the world. 

Date		Place	Contents
Fri 18th	9:30-9:45 15min	ACROS Fukuoka International Congress Center  walk from Hotel	<b>Opening session</b> ● Greeting by the host and Mr. Toshiyasu Noda, Director, UN-HABITAT Fukuoka Office (Regional Office for Asia and the Pacific)
	9:50-10:30 40min		<b>Keynote Speech</b> ● Mr. Mitsuhiro Yoshimoto, Director, Arts & Cultural Projects, NLI Research Institute, who has a detailed knowledge of public and private cultural & artistic policies, will talk about the latest cultural policies in the world and cultural & artistic support of both public and private sectors in Japan.
	10:45-11:30 45min		<b>Presentation by Fukuoka</b> ● Director of the Cultural Promotion Section of Fukuoka City will explain the overall cultural & artistic policies such as Focus on Asia/ Fukuoka International Film Festival and activities of museums and Fukuoka City Foundation for Arts and Cultural Promotion. ● An up-and-coming architect who is working on old apartment renovation projects such as Konya 2023 and attracts creative individuals to the city, will talk about concepts and characteristics of his projects. ● A representative of a NPO which supports various artistic activities by citizens will provide general information on private companies and NPOs (citizens) and will comment on cultural and artistic activities from the point of view of the private sector. <small>Commentator Mr. Tsuneo Noda / Architect, Organizer of TRAVELERS PROJECT Ms. Yayoi Koga / Doctor of Cultural Policy, Representative of Art Support Fukuoka</small>
	11:30-12:00 30min	  on foot	<b>Presentation by Busan</b> ● The Culture & Art Division of the Culture, Sports and Tourism Bureau of the city of Busan will make a presentation on recent changes in the city's culture and tourism related environment as seen through statistical data. The presentation will end with a report on the city's promotion policy on tourism, which puts its strength behind increasing competition between international arts and culture events, traditional arts and regional festivals.
	12:05-13:20 75min	Nishitetsu Inn 13F Restaurant	<b>Lunch</b> 
	13:20-13:50 30min	ACROS Fukuoka International Congress Center	<b>Presentation by Singapore</b> ● Deputy Director (Arts), Ministry of Information, Communications and the Arts is going to talk about Singapore's framework for arts and cultural development, with an emphasis on cultural promotion. He is also going to touch on the development and place management of a major cultural precinct in Singapore, namely the Singapore Civic District.
	13:50-14:20 30min		<b>Presentation by Bangkok</b> ● Director, Policy and Planning Division, Culture, Sports and Tourism Department of Bangkok Metropolitan Administration is going to talk about the role of her department in artistic and cultural attraction of Bangkok. She will also touch on their activities to conserve, promote and maintain Thai culture and arts.



<b>Fri 18th</b>  <b>conference</b>	14:35-15:35 60min	ACROS Fukuoka International Congress Center	<b>Round Table Discussion</b> <ul style="list-style-type: none"> <li>● We will discuss the questions collected from the participants in a round table format. It will be a time to exchange opinions among participants.</li> <li>● Summary by the coordinator</li> </ul>
	15:35-15:50 15min		<b>Closing Ceremony</b> <ul style="list-style-type: none"> <li>● Greeting by Vladivostok City, the host for the 9th Asian-Pacific City Summit</li> </ul>
	16:30-17:30 60min		<b>Site visit: cultural &amp; artistic activities by the local government</b> <ul style="list-style-type: none"> <li>● We will visit a multi-cultural entertainment event which Fukuoka City has hosted for 20 years. You can enjoy various forms of entertainment such as Asian dance or pop culture and also food from Asia and Kyushu. You can buy Japanese specialty and souvenirs here.</li> </ul>
	18:00-19:00 60min		<b>Farewell Party</b>
	18:00-20:30 150min Optional tour		<b>Site visit: cultural &amp; artistic activities by the local government</b> <ul style="list-style-type: none"> <li>● There is a chance to watch a unique Asian film, "GO GO 70s" (2008/Korea). Conference participants are able to watch the film by advance reservation. <b>*OPTIONAL</b></li> </ul>

## Keynote Speaker / Coordinator Profile

### Mitsuhiro Yoshimoto

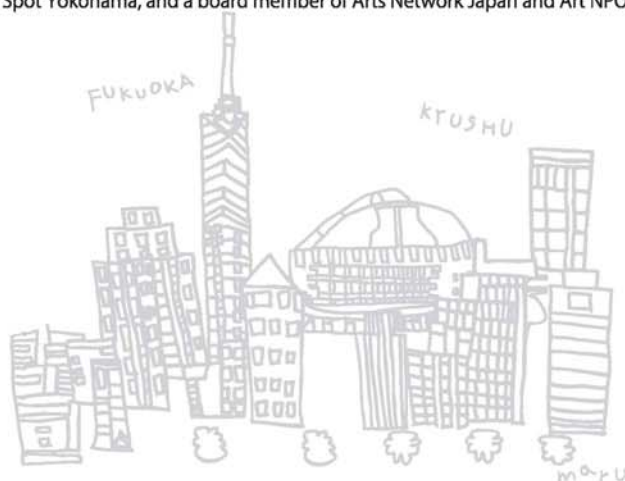
Director, Arts & Cultural Projects, NLI Research Institute

After studying urban planning at the Graduate School of Waseda University, Mitsuhiro Yoshimoto became a consultant and researcher in cultural fields in 1985 and studied arts administration at Columbia University in 1997. Since 1985, he has been engaged in international studies on cultural policy, research on the arts in education, master planning for cultural institutions, and consultation for public art projects. Mr. Yoshimoto is the editorial supervisor of "Creative City of EU and Japan." His recent research papers include "Reconsidering the Expanding Role and New Paradigm for Japan's Cultural Policy—From Supporting Arts and Culture, to Promoting Inspired Innovation."

He is currently the Director of Arts and Cultural Projects at the NLI Research Institute, Chair of the Yokohama Creative City Development Committee, a member of the National Cultural Policy Committee, a member of Expert Committee of the Arts Council Tokyo, Vice Chairperson of the ST Spot Yokohama, and a board member of Arts Network Japan and Art NPO Link.



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### The 8th Working-level Conference for Asian-Pacific City Summit Host City Office

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<http://www.urc.or.jp/summit>

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Design : Welfare workshop maru <http://www.maru-web.jp>



## Member Cities of the Summit and Their Locations



## ***II Contents of Conference***

### **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 8<sup>th</sup> Working-level Conference for Asian-Pacific City Summit here in Fukuoka City. The 8<sup>th</sup> 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 8<sup>th</sup> 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 21<sup>st</sup> 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 20<sup>th</sup> 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 8<sup>th</sup> 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 an association laws have been a revise 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-up's 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 consigned 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 150<sup>th</sup> 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 is 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 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 Gwangsanri. 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 listing 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.



# III List of Participants for the 8th Working-level Conference for Asian-Pacific City Summit

## ■ Guests

Total number of participants : 60

都市／City	役職／Position	氏名／Name	Sep 17th	Sep 18th
国際連合人間居住計画 (ハビタット) 福岡本部 UN-HABITAT FUKUOKA OFFICE (Regional Office for Asia and the Pacific)	本部長 Director	野田 順康 Mr. NODA Toshiyasu		○
	人間居住専門官 Human Settlements Officer	Ms. Lowie ROSALES		○
基調講演者・座長 Coordinator	ニッセイ基礎研究所 芸術文化プロジェクト室長 Director, Arts & Cultural Projects, NLI Research Institute	吉本 光宏 Mr. YOSHIMOTO Mitsuhiro	○	○

## ■ Member Cities

Total number of participants : 60

都市／City	役職／Position	氏名／Name	Sep 17th	Sep 18th
バンコク都 Bangkok Metropolitan Administration (The Kingdom of Thailand)	文化・スポーツ・ツーリズム局政策・企画部長 Director, Policy and Planning Division Culture, Sports and Tourism Department	Ms. Sukritta SUECHAROEN	○	○
	事務次官室国際関係部長 Director, International Affairs Division Office of the Permanent Secretary for BMA	Ms. Choomjai SANPIBOON	○	○
	事務次官室国際関係部 Foreign Relations Officer, International Affairs Division Office of the Permanent Secretary for BMA	Ms. Lalida PUMKAO	○	○
釜山広域市 Busan Metropolitan City (Republic of Korea)	文化体育観光局文化芸術課芸術振興係長 Assistant Director of Art Promotion, Culture & Art Division, Culture, Sports and Tourism Bureau	崔 同 煥 Mr. CHOI Dong-hwan	○	○
	文化体育観光局文化芸術課 Staff, Culture & Art Division, Culture, Sports and Tourism Bureau	金 英 心 Ms. KIM Young-sim	○	○
	文化体育観光局文化芸術課 Staff, Culture & Art Division, Culture, Sports and Tourism Bureau	金 炳 住 Ms. KIM Byoun-ju	○	○
大連市 Dalian People's Government (People's Republic of China)	外事弁公室主任 Director General, Foreign Affairs Office	王 洪 俊 Mr. Wang Hongjun	○	
	駐西日本経済貿易事務所所長 Representative Dalian People's Government Economic and Trade Office in West Japan	李 述 喆 Mr. Li Shuzhe	○	
	駐西日本経済貿易事務所副所長 Vice Representative Dalian People's Government Economic and Trade Office in West Japan	石 牟 礼 宏 Mr. Hiroshi Ishimure		○
福岡市 Fukuoka City (Japan)	市民局文化部文化振興課長 Director, Cultural Promotion Section, Cultural Affairs Department, Civic Affairs Bureau	中嶋 裕一 Mr. NAKASHIMA Yuichi		○
	市民局文化部文化振興課文化振興第1係長 Chief, Cultural Promotion Section, Cultural Affairs Department, Civic Affairs Bureau	酒井 雄二 Mr. SAKAI Yuji	○	

# Member Cities

Total number of participants : 60

都市／City	役職／Position	氏名／Name	Sep 17th	Sep 18th
福岡市 Fukuoka City (Japan)	市民局文化部文化振興課 Staff, Cultural Promotion Section, Cultural Affairs Department, Civic Affairs Bureau	岩佐 浩司 Mr. IWASA Koji	○	○
	福岡アジア美術館学芸課長 Chief Curator, Fukuoka Asian Art Museum	黒田 雷児 Mr. KURODA Raiji	○	
	アートサポートふくおか代表 Representative, Art Support Fukuoka	古賀 弥生 Ms. KOGA Yayoi	○	○
	TRAVELERS PROJECT 主宰 Organizer, Travelers Project	野田 恒雄 Mr. NODA Tsuneo	○	○
	株式会社イムズマーケットプロモーション部マネージャー Manager, Market-promotion division, IMS Co. Ltd	仲野 照美 Ms. NAKANO Terumi	○	○
広州市 Guangzhou Municipal People's Government (People's Republic of China)	外事弁公室 Section Chief, Foreign Affairs Office	常 軍 Mr. CHANG Jun	○	○
光陽市 Gwangyang City (Republic of Korea)	港湾通商課 国際協力 Team 長 Team Leader, International Co-operation, Port & Trade Division	宋 路 鍾 Mr. SONG Ro-jong	○	○
	港湾通商課 Port & Trade Division	崔 裕 眞 Ms. CHOI Yoo-jin	○	○
イポー市 Ipoh City (Malaysia)	市長 Honourable Mayor of Ipoh City	Dato' Haji Roshidi Haji Hashim	○	○
	TPO 担当員 TPO Task Officer	Ms. Jamunarani NADARAJAH	○	○
鹿児島市 Kagoshima City (Japan)	文化課主幹 Assistant Chief, Culture Division	児玉 哲郎 Mr. KODAMA Tetsurou	○	○
	市街地まちづくり推進課主幹 Assistant Chief	坂元 浩 Mr. SAKAMOTO Hiroshi	○	○
	国際交流課主幹 Assistant Chief, International Affairs Division	樋口 和弘 Mr. HIGUCHI Kazuhiro	○	○
	国際交流課主事 Staff, International Affairs Division	東 博孝 Mr. AZUMA Hiroataka	○	○
北九州市 Kitakyushu City (Japan)	北九州市芸術文化振興財団総務文化部長 Executive Director, General Affairs and Cultural Department, Kitakyushu City Foundation for Promoting Arts and Culture	平野 正憲 Mr. HIRANO Masanori		○
	北九州市芸術文化振興財団北九州芸術支配人 Executive Director, Kitakyushu Performing Arts Center, Kitakyushu City Foundation for Promoting Arts and Culture	愛甲 政志 Mr. AIKO Masashi		○
	北九州市芸術文化振興財団舞台事業課長 Director, Stage Business Division, Kitakyushu City Foundation for Promoting Arts and Culture	川副 一雄 Mr. KAWAZOE Kazuo		○
	財団法人国際東アジア研究センター事務局次長 Manager, The International Centre for the Study of East Asian Development	古田 直子 Ms. FURUTA Naoko		○

■ Member Cities

Total number of participants : 60

都市／City	役職／Position	氏名／Name	Sep 17th	Sep 18th
北九州市 Kitakyushu City (Japan)	財団法人国際東アジア研究センター上級研究員 Research Assistant Professor, The International Centre for the Study of East Asian Development	梅本 克 Mr. UMEMOTO Masaru		○
	企画文化局国際政策課政策係長 Manager, International Policy Division, Planning & Cultural Affairs Bureau	小田 真由美 Ms. ODA Mayumi		○
	企画文化局国際政策課 Staff, International Policy Division, Planning & Cultural Affairs Bureau	香月 麻記子 Ms. KATSUKI Makiko		○
熊本市 Kumamoto City (Japan)	文化国際課主幹 Councillor, Cultural and International Affairs Section	小林 弘和 Mr. KOBAYASHI Hirokazu	○	○
	市民会館主任主事 Staff, City Auditorium	藤山 三佐子 Ms. FUJIYAMA Misako	○	○
宮崎市 Miyazaki City (Japan)	市民部文化スポーツ課主任主事 Senior Staff, Culture and Sports Division, CitizenDepartment	黒木 大徳 Mr. KUROKI Hironori	○	○
長崎市 Nagasaki City (Japan)	文化観光部国際課係長 Deputy Director, International Affairs Section, Culture and tourism Department	松永 泰和 Mr. MATSUNAGA Yasukazu	○	○
大分市 Oita City (Japan)	企画部文化国際課主査 Staff, Cultural & International Affairs Division	緒方 賢一郎 Mr. OGATA Kenichiro	○	○
	企画部文化国際課主任 Staff, Cultural & International Affairs Division	松本 典子 Ms. MATSUMOTO Noriko	○	○
佐賀市 Saga City (Japan)	文化振興課 管理係長 Management Division Chief, Cultural Promotion Division	大塚 智樹 Mr. OTSUKA Tomoki	○	○
	文化振興課 文化振興係長 Cultural Promotion Division Chief, Cultural Promotion Division	小柳 博幸 Mr. KOYANAGI Hiroyuki	○	○
上海市 Shanghai Municipal People's Government (People's Republic of China)	外事弁公室総合業務処副処長 Deputy Director Foreign Affairs Administration Division	陳 智 輝 Mr. CHEN Zhihui	○	○
シンガポール共和国 Singapore	情報通信芸術省副部長（芸術部） Deputy Director (Arts) Ministry of Information, Communications and the Arts	Mr. TING Wei Jin, Kennie	○	○
	国立遺産局主任（政策&研究） Manager (Policy and Research), National Heritage Board	Mr. David CHEW	○	○
ウラジオストク市 Vladivostok City (Russia)	国際関係・観光局長 Head, International Relations and Tourism Department	Mr. Viacheslav KUSHNAREV	○	○
	国際関係・観光局専門官、通訳 Specialist, International Relations and Tourism Department, Interpreter	Ms. Yulia GALTSEVA	○	○

都市／City	役職／Position	氏名／Name	Sep 17th	Sep 18th
開催都市事務局 The 8th Working-level Conference for Asian-Pacific City Summit Host City Office  福岡市総務企画局国際部 International Affairs Department, General Affair & Planning Bureau (Japan)	国際部長 Executive Director	中川 伸司 Mr. NAKAGAWA Shinji	○	○
	国際課長 Director	池田 澄男 Mr. IKEDA Sumio	○	○
	国際係長 Chief	古賀 有子 Ms. KOGA Yuko	○	○
	係員 Staff	井上 聡子 Ms. INOUE Satoko	○	○
アジア太平洋都市サミット 事務局 Asian-Pacific City Summit Secretariat  (財)福岡アジア都市研究所 Fukuoka Asian Urban Research Center (Japan)	理事長 Director General	樗木 武 Mr. CHISHAKI Takeshi	○	○
	副理事長 Deputy Director General	松本 法雄 Mr. MATSUMOTO Norio	○	○
	常務理事 Managing Director	桑田 哲志 Mr. KUWATA Tetsushi	○	○
	主任研究員 Senior Researcher	唐 寅 Mr. TANG Yin	○	○
	交流推進係長 Section Chief	山本 公平 Mr. YAMAMOTO Kohei	○	○
	研究主査 Chief Researcher	山下 永子 Ms. YAMASHITA Eiko	○	○
	研究主査 Chief Researcher	岩屋 京子 Ms. IWAYA Kyoko	○	○
	係員 Staff	大関 麻里子 Ms. OZEKI Mariko	○	○
ゲスト計/Guests Subtotal			1	3
会員都市計/Member Cities Subtotal			36	41
事務局計/Secretariat Subtotal			12	12
総合計/Total			49	56

# ***IV Covenant of the Asian-Pacific City Summit***

## **Chapter 1 General Provisions**

### **Article 1. (Appellation)**

The name of the organization shall be the “Asian-Pacific City Summit” (hereinafter referred to as the “City Summit”).

### **Article 2. (Objective)**

The objective of the City Summit is to provide an opportunity for leaders of major cities in the Asian Pacific region to promote inter-city cooperation and networking in solving urban issues, thus contributing to further development of the region and enduring world peace.

### **Article 3. (Activities)**

In order to achieve the objectives stated in Article 2, the City Summit shall:

- (1) convene the Mayors Conference.
- (2) convene the Working-Level Conference.
- (3) organize other necessary activities.

## **Chapter II Member Cities**

### **Article 4. (Member Cities)**

Member cities of the City Summit are as listed on the appendix.

### **Article 5. (Representation)**

Each member city shall, in principle, be represented by its mayor or by a person who holds the position equivalent to mayoralty.

### **Article 6. (Admission)**

1. Any city that intends to become a member city of the City Summit, shall submit a written application to the Secretariat.
2. The Secretariat shall put the submitted application on the agenda of the first Mayors Conference, to be held following its submission.
3. Membership shall take effect on the day of approval by the Mayors Conference.

### **Article 7. (Withdrawal)**

1. A member city may withdraw from the City Summit by transmitting a written application for withdrawal to the Secretariat.
2. Withdrawal by a member city shall take effect 30 days after the receipt of application by the Secretariat as stated under the previous clause.

3. Even after withdrawal, a member city shall faithfully perform its obligations born before the withdrawal under this Covenant.

## **Chapter III Mayors Conferences**

### **Article 8. (Mayors Conferences)**

1. A Mayors Conference shall, in principle, be held every two years.
2. A Mayors Conference shall be convened by the representatives of the city where the conference is to be held(hereinafter referred to as a “host city”).

### **Article 9. (Composition)**

1. A Mayors Conference shall consist of representatives of member cities.
2. A Mayors Conference shall be attended by the representative of a member city. However, if the representative is unable to attend the conference in person, the representative may delegate authority to another person who shall attend the conference.
3. A non-member city may send a representative to the Mayors Conference as an observer, with recommendation of a member city.

### **Article 10. (Functions)**

A Mayors Conference shall perform the following functions.

- (1) to amend and revoke the Covenant of the City Summit
- (2) to approve new membership
- (3) to determine host cities of the next Mayors Conference and the Working-Level Conference.
- (4) to decide other important matters relating to the administration of the City Summit.

### **Article 11. (Chairperson)**

A Mayors Conference shall, in principle, be chaired by the representative of the host city.

### **Article 12. (Quorum and Voting)**

1. The quorum at a Mayors Conference shall be one half of the member cities.
2. All the matters shall, in principle, be decided by a majority of the member cities which are present.

### **Article 13. (Defrayal of costs)**

1. The host city shall defray the costs incurred in hosting the conference.
2. The participating member cities shall bear the costs relating to their participation including travel costs and accommodation costs. However the host city may defray the part of the costs within its discretion.

### **Article 14. (Determination of the host city)**

1. A member city which wishes to host a Mayors Conference shall submit an application to the Secretariat.
2. The Secretariat shall put the application on the agenda of the first Mayors Conference, to be held following its

submission.

## **Chapter IV Working-Level Conferences**

### **Article 15. (Working-Level Conferences)**

1. A Working-Level Conference shall, in principle, be held every two years.
2. A Working-Level Conference shall be convened by the representative of the host city.

### **Article 16. (Composition)**

1. A Working-Level Conference shall consist of Working-Level officers of member cities.
2. A non-member city may send a representative to the Working-Level Conference as an observer, with recommendation of a member city.

### **Article 17. (Functions)**

1. A Working-Level Conference shall hold consultations to realize the matters approved in the Mayors Conference.
2. The results of a Working-Level Conference shall, in principle, be reported to the Mayors Conference by the host city of the Working-Level Conference.

### **Article 18. (Chairperson)**

A Working-Level Conference shall, in principle, be chaired by a person appointed by the host city.

### **Article 19. (Defrayal of costs)**

To the costs related to a Working-Level Conference, Article 13 shall apply *multatis mutandis*.

### **Article 20. (Determination of the host city)**

To the determination of a host city of a Working-Level Conference, Article 14 shall apply *multatis mutandis*.

## **Chapter V Secretariat**

### **Article 21. (Secretariat)**

1. The Secretariat of the City Summit shall be located in Fukuoka City, Japan.
2. The necessary costs for the administration of the Secretariat shall be defrayed by Fukuoka City.
3. The Secretariat shall have the following duties.
  - (1) Liaison and coordination among member cities
  - (2) Liaison, coordination and support in connection with administrative work related to the Mayors Conference, Working-Level Conference and City Summit.
  - (3) Keeping custody and submitting minutes of meetings and other information relating to the administration of the City Summit.
  - (4) Research and study relating to the administration of the City Summit in general



- (5) Other items in connection with the administration of the City Summit.
4. Other necessary items related to the administration of the Secretariat shall be provided separately by Fukuoka City.

### **Supplementary provisions (Revised as of August 31, 2002)**

#### **(Effective Date)**

This Covenant shall enter into force on August 31, 2002.

### **Supplementary provisions (Revised as of September 29, 2008)**

#### **(Effective Date)**

This Covenant shall enter into force on September 29, 2008.

(Appendix)

#### **List of Member Cities**

Auckland, New Zealand  
Bangkok, Kingdom of Thailand  
Brisbane, Australia  
Busan, Republic of Korea  
Dalian, People's Republic of China  
Fukuoka, Japan  
Guangzhou, People's Republic of China  
Ho Chi Minh, Socialist Republic of Vietnam  
Hong Kong Special Administrative Region, People's Republic of China  
Honolulu, United States of America  
Ipoh, Malaysia  
Jakarta, Republic of Indonesia  
Kagoshima, Japan  
Kitakyushu, Japan  
Kuala Lumpur, Malaysia  
Kumamoto, Japan  
Manila, Republic of the Philippines  
Miyazaki, Japan  
Nagasaki, Japan  
Naha, Japan  
Oita, Japan  
Saga, Japan  
Shanghai, People's Republic of China  
Singapore

Urumqi, People's Republic of China

Vladivostok, Russian Federation

Jeju Special Self-Governing Province, Republic of Korea

Pohang, Republic of Korea

# V References

## (1) Past Results

### ■ Mayors Conference


Host City	Dates	Theme of Plenary Session	Themes of Sub-sessions	Participants
1st Fukuoka	1994. 9.22~ 9.25	“Harmony between urban Development and Human Living Environment in the Asian-Pacific Era”	“City and Transportation” “City and Housing” “City and Environment/Public Health”	21 cities from 11 countries and regions
2nd Guangzhou	1996. 9.27~ 10. 1	“Urban Development In the 21 <sup>st</sup> Century”	“Future Urban Planning and Construction” “Modern Urban Environmental Protection” “Urban Modernization and Traditional Culture”	11 cities from 11 countries and regions
3rd Fukuoka	1998. 7.11~ 7.13	“Future Prospects of Networking between Cities”	“Future Direction of Education for the Next Generation” “Establishment of Health and Medical Systems” “Waterworks and Sewer Systems in the City”	23 cities from 12 countries and regions
4th Busan Metropolitan City	2000. 5.13~ 5.15	“Asian-Pacific Cities in the New Millennium”	“Enhancing Inter-City Exchanges and Trade” “Measures to Grow Tourism Industry”	22 cities from 11 countries
5th Fukuoka	2002. 8.30~ 9. 1	“New Approach to City Planning for the 21 <sup>st</sup> Century - from ‘Governing’ to ‘Good Governance’ -”	“City Planning with Citizen Involvement” “Customer-Based & Result-Oriented Governmental Reform” “e-Governance ‘IT & City Planning’” “Collaboration among Industry, Academia and Local Government”	24 cities from 12 countries
6th Bangkok Metropolitan Administra- tion	2004. 11.30~ 12. 2	“Sustainable City Redevelopment: The New Approaches”	“New Urbanism: Values, City Governance, and People Participation” “New Public Management: Public Private Partnerships and Creating Opportunities for All”	14 cities from 10 countries
7th Urumqi	2006. 8. 8~ 8.10	“Development of Harmonious City”	“Welfare services of the Future” “Development of Urban Infrastructures” “Promotion of New Industries”	13 cities from 5 countries
8th Dalian	2008. 9.28~ 9.30	“Asian-Pacific Champion Cities – New Thoughts on Environment, Resources, Culture and Industry	“Regional responsibility and cooperation of Asian-Pacific New Champion Cities” “Usage and management of modern city resources” “Sustainable economic & social development and environmental protection in urban areas” “Maintaining cultural heritage and innovation of modern city culture” “Natural conditions and industry choices of cities” “Protection of intellectual property” “Protection of urban ecological environment” “Urban transportation”	39 cities / regions from 11 countries

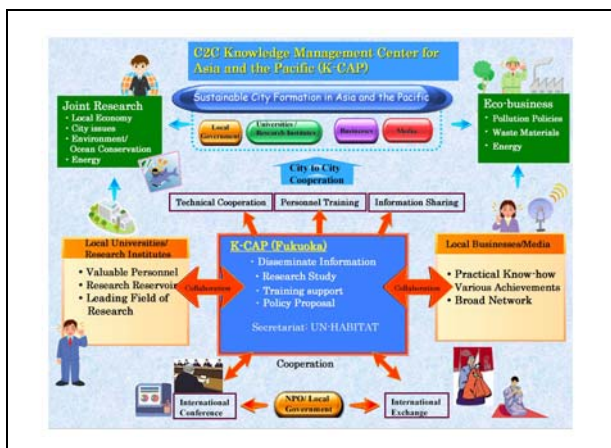
■ Working-Level Conference

Host City	Dates	Theme	Participants
1st Fukuoka	1995. 10.26～10.27	“Management of Transportation in Cities of the Asia-Pacific Regions” -Transportation Operation Policy and Traffic Control-	20 cities from 10 countries and regions
2 <sup>nd</sup> Fukuoka	1997. 11.26～11.28	“Waste Treatment and Disposal” -Striving for a Sustainable Growth Environment-	18 cities from 9 countries
3 <sup>rd</sup> Fukuoka	1999. 11.30～12. 2	“The Supply of Safe, Clean Water to the City”	18 cities from 10 countries
4 <sup>th</sup> Busan Metropolitan city	2001. 9. 6～9. 8	“Measures to Enhance Inter-City Exchanges in Tourism in the Asia-Pacific Region	17 cities from 7 countries
5 <sup>th</sup> Kumamoto	2003. 11. 9～11.10	“City Planning with Citizen Involvement”	18 cities from 9 countries
6 <sup>th</sup> Urumqi	2005. 9.10～9.12	“To Promote City Development through Multi-layered Culture”	9 cities from 3 countries
7 <sup>th</sup> Kitakyushu	2007. 7.30～8. 1	“Urban Charm – Building a Beautiful City by Residents”	19 cities from 9 countries
8 <sup>th</sup> Fukuoka	2009 9.17～9.18	“Creation of city attractions through cultural and artistic activities”	17 cities from 7 countries

## (2) Information Materials (In order of presentation)

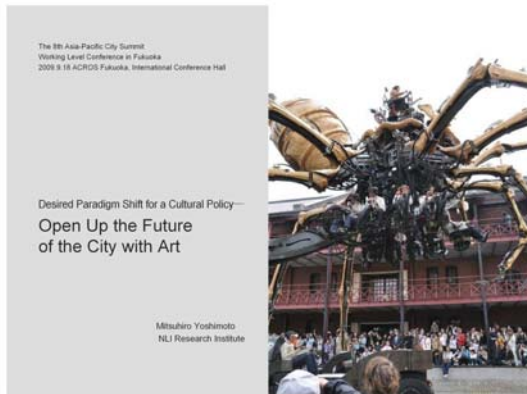
### ① UN-HABITAT FUKUOKA OFFICE (Regional Office for Asia and the Pacific)

<p>The 8th Asia Pacific City Summit</p>  <p><b>UN-HABITAT and Cities with Culture</b></p> <p>Toshi Noda, Director Regional Office for Asia and the Pacific United Nations Human Settlements Programme</p> <p>September 2009</p> <p>1</p>	<p><i>Cities: Crossroads of Culture, Inclusiveness, and Integration</i> (2004 World Urban Forum Theme)</p> <p><b>Major Issues of the 21<sup>st</sup> Century:</b></p> <ol style="list-style-type: none"> <li>① Worldwide decline in Cultural Diversity</li> <li>② Dramatic Effect of Globalization on Many Cultures</li> <li>③ Half the World's 6,000 Languages are threatened with extinction</li> </ol> <p>September 2009</p> <p>2</p>
<p><i>Harmonious Urbanization: The Challenge of Balanced Territorial Development</i> (2008 World Urban Forum Theme)</p> <p>&lt;Nanjing Call for Harmonious Urbanization #7&gt;</p> <ol style="list-style-type: none"> <li>① Special Attention should be paid to preserving Historical and Cultural Heritage</li> <li>② Protecting Historical and Cultural Heritage is an important means of promoting Peace and Solidarity and Unity.</li> </ol> <p>September 2009</p> <p>3</p>	<p><b>Barcelona (Spain): Best Practice City with Culture</b></p>   <p>'City with revitalized historic centers'</p> <p>September 2009</p> <p>Photos: スペイン政府観光局</p> <p>4</p>
<p><b>Vancouver (Canada): Best Practice City with Culture</b></p>  <p>'The World's most liveable multicultural city'</p> <p>September 2009</p> <p>5</p>	<p><b>Nanjing (China): Best Practice City with Culture</b></p>  <p>'Harmonious city preserving history and culture'</p> <p>September 2009</p> <p>6</p>
<p><b>Cities, Culture and Climate Change</b></p> <p>* Cities in river deltas such as Dhaka, Kolkata, and Rangoon, and port cities in Bangladesh, China, Thailand, Vietnam, and India are at the risk of exposing their assets.</p> <p>UN-HABITAT State of the World's Cities 2008/2009</p> <p><b>Alexandria</b></p> <p><b>With sea level rise of 50cm</b></p> <ul style="list-style-type: none"> <li>Loss of 2 million people's homes and 214,000 jobs</li> <li>Loss of over \$35 billion of tourism and economy value</li> <li>Loss of immeasurable world famous historic and cultural sites</li> </ul>  <p>September 2009</p> <p>7</p>	<p> <b>UN-HABITAT Regional Office for Asia and the Pacific</b></p> <ul style="list-style-type: none"> <li>Established in: Aug 1997</li> <li>Staff in Japan: 23</li> <li>Field Offices: 94</li> <li>Staff in the Field Offices: about 2,000</li> <li>Countries Covered: 28 Countries</li> <li>Total Budget for Projects in Asia and the Pacific: USD 287,000,000</li> </ul> <p>As of May 2009</p>   <p>8</p>





## ②Keynote Speech: Arts & Cultural Projects, NLI Research Institute



# 1 Outline of a Cultural Policy in Japan and 3 New Trends

## ◎ Past Cultural Policy

- ◎ National government  
(Agency for Cultural Affairs, Japan Arts Council, Japan Foundation, etc.)
  - Preservation and utilization of cultural assets, protection and promotion of traditional culture, promotion of arts and culture, managing national theaters and museums, provision of arts and culture grants, international cultural exchanges, etc.
- ◎ Local government (Prefectures, municipalities, foundations)
  - Maintenance of cultural facilities, provision of art program appreciation opportunities, and promotion of public cultural activities, etc.
- ◎ Private sector and foundations
  - Management of cultural facilities, implementation of cultural programs, mecenat (support for culture) activities, etc.

## ◎ Comparison of Cultural Budgets by Country (Source: The Agency for Cultural Affairs)

Country	Budget (100 Mil. yen)	Per Capita (yen)	ratio (%)	fiscal year	Reference (Budget)
Japan	1,006	787	0.13	2006	Agency for Cultural Affairs FY 2006
France	4,531	7,385	0.86	2006	Ministry of Culture and Communications
Germany	1,010	1,226	0.25	2006	Culture & Media Agency of the Prime Minister/ Federal Republic of Germany
UK	2,886	4,762	0.24	2006	Ministry of Culture, Media & Sport
US	982	326	0.03	2006	① National Endowment for the Arts ② Smithsonian Institute ③ Cultural assets protection at the National Park Division, Department of the Interior
Korea	1,782	3,674	0.93	2006	Cultural Tourism Department, Cultural Asset Agency

1. The ratio of the cultural budget is relative to the total national budget.  
2. Compared with 1 Euro=125 yen, 1 HKD=10 yen, 1 US dollar=108 yen, 1 Won=113 yen (exchange rate at the end of January, 2007).  
3. Compared with the Japanese cultural budget, the budget of the UK, Ministry of Culture, Media & Sport does not include any budget for tourism, sports, broadcasting, etc.  
4. In the US, there is a tax advantage system to encourage private donations and as a result, the amount of direct government subsidies is small.  
5. Compared with the Japanese cultural budget, the Korean Cultural Tourism Department budget excludes any budget for tourism and sports promotion, but includes the budget of the Cultural Assets Agency.

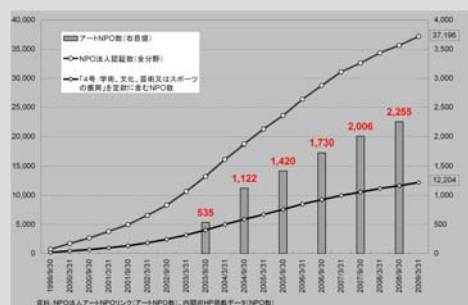
## Trend 1: Expansion of Cultural Policy Domain

- ◎ From arts & culture to "ART", social service with art
- ◎ Education: Establishment and expansion of outreach programs
  - Japan Foundation for Regional Art-Activities, public cultural facilities, art organizations, etc.
  - Art NPO (Artists and children, ST Spot Yokohama, etc.)
  - Arts in Education (AIE), UK Creative Partnerships
- ◎ Health & Welfare
  - Revitalizing those of advanced age (NPO Furano Performance Workshop, ARDA)
  - Art Meets Care Society
  - UK Community Dance (healthcare, medical care, service for the handicapped, etc.)
- ◎ Others
  - Rehabilitation of criminals, disaster prevention, environment, diplomacy, soft power theory, etc.

## Trend 2: Diversification of Bearers of Cultural Policy

- ◎ Emergence of Art NPO
  - Total number of NPOs: 35,659 (2008.9.30)
  - 4 objectives (academic, culture, art or sport): 11,654 cases (32.7%)
  - Art NPO (researched by Art NPO LINK): 535 (03.7) → 1,122 (04.9) → 1,420 (05.9) → 1,730 (06.9) → approx. 2,255 (08.9)
- ◎ Emergence of alternative space
  - Art NPO utilizes unused facilities and historic buildings
  - Triggers formation of creative cities
- ◎ Designated Manager System
  - Management of public cultural facilities by the private sector
- ◎ Public Corporation System Reform
  - General foundations and associations, public corporations and associations

## Trend 2: Diversification of Bearers of Cultural Policy



## Trend 3: Tie up with Urban and Industrial Policies

- ◎ Policy development based on the concept of the Creative City
  - Regeneration of heavy industries in the EU that declined through post-industrialization process, through art
  - Sapporo, Yokohama, Kanazawa, Takamatsu, Kitakyushu, etc.
  - Art as software (OS) for urban management
- ◎ The Creative industry as a leading industry  
(13 areas) arts & culture, cinema, design, architecture, advertisement, TV-Radio, computer software → In Japan it is limited to the contents industry (cinema, animation, computer game, etc.)
  - Creative class, creative economy
  - Impact on industry and economy brought by creativity and innovation in art



## 2 Creative Cities Developing Throughout the World



### ● Major Creative Cities in the EU

- Newcastle/Gateshead: Giant art work "Northern Angel" revived shipbuilding technology and citizens' pride
- London: Started "Creative London" policy in 2004 to establish the city to be the creative center of the world. Published "Cultural Audit" in 2008.
- Berlin: Started the "Creative Industry Initiative" in 2004. Published "Report of the survey on the creative industry in Berlin" in 2005. Designated by UNESCO as a "Creative City Network" member.
- Essen: Restored Zollverein, World Heritage Industrial Remains, as a design base. Took a great leap forward with the European Cultural Capital Project (Ruhr2010).
- Nantes: 15% of municipal budget is allocated to cultural policy. Attracts the world with original software such as Folies Jouvances and Royal de Luxe.
- Amsterdam: Uses former sites of huge city gas plants and shipbuilding yards as creative bases for art and creative industry.
- Bologna: Implemented "Bologna 2000" as "European Cultural Capital" in 2000. Established itself as city of cultural tourism.
- Barcelona: Based on "Agenda 21 for Culture", promoted an alliance between cultural policy and other public policies, from the view point of policy integration, in the areas of the economy, education, environment and urban planning.
- Bilbao: Enormous impact on tourism and the economy brought on by the establishment of the Guggenheim Museum. Thereafter promoted regeneration of declined regions and tourism industries through art related activities

### ● Major Creative Cities in North America and Asia-Pacific

- Austin: Based on the 31 proposals in 6 categories, the "Create Austin Cultural Basic Plan" presented the city's policies on promoting art, culture, and the creative industry.
- Vancouver: The "2008-2018 Vancouver New Culture Plan" supports, develops and promotes to enrich and activate city culture and diverse creativity.
- Shanghai: Designated 75 creative industrial sites by the end of 2007. Induced more than 3000 creative enterprises from over 30 countries and regions to create 30,000 jobs.
- Busan: Policy target is to become the Sea Capital of northeast Asia. Culture and tourism budget is 150 billion won (2.3% of the city's total budget). The success of the Busan International Film Festival and the accumulation of its cinema industry promoted Busan as a Visual Culture Industry City.
- Taipei: Taipei City, the bridge over China and the West, takes a 40% share of income of Taiwan's cultural and creative industry. Conducted a cultural index survey in 2007.
- Singapore: Introduced the Renaissance City Plan (RCP) in 2000, followed by RCP II in 2005 and RCP III in 2008, and revitalized the city and promoted its creative industry with art and culture.
- Bangkok: Local groups involved in creative activities increased. The city deals with challenges by incorporating creative city policy and strategy in mid and long term development plans.
- Melbourne: "Creative City" is included as one of its objectives in the city plan until 2020. Budget for arts and culture policies is about 10 million A\$ (approx. 3% to total budget).

### ● Major Creative Cities in Japan

- Received the Agency for Cultural Affairs Director's Award (category of Arts & Culture Creative City):
  - 2007: Yokohama, Kanazawa, Ohmihachiman, Okinawa
  - 2008: Sapporo, Toshima District, Sasayama, Hagi
- Sapporo: Advocates Idea City. The Sapporo Art Village implements human resource development in the field of visual imagery, music, art related software, and sells and rents space for artists.
- Sendai: To promote creative urban development for a more attractive and vibrant city, the city enhances message dissemination using arts and culture in coordination with tourism and other industries.
- Kanazawa: In addition to its unique history and traditional culture, new urban facilities including the Kanazawa 21st Century Museum are fully utilized in promoting the attractive charm of Kanazawa.
- Takamatsu: Through its preparation for the "Setouchi International Art Festival" in 2010, the city promotes reevaluation and vitalization of regional resources including those in the islands of the Seto Inland Sea area.
- Kitakyushu: Implemented the "Kitakyushu e-port Project" to accumulate IT industries with provisions of new IT services, as well as human resource development projects in the field of design and visual image.

※EU諸国の創造都市のスライド

## 3 Japanese Creative Cities Led by Art NPO

### ● Efforts of Yokohama to become an Arts & Culture Creative City

- Goals
  - Realization of a creative environment to attract artists and creators for residence
  - Economic vitalization through "Cluster formation" with creative industries
  - Utilization of attractive regional resources
  - Arts & Culture Creative City through public initiatives
- 4 projects
  - National Art Park Project
  - Formation of creative zone
  - Visual Imagery Culture City
  - Yokohama Triennale

ST 6ppl

BankART Sakurao

BankART 1929 -> YCC

BankART 1912 島根県

BankART Studio NYK

ZAIM

Kogane-machi Bazaar

Sheep Slope Studio

Japanese Ministry of Land, Infrastructure, Transport and Construction

③ Impact of facility improvement : approx. 3.9 billion yen

- Visual culture facilities (Bashamichi/Shinko School Buildings, Graduate School of Film and New Media, Tokyo University of Arts) BankART1929Yokohama / BankART Studio N.Y.K. / Bankoku-bashi SOKO

④ Impact of programs and creative activities of tenant companies and organizations : approx. 6.5 billion yen

	2004	2005	2006
BankART 1929 Yokohama	73million yen	1,726 million yen	4,066 million yen
BankART Studio N.Y.K.			
Bashamichi School Building			
Katsuki Brick&White			
ZAIM			
Shinko School Building			
Bankokubashi SOKO			
Honmachi Bldg. 45th			

⑤ Impact of visitors to events : approx. 1.6 billion yen

- BankART1929Yokohama / BankART Studio N.Y.K. / ZAIM
- Increased number of people engaged in exchanges

⑥ Publicity effect of BankART



- ◎ "Yokohama Declaration" Sept.6, 2009
- ◎ Regeneration of coastal area, the original sea port zone close to the city center, and development toward suburbs



⊙ Art NPO: Public organization with strong convictions in the value and power of art

- National Art NPO Forum
  - 1st Forum 2003.10.12-13(Kobe): Connect art and society
- Statement

We confirmed that art is indispensable for solving problems in our modern society. We will extensively appeal the power of art to society based on our belief that art is a very social existence that holds the power to create diverse values and to move our society. Art NPO bears an important role in creating affluent civil society by holding the principle of citizen autonomy, by bridging art and society, and by collaborating with other NPOs of different fields. We believe that art has the power to foresee changes in our society and that we can demonstrate great power in the movement of social innovation with art.

- 2nd, 2004.10.23-24(Sapporo):Potential of Art NPO in Schools
- 3rd, 2005.11.05-06(Maehashi) : Urban Regeneration by Art
- 4th, 2006.10.14-15(Aomori) , 5th, 2006.11.25-26(Beppu)
- 6th, 2007.12.14-16(Awajishima) , 7th, 2008.11.21-23(Okinawa) :Awajishima Art Protocol



- Conversion from unused facility to art centers
- **New cultural facilities completely different from past public cultural facilities**
  - Formation of creative space and introduction of human resources
  - Trigger, core, starting point of creative city formation
  - Extended effect on creative industry
- Establish channels between art and civil society
  - Liberate art and culture from theaters and museums into daily lives of the public
  - Use art, challenge social issues concerning education, welfare, medical care, environment, etc.
  - Art is rooted in various fields in civil society and creatively solves problems.
  - The public, administrators, the private sector and NPOs solve various problems creatively without being bound by preconceptions

↓ ↓ ↓  
Creative city

## 4 Regeneration of Cities and Regions Using Art

### ◎ Challenges in small country towns



### ◎ Earth Art Festival "Echigo Tsumaari Triennale"

- ◎ Venue
  - 6 municipalities in Niigata Prefecture, 760km<sup>2</sup>
  - Population: 78,000
  - Depopulation: about a 40% decrease in 40 years
  - Ageing: more than 25% residents over the age of 65
  - Beautiful terraced fields, natural Japanese country side landscape, one of the few heavy snowfall area in the world
- ◎ History
  - 2000: Started as a regional revitalization project in Niigata, with 138 artists from 32 countries and regions participating.
  - 2003: 157 individual and group artists from 23 countries
  - 2006: 225 individual and group artists from 45 countries and regions
  - 2009: Approx. 350 art works (including about 200 new art works) from 38 countries and regions

### ◎ Principle: Humans Are Embraced by Nature

- At the turn of our civilization, Satoyama, villages and mountains in the country side, gives us an opportunity to reexamine our base of life and to change modern paradigm.
- ◎ Satoyama and Art :
  - Thoroughly inefficient exhibition, with art works scattered in 200 villages. The art works liberate the 5 human senses by making an accumulated human time scale and natural beauty of Satoyama more visible.
- ◎ Create Using Other's Land
  - With better communication and sharing, regeneration of the local community will be enhanced.
- ◎ Produce Value by Using What Exists
  - Create new values with landscape of villages, terraced fields, old residences and old school buildings
- ◎ Culture is Created through an Accumulation of Daily Life
  - Return to the original state of art that exists within daily life
- ◎ Site Specific:
  - Expression rooted in locality and rediscovery of "region" by art
- ◎ Give Shape to Time
  - Art that can restore people's memory and time

### ◎ Echigo Tsumaari "Earth Art Festival Village" Foster Parent Project

- ◎ Regeneration of Echigo Tsumaari Village
  - New social contribution and promotion of exchange between the urban city and the farming village
  - In order to deal with universal issues such as a lack of communication in cities, loss of traditional humane lifestyle, depopulation of farming villages, emergence of highly aged communities, devastation of natural environments in the country side, the project aims to regenerate Echigo Tsumaari Village through the construction of a new relationship between business and organizations in cities and villages in the Satoyama countryside.
- ◎ Foster Parent Fund
  - Designate as a sponsor of art works in the "Earth Art Festival"
  - Rice production based on the Cultivation Contract with village
  - Exchange activities in villages including farming experience programs

※越後妻有アートトリエンナーレのスライド

### ◎ Setouchi International Art Festival 2010

- ◎ 100 days of adventure over art and the sea  
July 19th ~ October 31 2010
  - Naoshima, Toyoshima, Megijima, Ogijima, Shodoshima, Ohshima, Inujima and Takamatsu
- ◎ Restoration of the Sea
  - Island population decreased in the age of globalization and in an efficiency and homogeneity oriented society, and characteristics of islands are disappearing as aging advances with the population
  - Aimed at the revitalization of the Setouchi islands and at making the Setouchi Sea become the "Sea of Hope" for all regions of the world
- ◎ Island × Life × Art
  - Utilize traditional folk culture of the islands, focus on the lifestyle and history of the islands, and revitalize residents and senior citizens by involving them in art activities

### ◎ Restoration of Education with Art: Development and Expansion of Outreach Programs

- Japan Foundation for Regional Art-Activities
  - Public Hall Music Program Vitalization Project : 1998~, 218 groups
  - Public Hall Dance Program Vitalization Project : 2002~, 37 groups
  - Theatrical Network Project : 2008~
  - Dispatch young capable specialists, including musicians, dancers and choreographers of contemporary dance, drama directors, actors, to local communities to have creative workshops at schools.
- Involvement of Art NPO
  - Artists and Children(Tokyo), ST SPOT Yokohama, Encounter of Artists and Children (Kyoto), Art Support Fukuoka, etc.
  - "Artists dedicate their lives to create new expressions and values. By meeting artists, children learn that there is more than one way of seeing, thinking, and expressing. What is important is that children understand this not only logically but physically through the workshops, where they experience a process of subjective trial and error with sharpened physical senses." - Tsutsumi Yasuhiko (Representative of Artists and Children)

### ◎ Restoration of Education with Art

- ◎ Creative Partnerships(UK)
  - Collaboration started in 2002 with the Ministry of Culture, Media and Sport and the Ministry of Education
  - Creative partners (artists or creative business people) are dispatched to schools to develop creativity of children and to creatively reform the curricula and the educational system
  - 150 million UK pounds(approx. 30 billion yen) was spent from 2002 to 2006, and more than one third of schools in England participated
  - Introduced cultural classes called "Find Your Talent", 5 hours a week, to all primary and junior high schools in 2008
  - Based on the principle that developing creative talent of children will support the nation's industry and economy in UK

### ◎ Achievement of Creative Partnerships

- ◎ Result of a follow-up survey for 13,000 students conducted by the Education Research Foundation
  - Average achievement of participating students (7~14 years old) in English, math and science was better than non participants. Average achievement in science and total scores of the participants (14~16 years old) were better than non participants. Participants (11~14 years old) achieved better scores than the national average.
- ◎ Survey on 510 headmasters by BMRB Research Institute (% of those who felt that the program~)
  - Enhanced students' confidence(92%)
  - Improved students' communication skill(91%)
  - Stimulated students' motivation to study(87%)
  - Increased number of students enjoying studying at school (Total 76%, Junior high 80%)
  - Improved students' self study capacity(Total 76%, Junior high 78%)
  - Improved students' attitude in study(Total 57%, Junior high 70%)
  - Contributed greatly to upgrade educational standards (79%)

### ◎ Rehabilitation of Criminals: community dance, contemporary dance

- ◎ Dance United, The Academy (UK)
  - Developed, based on the training method for professional dance artists
  - Provide youths, who have dropped out of traditional education and have a high potential of becoming criminals, with a physical, mental and artistic high level of experience
  - Aimed not only at preventing recurrence of juvenile delinquency, but also at discovering their skills and at leading them to be successful in society
  - Dance artists of the Dance United collaborated with the Juvenile Delinquency Countermeasure Team in Bradford City in middle England to implement a 3 week 5 hour a day program for youths in a reformatory. At the end of the program, they presented their achievement with performances at a theater.
- ◎ Pat Graney Company, Prison Project (US)

### ◎ Support for Homeless People with Opera

- ◎ Streetwise Opera (UK)
  - Representative: Matt Peacock (editor of a music magazine, a volunteer supporting the homeless) was offended at a politician's remark on homeless people
  - Established in 2002 to motivate homeless people to restore their confidence and to live positively with pride
  - Developed activities in 11 homeless centers in the country
  - Workshop (weekly), regular performance, appreciation of stage art, job experiencing in art organizations, etc. 3000 people participate annually.
  - Annually participate in a large scale opera performance with professionals at the Royal Festival Hall etc.
  - Practical effect for homeless people; restoring their pride, reuniting them with their families and getting them back to work etc.

※Streetwise Operaのスライド

### ◎ Desired Paradigm Shift for a Cultural Policy

- ◎ Cultural policy with a narrow (past) definition
  - Core of cultural policy: Agency for Cultural Affairs, Cultural Promotion Bureau+Traditional foundation
  - Promotion of arts & culture + protection, preservation, development of traditional art and cultural assets
- ◎ Cultural policy with a broad definition (for the future)
  - Expansion of cultural policy → policy mix: crossover different ministries and bureaus
  - Education, welfare, industrial revitalization, regional regeneration, urban redevelopment, etc.
  - New public organizations(NPO+new foundations, associations) and a system of donation and taxation to support them
- ◎ Extensive social return through investment to art and culture
  - Reduction of social costs
  - [Core:narrow definition policy]cycle[periphery:broad definition policy]



### ◎ Open Up the Future of the City with Art

- ◎ Supported and protected arts and culture (National and local public organizations and mecenat by the private sector)
- ◎ Innovation starting with art (New public: NPOs, citizens, new public corporations, private enterprise, national & local governments, etc.)



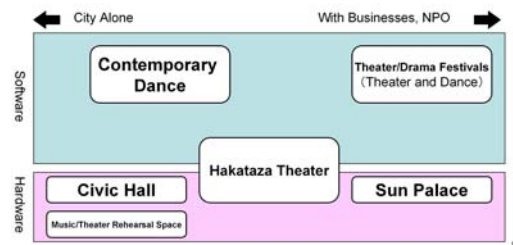
### ③Cultural Affairs Department, Civic Affairs Bureau, Fukuoka City

<p>Asian-Pacific City Summit Working Level Conference</p> <p><b>Towards a City Where Diverse People of Vitality Come Together through Art and Culture</b></p> <p>—Fukuoka City's Policy on Promoting Culture and the Arts—</p> <p>Yuichi Nakashima Fukuoka City Hall Cultural Promotion Section September 18, 2009</p>	<p><b>Contents</b></p> <ul style="list-style-type: none"> <li>• Fukuoka City's Position and Scope of Promoting Cultural Arts</li> <li>• Fukuoka City's Features and History</li> <li>• Cultural Arts Related Administrative Organization</li> <li>• Involvement in Major Fields of Industry</li> <li>• Future Developments</li> </ul>
<p><b>Fukuoka City's Position and Scope of Promoting Cultural Arts</b></p>	<p><b>Fukuoka City's Features and its History</b></p> <p><b>Features</b></p> <ul style="list-style-type: none"> <li>• Japan's 4th largest metropolitan area in population (2.37 million people) and the urban center of Kyushu and West Japan.</li> </ul> <p><b>History</b></p> <ul style="list-style-type: none"> <li>• Regional history of thriving cultural activity on a civic level.</li> <li>• Much equipped with business based hardware in areas of music, theater and motion pictures.</li> </ul> <p><b>Administrative Stance</b></p> <ul style="list-style-type: none"> <li>• Complements city residents /businesses in their activities.</li> <li>• Holds pioneering and traditional lectures.</li> <li>• Assists cultural activities of city residents and businesses.             <ul style="list-style-type: none"> <li>– Sets up large scale facilities</li> </ul> </li> </ul>
<p><b>Cultural Arts Related Administrative Organization</b></p> <p>• Comprised of Fukuoka City Hall, City Bureaus, The Fukuoka City Foundation for Arts and Cultural Promotion and the Hakataza Theater</p>	<p><b>Involvement in Various Fields of Industry</b></p>
<p><b>Music</b></p> <ul style="list-style-type: none"> <li>• Because classic music goals are hard to realize with only the private sector, the City assists in maintaining and running such facilities.</li> <li>• The private sector involvement with Pop Music is substantial.</li> </ul>	

## ▶ Theater and Dance

Arts for All  
Arts for Future

- Private hardware and software exists to a certain extent but has not reached the level of music such as Pop music.
- Theater/drama festivals are organized together, with private halls.



8

## Contemporary Dance



## Theater/Drama Festivals



## Civic Hall



## Music/Theater Rehearsal Space



## ▶ Hakataza Theater

Arts for All  
Arts for Future

- A diversified program lineup of Kabuki, Bunraku, Theater and Musicals.
- In June, it's Hakataza Theater's specialty: "Getting on the Boat".
- December is the month city residents can rent out this grand theater.

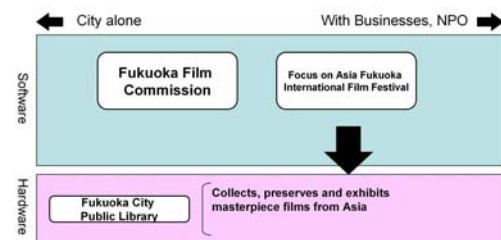


10

## ▶ Visual Arts

Arts for All  
Arts for Future

- The Film Commission, operates as a self-governing body to assist in film locations within the metropolitan Fukuoka area.
- Films shown at Fukuoka's film festival is preserved and exhibited at the Fukuoka City Public Library.



11

## Focus on Asia Fukuoka International Film Festival (9/18~9/27)



## Fukuoka City Public Library



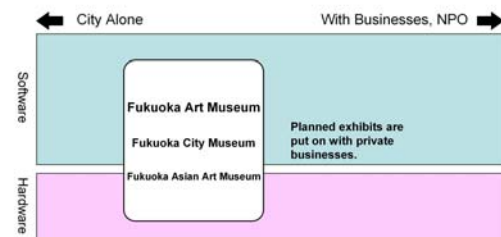
## Fukuoka Film Commission



## ▶ Art Museums and Museums

Arts for All  
Arts for Future

- Operates 2 Art Museums (Fukuoka Art Museum, Fukuoka Asian Art Museum) and 1 Museum (Fukuoka City Museum)
- The 3 museums attract over 1.2 million visitors annually.



13

## Fukuoka Art Museum



## Fukuoka Asian Art Museum



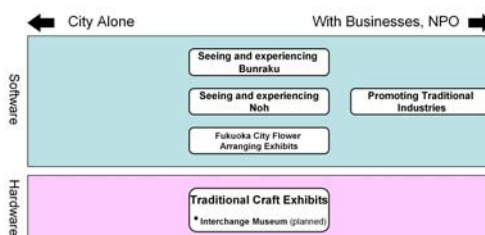
## Fukuoka City Museum



## ▶ Traditional Culture and Industries

Arts for All  
Arts for Future

- Traditional Culture (Bunraku, Noh, Flower Arrangement)
  - Putting on workshops, assisting events
- Traditional Industries (Hakata dolls, textiles, papier-mâches, tops, wooden boxes)
  - Assisting in fostering successors, developing new products, finding new markets



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## ► Other Distinctive Involvement

Arts for All  
Arts for Future

### Structure of Promoting Fukuoka's Game Industry (2006~)

#### 【Goal】

To position Fukuoka as the center of the world's game industry

#### 【Structure】

A company for planning, developing and producing games • Kyushu University • Fukuoka City Hall



### Fukuoka Asia Collection (2009~)

#### 【Goal】

To make Fukuoka the center of Asia's fashion industry

#### 【Structure】

Fashion Industry • Chamber of Commerce and Industry • Fukuoka Prefectural Government • Fukuoka City Hall



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## Future Developments

## ► Future Developments

Arts for All  
Arts for Future

- Fukuoka City Vision in Promoting Cultural Arts (Drawn up in December 2008)

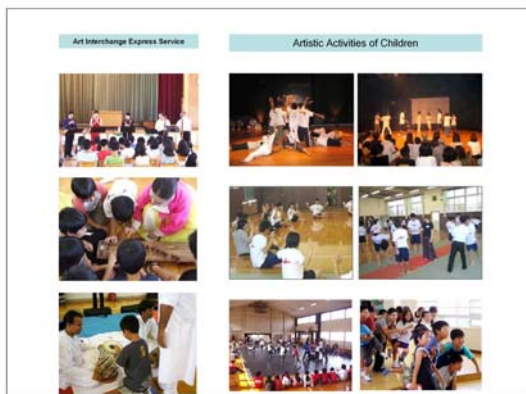
#### Basic Principles

- Cultural Arts for Everyone and Cultural Arts for the Future
- ~ Arts for All, Arts for Future ~


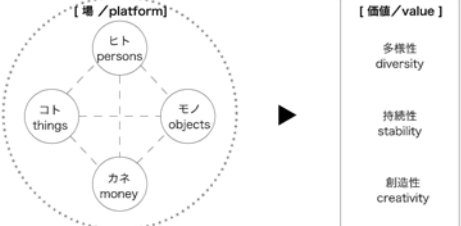


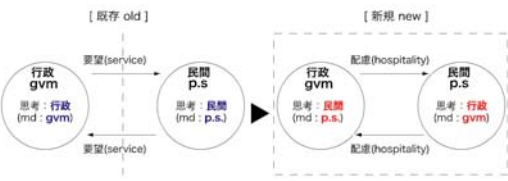
#### Features

- Emphasize involvement with children who will shoulder our future
- Assist creative activities of our youth who will support our cultural arts
- Work and cooperate with various entities shouldering our cultural arts

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#### ④TRAVELERS PROJECT

<p>the 8th Working-level Conference for Asian-Pacific City Summit as coment for sessoin of Fukuoka City Presentation 2009.09.18</p> <p>Tsuneo Noda Organizer of TRAVELERS PROJECT Architect of no.d+a</p>	<p>TRAVELERS</p>  <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>
<p>[ TRAVELERS PROJECT ] :</p> <p>日々の挑戦を旅のように楽しむ人を「トラベラー」と位置づけ、 トラベラーのための「場づくり」を目的とするプロジェクト</p> <p>We call people who can enjoy challenging life as if a journey the "TRAVELERS". The purpose of our project is "creating platform" for TRAVELERS.</p> <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>	<p>「場」の要素／elements of "platform"</p> <p>「場」を構成する要素は、ヒト・コト・モノ・カネ それらの関係性を組み替え、新たなしくみと価値を生み出す The "platform" is composed of "persons", "things", "objects" and "money". we try to change their relationship and create new system and new value. (=Design)</p>  <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>
<p>民間がつくる公共の「場」 public "platform" created by private sector</p> <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>	<p>これからの公共性／next generation publicness</p> <p>これまでの公共空間はプライベート空間と対比して考えられてきました。 しかし、これからの公共空間はプライベート空間同士が重なる部分として存在するべきです。</p>  <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>
<p>公共として開放する場／opened platform as public</p> <p>物理的にだけでなくしくみとしても公共空間として開放します。 これまでの公共空間と比較して言うならば、「半公共空間」と言えます。</p>  <p>閉じた箱 closed box      開放される場 opened platform</p> <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>	<p>行政との関係／relationship with government</p> <p>「要望から配慮へ」 from service to hospitality 相手に何をしてもらえるか、ではなく、相手側から見てこちらは何をすべきか、を考える</p>  <p>自己主張する関係      補完する関係 complementary relationship</p> <p>※gvm:government, p.s:private sector, sts:status, md:mind</p> <p>the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT</p>



別々のことを別々にするのではなく、同じことを分擔してやる 互いにやるべきことをやる



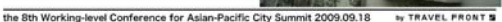
福岡は、他の都市に比べ、民間の活力と創造力の高いまちです。そんなまちにおける行政だからこそ、次の先駆的一手への意識が大切です。

Yokohama etc.

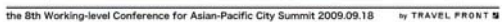
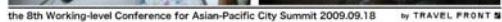
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まちに出る  
out to town

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#### 地域

博多という歴史の古いエリアの中でも、更に歴史の古い川端地区にあります。  
どんたくや山笠といった、博多の伝統あるお祭りも、この地区を中心に開催されます。そんな川端という地  
域に対して、清掃への参加や神社の祭り事への参加などから、積極的に関わっていました。



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まちに投げかける  
ask question to local community

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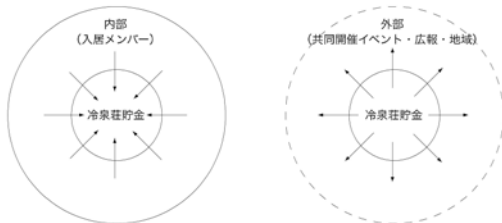
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行事をつくる  
hold events for town

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#### 冷泉荘貯金について

共益費の代わりに「冷泉荘貯金」として集め、共同開催のイベントなどの費用に充てます。



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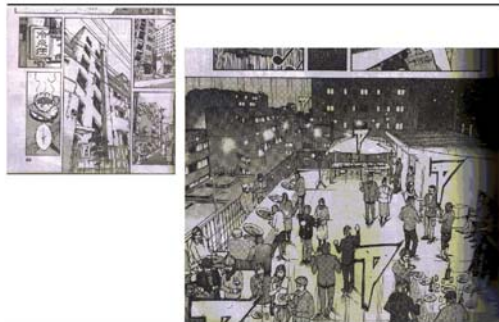
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一未来の雑居ビルー  
next generation 'zakkyo' building



2008.04 - 2023.03



the 8th Working-level Conference for Asian-Pacific City Summit 2009.09.18 by TRAVEL FRONT 第



# 未来の雑居ビルとは／what is "next reneration 'zakkyo' building"

Our 'third building 'rebirth' project is "Konya 2023". It will run from now for the next 14 years until 2023. The project site is located in Tenjin, the fashion hub of Fukuoka, in a forty-five year old building consisting of 17 self-contained rooms or spaces.

Organised around the theme of "next generation 'zakkyo' building" the project is intended to nurture and promote projects that emphasise crossovers between people of various backgrounds and skills, within a mixed, multipurpose space.

'Zakkyo' means mixing, crossing over, coexisting.....etc.  
'Next generation 'zakkyo' building' is 'Hybrid futures'.

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## 時間の雑居／'zakkyo' time modules

1秒から15年までをリニアにつなぐ→自然に新陳代謝していく

### time module map



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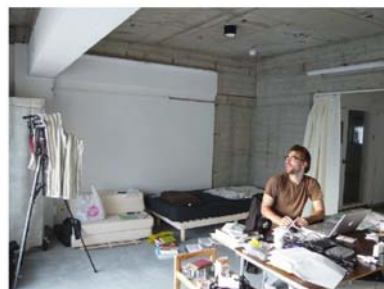
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まちに人材を呼ぶ  
invite talent to town

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CCIC2009Yokohama1-2 'Talking about the future of art initiatives; 2009.09.05 by TRAVEL FRONT



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教育の場をつくる  
making platform for education

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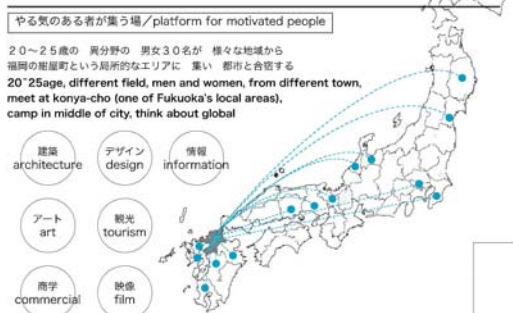
『リアリティとアカデミーの両立』  
[ Reality and Academy ]

大学や企業とは別のもう一つの教育環境  
another educational platform differently from university and company

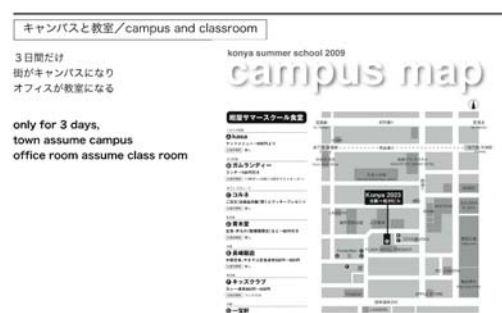
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デザイン   DESIGN	下村 一雄 (Yoshikazu Shimomura)	建築   ARCHITECTURE	坂口 孝一 (Takashi Sakaguchi)
アート   ART	田中 秀雄 (Hideo Tanaka)	アパレル   APPAREL	スライム (Slime)
イベント   PLANING	田中 秀雄 (Hideo Tanaka)	福祉   WELFARE	中野 信子 (Shinobu Nakano)
ダンス   DANCE	田中 秀雄 (Hideo Tanaka)	情報通信   IT	中野 信子 (Shinobu Nakano)
建築   ARCHITECTURE	坂口 孝一 (Takashi Sakaguchi)	経済   ECONOMY	中野 信子 (Shinobu Nakano)
アパレル   APPAREL	スライム (Slime)	商業   COMMERCE	中野 信子 (Shinobu Nakano)

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現場で 現場から 学ぶ  
learn from the site, learn at the site



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ぶつかる 実践する 提案する  
face, practice, propose

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期間限定書店『にいまるにんさん書店』  
10月13日OPEN!!  
for limited time bool store[ Ni-maru-ni-san book store ]  
2009.10.13.OPEN

福岡市内各書店の書店員が集まり、本を選び、棚をつくり、販売する書店  
ここに来ればお気に入りの本とお気に入りの書店員が見つかる



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TRAVEL FRONT

organizer : Tsuneo Noda / architect  
art director : Hidetoshi Noro / graphic designer  
chief manager : Yukiko Miyazaki / manager of konya2023  
outside coordinator : Mayumi Yamasaki / former manager of REISENSO  
assistant : Eishun Murakami

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## ⑤ Art Support Fukuoka



## ⑥Busan Metropolitan City



### II. Condition and Trend Changes in the Environment of Culture and Tourism

#### 1. Conditions in the Environment of Culture

- Cultural cities in the world are changing, centering around their cultural facilities and programs
- The Lifestyle Oriented Type: Improving leisure activities, culture and welfare
- The Functional Complex Type: Enhancing the synergy effect on both investment and aspects of usage
- The Urban Marketing Type: Vitalizing urban landscape and inducing visitors
- The Reusing Vacant Space Type: Contributing to urban vitalization

### II. Condition and Trend Changes in the Environment of Culture and Tourism

#### 1. Conditions in the Environment of Culture

○ Cultural Promotion in cities in and out of Korea, including Seoul

- A Seoul: Declaration of a Creative Culture City
- B Kwangju: Establishment of an Asian cultural center city
- C New York: Creation of a creative social stratum preferred urban environment
- D London: Development of a cultural community for a creative city
- E Bilbao: Conversion from a mining city to a cultural city
- F Beijing: Designation of 5 special zones for developing cultural and creative industries
- G Tokyo: Promotion of new urban creation and regional revitalization projects
- H Hong Kong: Construction of theaters, exhibition halls and museums to attract tourists
- I Singapore Esplanade: Support of creative activities of young artists

○ Busan also promotes the development of various contents and programs by making the city more independent of hardware

### II. Condition and Trend Changes in the Environment of Culture and Tourism

#### 2. Conditions in the Environment of Culture

**Present Situation of the Global Tourism Industry**

- Expected to take a 10.9% share of the world's GDP and a 9.9% share of total employment (2020)
- The Asia-Pacific region is expected to grow rapidly as one of the two largest markets for tourism in the world
- 1.6 billion tourists expected in the world by 2020 and 420 million in the Asia-Pacific region

**Present Situation of the Domestic Tourism Industry**

- 403 million foreign visitors in 2006, including the largest group of 4.02 million from Asia
- Total number of international tourists exceeded 20 million, but tourism showed a deficit (10.1 billion US in 2007)
- Government took improvement measures by transferring tourism promotion systems to the private sector, reduced taxes, deregulated and supported tourism products and marketing

**Present Situation of the Tourism Industry in Busan**

- Foreign tourists steadily increasing
- Mostly from Northeast Asia (62.9%)
- To develop tourism in Busan, enhancement and improvement in competition within the tourism industry along with deregulation and realization of the 2020 Tourism Resonance Busan Project is necessary

### III. The Actual Situation and Policy of Cultural Tourism in Busan

#### 1. Analysis of the actual situation of tourists visiting Busan

○ Actual situation of the tourism infrastructure

- Insufficient vitalization of tourism based on cultural exchange, where tourists can experience traditional culture and the unique disposition of Busan and its citizens
- Negative image spread by word of mouth of previous tourists to Busan

**Entry of foreign tourists**

Year	Total	Japan	China	US	Russia	Taiwan	Other
2006	1,817 (100%)	540 (29)	257 (14)	112 (6)	43 (2)	36 (2)	789 (43)
2007	1,891 (100%)	565 (30)	304 (16)	146 (8)	36 (2)	58 (3)	829 (44)
2008	1,531 (100%)	572 (37)	244 (16)	92 (6)	37 (2)	56 (4)	529 (35)

### III. The Actual Situation and Policy of Cultural Tourism in Busan

#### 2. Direction of Culture and Tourism Policy in Busan

**OSROT Analysis of Busan Culture**

(Strength)	(Weakness)	(Opportunity)	(Threat)
○ Holds diverse, rich cultural resources, a cultural symbol in the region, and a potential to develop	○ Lack of opportunity for citizens to appreciate culture because of an insufficient infrastructure of international scale	○ Widening gap between the national capital area despite the development of a cultural industry	○ Difficulty in securing financial resources on account of a stagnated local economy
○ Upgrades cultural power of citizens as residents of the hosting city of international events	○ Difficulty in securing identity towards regional culture and history	○ Inefficient alliance among arts & cultural resources and facilities	○ Inefficient environment for developing software and human resources for regional culture
○ Holds a positional central position in exchanges between people, goods, information as the Korean gateway city in the international age	○ Weak infrastructure for the cultural industry	○ For the formation of a cultural zone to value quality lifestyle sharing leisure and culture	○ For an increased demand and interest in the arts and culture
		○ For a potential to develop unique regional culture based on decentralization	

### III. Actual Situation and Policy of Cultural Tourism in Busan

#### 2. Direction of Culture and Tourism Policy in Busan

**OSROT Analysis of Busan Tourism**

(Strength)	(Weakness)	(Opportunity)	(Threat)
○ Holds natural resources for tourism such as mountains, rivers, sea, hot springs, etc.	○ Inconvenient for tourists as terminal buildings at air & sea ports are old	○ National & Busan governments establish policies for tourism industry development	○ Competition with other countries in tourism development policy, overlapping
○ Holds historic sites such as Beomni Temple	○ Traffic congestion, insufficient infrastructure for tourists	○ Develop various cultural festivals as tourism attractions	○ Lack of budget for tourism resource development, legal insufficiency
○ Hub of international traffic with airport, international passenger terminal, coastal terminal, railways, express bus services	○ Seasonal disadvantages because of dependency on sea tourism	⇒ To develop regional culture and a tourism industry, uniqueness, identity and a foundation of Busan culture such as prominent sea coasts should be emphasized.	

### III. The Actual Situation and Policy of Cultural Tourism in Busan

#### 3. Cultural Promotion Policy of Busan

##### (A) Promotion of Arts and Culture

- (1) Support of Creative Activity in Arts & Culture
  - Establish a base of activity for regional artists in the areas of literature, exhibition arts, and performing arts
  - Provide culture appreciation opportunity to strengthen cultural and artistic needs and the rights of citizens
  - Support performing arts(theater, dance, national music and other music) with special policy providing support programs including theater production support projects and artist visiting programs
- (2) Support of Specific Cultural Programs in the Region
  - Preservation and nurturing of unique local literature
  - Support of dance, theater and art festivals
  - Establishment and management of creative space(street) for artists
  - Support other culture & art events such as Young-Ho-Nam Art Exchange Exhibition

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### III. The Actual Situation and Policy of Cultural Tourism in Busan

#### 3. Cultural Promotion Policy in Busan

##### (A) Promotion of Arts and Culture

- (3) Enhance independence of art & culture organization and local culture schools
  - Support activities of arts & culture organizations
  - Support cultural activities of local cultural institution
- (4) Manage youth participating art programs
  - Support the Youth Art Festival, Folk Art Festival, Youth Cultural Festival
  - Manage culture schools, dispatch instructors in national music
- (5) Improve cultural and art performance standards
  - Remodel the Cultural Hall
  - Increase total subsidies and allocate them to a small number of programs
  - Support planned performances of municipal art groups

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### III. The Actual Situation and Policy of Cultural Tourism in Busan

#### 3. Cultural Promotion Policy in Busan

##### (B) Promotion of Major Cultural Event

- (1) Special cultivation of regional festivals
  - Sunrise Busan Festival: Every year end
  - Busan Ocean Festival: Every August
  - Busan Fire Works Festival: Every October
- (2) Intensive cultivation of international cultural events
  - Korean Envoys Korea-Japan Cultural Exchange Program: Every May
  - Busan International Theater Festival: Every May
  - Busan International Rock Music Festival: Every August
  - Busan International Magic Festival: Every August

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### IV. Tourism Resource Development of Cultural and Art Events in Busan

#### 1. Tourism Resource Development of International Cultural and Arts Events

- (A) Busan International Theater Festival: 2009. 5. 1~5. 10  
244 performances from 9 countries
- (B) Busan International Dance Festival: 2009. 5. 31~6. 4  
75 performances from 10 countries
- (C) Tourism resource development of stage performance art festivals
  - ① Establishment of a Federation Council for World Festivals
  - ② Hosting and promotion of tourist participating type festivals
  - ③ Creation of synergy effect through alliances with other festivals
  - ④ Specialization of performance through the hosting of festivals coordinated with unique natural environment

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### IV. Tourism Resource Development of Cultural and Art Events in Busan

#### 2. Tourism Resource Development of Traditional Arts

- (A) Saturday Permanent Traditional Entertainment Plaza :  
20 times 2009. 3. 28~11. 14
- (B) Our Rhythm-Our Plaza-Outdoor Regular Stage Performance:  
25 performances 2009. 4. 12~9. 27
- (C) Policy for Tourism Resource Development of Traditional Arts
  - ① Securing Exclusive Venues in Busan for Traditional Arts
  - ② Hosting and Promoting Tourist Participating Performances
  - ③ Branding of Traditional Performances

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### IV. Tourism Resource Development of Cultural and Art Events in Busan

#### 3. Tourism Resource Development through Enhancing Regional Festival Competition

- (A) Present Situation of Regional Festivals  
※ About 63% held in the spring and fall, and about 8.8% held in winter
- | region | total | spring | summer | autumn | winter |
|--------|-------|--------|--------|--------|--------|
| Busan  | 1,155 | 87     | 42     | 29     | 44     |
| Seoul  | 152   | 124    | 98     | 88     | 76     |
| Daegu  | 105   | 101    | 100    | 51     |        |
- (B) Problems
    - Overlapped schedules with similar festivals hosted by other local governments under competition
    - More government led festivals than public participating festivals
    - Unclear difference between festivals, insufficiently amassed know-how
  - (C) Enhancing Competitiveness
    - ① Support regional festivals through selection and concentration
    - ② Enhance independence of festivals by introducing private initiatives
    - ③ Evaluate festivals and establish feedback systems

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### V. Conclusion: Challenges of Busan, the City of Cultural Tourism

- Discovery and development of international cultural & art events specialized in the region
- Development of cultural industries based on the identity and potential of Busan
- Diversification and versatile PR planning of international performances and events
- Enhancing productivity through streamlining less competitive festivals

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### Reference: Major Sightseeing Spots in Busan

- 

Gentium City  
Shin-Sae-Dae  
Department  
Store



Hae-Soon-Dae  
Beach  
Umbrella
- World's Largest Department Store  
(in the Guinness Book of World Records)
  - Total Floor Size: 293,906.8㎡  
14 stories above and 2 below the ground
  - Hae-Soon-Dae Moo-Dong 1495
  - A Challenge to the Guinness world record  
(in the Guinness Book of Korean Records)
  - 7,937 beach parasols hoisted at the same time on August 2, 2009
  - Hae-Soon-Dae, Hae-Soon-Dae Beach

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## Reference:Major Sightseeing Spots in Busan

Da-Dae-Po Musical Fountain



- World's Largest Musical Fountain (in the Guinness Book of Korean Records)
- Size: Floor 2,519m<sup>2</sup>, Diameter 60m, Circumference 180m, Highest Shooting Distance 55m, 1,148 lights, 27 different types of water jets
- Se-Ha-Do Da-Dae-Po Beach

UN Memorial Park



- World's only UN Military Cemetery
- About 2,300 people from 11 countries are buried in approx. 14.7ha of land. A space for memory and peace
- Nam-Do Da-Hyun-Dong 779

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## Reference:Major Sightseeing Spots in Busan

Kenae-Jung Fortress



- The largest fortress in Korea
- Size: Length 18,345m, Height of Wall 11.5~3m, Total area approx. 2,512 million tsubo (8.2 square km)
- Established by King Sukjong in 1703
- 4 gates and 4 watchtowers on all sides
- Kenae-Jung-Gu Kenae-Sung Dong Area

Gwang-An Great Bridge



- Korea's only multi-layered sea bridge
- Size: Total length 7,420m, Width 10m~25m (2 layers, 8 traffic lanes)
- Fantastic night lighting harmonized with beach night view symbolizing Busan. It consists of a lower layer towards Nam-Koon-Dae and an upper layer towards Bong-Ko-Dong
- Soo-Young-Gu Nam-Chun-Dong Plaza 49
- Nam-Koon-Dae Roo-Dong Busan Centae City

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## Reference:Major Sightseeing Spots in Busan

Nin-Rok Sashimi Town



- Largest concentration of sashimi restaurants in Korea
- Scale: total of 300 sashimi restaurants
- Soo-Young-Gu, Nam-Chun-Dong Area (End of Kwang-An-Li Beach)




The Sea and Light Museum



- World's first outdoor museum
- night lighting and projected images of Kwang-An-Li bring harmony to this multi-media theme park which presents a fantastic nightscape every night. 6 artworks of world famous artists including the late Nam-Jun Baik's "Digitation" are displayed.
- Kwang-An-Li Beach Area

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## ⑦Singapore

<p>CONFIDENTIAL</p> <h3>Cultural Promotion and Development in Singapore</h3> <p>Presented at the Asia-Pacific City Summit Working-level Conference in Fukuoka 2009</p> <p>Mr Kennie Ting, Deputy Director (Arts) Ministry of Information, Communications and the Arts, Singapore</p> <p>18 September 2009</p> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 1</p>	<p>CONFIDENTIAL</p> <h3>Agenda</h3> <ul style="list-style-type: none"> <li>• Cultural Promotion in Singapore</li> <li>• The Singapore Civic District</li> </ul> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 2</p>
<p>CONFIDENTIAL</p> <h3>1 Cultural Promotion in Singapore</h3> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 3</p>	<p>CONFIDENTIAL</p> <h3>Renaissance City Plan Vision</h3> <h4>A Distinctive Global City</h4> <p>where arts &amp; culture inspire <b>learning &amp; creativity</b> enhance Singapore's attractiveness as a <b>work-live-play city</b> &amp; provide cultural ballast for <b>nation building</b></p> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 4</p>
<p>CONFIDENTIAL</p> <h3>Renaissance City Plan III</h3> <h4>I. DISTINCTIVE CONTENT</h4> <p>(rooted in local / Asian / ASEAN multi-cultural heritage)</p> <p>Singapore arts and culture as a rich fusion of Asia's arts and culture</p> <h4>II. DYNAMIC ECOSYSTEM</h4> <p>Singapore as a destination for international arts businesses, institutions and visitors</p> <h4>III. ENGAGED COMMUNITY</h4> <p>Singaporeans who are engaged in arts and culture</p> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 5</p>	<p>Distinctive Content CONFIDENTIAL</p> <h3>Distinctive Asian Content</h3> <p>Developing &amp; promoting original Singaporean and Asian content</p> <ul style="list-style-type: none"> <li>• Singapore Arts Festival</li> <li>• Singapore Biennale</li> <li>• Major International Museum Blockbusters</li> <li>• International Residency Programmes</li> </ul>  <p>Clickwise from left to right: Beauty in Asia exhibition at the Asian Civilisations Museum; Indian Dance performance at the Palace of the Arts Award; Andy's Remembrance by Vincent Loo; Singapore Biennale; Singapore Dance Theatre.</p> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 6</p>
<p>Distinctive Content CONFIDENTIAL</p> <h3>World-Class Cultural Institutions</h3> <p>Centres of cross-cultural exchange for Asian Arts and Culture</p> <ul style="list-style-type: none"> <li>• The Esplanade Theatres by the Bay</li> <li>• National Museums and National Libraries</li> <li>• National Art Gallery of Singapore</li> <li>• National Arts Companies</li> </ul>  <p>Clickwise from left to right: Victoria Theatre; the upcoming National Art Gallery at the former Supreme Court and City Hall buildings; the Asian Civilisations Museum at Empress Place; the Singapore Symphony Orchestra; Esplanade Theatres on the Bay.</p> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 7</p>	<p>Distinctive Content CONFIDENTIAL</p> <h3>International Promotion</h3> <p>Profiling Singapore's multi-cultural arts internationally</p> <ul style="list-style-type: none"> <li>• Singapore Season 2005 in London</li> <li>• Singapore Season 2007 in Beijing and Shanghai</li> </ul>  <p>Clickwise from left to right: Singapore Season in London promotional poster; Singapore Season in Beijing and Shanghai Festival Booklet cover; Singapore Chinese Orchestra and Cultural Medallion winner Tan Siew Han; Dramabox.</p> <p>© MICA. All Rights Reserved. Ministry of Information, Communications and the Arts 8</p>

## Dynamic Arts Ecosystem

Asian centre for art businesses, private museums and specialised art services

- Investment Promotion
- Development of arts business clusters
- Attracting collectors and collections
- Capability development for priority professions



From left to right: Conservator at work at NHB's Heritage Conservation Centre; Gallery View of the Museum; Black is my Last Weapon exhibition at RQ SAM, 2016.

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## Place Management of Cultural Precincts

- Strengthen distinctiveness & authenticity
- Enhance public spaces and pedestrian walkability
- Spaces for talent & creative businesses
- Market precinct and anchor events



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## Reaching out to the Community

Diverse offerings for a diverse population base

- Community Outreach programmes
- Festivals for specific demographic and ethnic groups
- Funding community Arts & Heritage Events
- Taking arts and culture online



Top Row clockwise from left to right: SGCOOL - Singapore Collections Online, www.sgcool.sg; NAC's NOISE Festival; Kolesa Utarum Indian Festival of Arts; The Esplanade Co. Ltd.; Music Festival @ The Esplanade Co. Ltd.; the Singapore Philatelic Museum; Singapore Arts Festival 2017; Boudha Sunday Market's Day Special @ The Esplanade Co. Ltd.

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## Cultivating Patrons

Encouraging giving, in various forms, to arts and culture

- Double Tax Incentives
- Arts and Culture Development Office
- Patron of the Arts & Patron of Heritage
- Volunteer management systems / networks



Left to right: Singapore Art Museum (SAM) receives a gift of \$66 million worth of art from internationally renowned Chinese artist Mr. Wu Guanzhong; NAC's Patron of the Arts Award 2016; Museum volunteers appreciation gathering.

For more information and resources on giving to arts and culture in Singapore, please visit [www.mica.gov.sg](http://www.mica.gov.sg) and click on the "Giving to Arts and Culture Icon" in the right hand column.

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# 2

## The Singapore Civic District

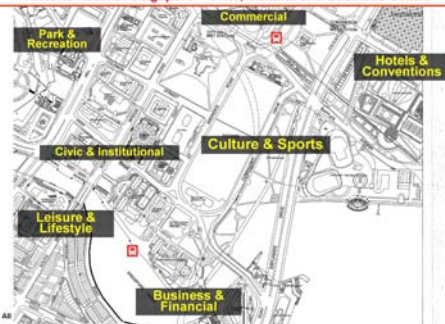
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## The Singapore Civic District

Historic Heart of Singapore + Civic, Cultural and Business Centre



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## The Singapore Civic District

Singapore's highest concentration of museums, theatres, monuments and sites of civic and historic significance



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## The Padang

- Historic Square
  - Forecourt to the grandest colonial buildings in Singapore
  - Civic and public space during the colonial era
- Premiere events space for major national, sporting and cultural events
  - Formula One Grand Prix
  - National Day Parade
  - Singapore Arts Festival opening
  - Marathons, cricket matches



The Padang, view towards Raffles Place - Singapore's Financial Hub

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<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">The Esplanade: Theatres on the Bay</h2> <ul style="list-style-type: none"> <li>World-class performing arts centre <ul style="list-style-type: none"> <li>More than 8 million visitors and 2500 performances a year</li> </ul> </li> <li>Showcases an eclectic mix of traditional and contemporary performing arts from Singapore, Asia and the World</li> <li>Primary Venue for the Singapore Arts Festival</li> <li>Iconic architecture defines Singapore's skyline</li> </ul>  <p style="text-align: center;">The Esplanade Theatres on the Bay</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">17</p>	<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">Empress Place</h2> <ul style="list-style-type: none"> <li>Historic Cluster of cultural institutions and colonial architecture</li> <li><b>Victoria Theatre and Concert Hall</b> <ul style="list-style-type: none"> <li>Home of the Singapore Symphony Orchestra</li> <li>Largely used by local arts organisations</li> </ul> </li> <li><b>Asian Civilisations Museum</b> <ul style="list-style-type: none"> <li>Historic and anthropological overview of Asia</li> <li>International Museum Blockbusters, eg. Treasures from the Forbidden City</li> </ul> </li> <li><b>The Arts House</b> <ul style="list-style-type: none"> <li>Edgy, contemporary, multi-disciplinary arts centre</li> <li>'Asia on the Edge' Contemporary Arts Showcase</li> </ul> </li> </ul>   <p style="text-align: center;">The Arts House and Victoria Theatre</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">18</p>
<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">Coming up in 2014</h2> <p style="text-align: right;"><a href="http://www.nationalartgallery.sg">www.nationalartgallery.sg</a></p>  <p style="text-align: center;">National Art Gallery, Singapore</p> <p>The National Art Gallery of Singapore (working title) is a new visual arts institution which will contribute to building Singapore as a regional and international hub for visual arts. This institution will focus on the display, promotion, research and study of Southeast Asian art including Singapore art, as well as play host to international art exhibitions.</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">19</p>	<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">About the Gallery</h2> <ul style="list-style-type: none"> <li>Housed in the former Supreme Court and City Hall Buildings</li> <li>Opening 2014 as the largest arts venue in Singapore, a civic and creative space, and a lifestyle destination.</li> <li>Permanent galleries will display Singapore art and 19th century and 20th century Southeast Asian art.</li> <li>The Gallery aims to tell the story of the development of the cultures of this region, and, by extension, their social, economic and political histories as well.</li> </ul>  <p style="text-align: right;">Latiff Mohidin, Two Standing Figures (Pago-Pago Series), Latiff Mohidin, 1968, Oil on canvas</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">20</p>
<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">Fort Canning Hill</h2> <ul style="list-style-type: none"> <li>Park and Recreational Area in the heart of the city</li> <li>Historical Significance <ul style="list-style-type: none"> <li>14<sup>th</sup> century settlements</li> <li>Colonial Governor's Residence</li> <li>British Command Base Headquarters during WWII</li> </ul> </li> <li>Performing Arts Venues <ul style="list-style-type: none"> <li>Fort Canning Green: home to international concerts in the park</li> <li>Fort Canning Centre: Home to the Singapore Dance Theatre</li> </ul> </li> </ul>  <p style="text-align: center;">Fort Canning Park, view from the foot of the hill and view from above</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">21</p>	<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">Fort Canning</h2> <ul style="list-style-type: none"> <li>Major Civic and Cultural Institutions at the foot of the hill</li> <li><b>National Museum of Singapore</b> <ul style="list-style-type: none"> <li>Museum of Singapore History &amp; Lifestyle</li> <li>Multi-disciplinary programming</li> </ul> </li> <li><b>Singapore Art Museum</b> <ul style="list-style-type: none"> <li>Asian and Southeast Asian Contemporary Art</li> </ul> </li> <li><b>Peranakan Museum</b> <ul style="list-style-type: none"> <li>Straits Chinese (&amp; Indian) history and artefacts</li> </ul> </li> <li>Other Institutions <ul style="list-style-type: none"> <li>National Archives of Singapore</li> <li>Singapore Philatelic Museum</li> <li>Ministry of Information, Communications and the Arts</li> </ul> </li> </ul>  <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">22</p>
<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">Marketing the Singapore Civic District</h2> <p style="text-align: center;">Asia's "Must-Go" Arts &amp; Cultural Destination</p> <div style="display: flex;"> <div style="flex: 1;"> <p>Grand Historic Iconic Quality High End Authentic Edgy Contemporary Vitality</p> </div> <div style="flex: 2;">  <p style="text-align: center;">Civic Grandeur</p> <p style="text-align: center;">Empress Place-Padang hill's eye view</p> </div> </div> <p><b>Models:</b> National Mall, Washington, DC Bryant Park, New York</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">23</p>	<p style="text-align: center;">CONFIDENTIAL</p> <h2 style="text-align: center;">Further Developments</h2>  <p>A) Redevelopment of Victoria Theatre and Concert Hall B) Strengthen Pedestrian Walkability C) Facilitating more and better events &amp; programming in public spaces</p> <p>© MICA. All Rights Reserved.  Ministry of Information, Communications and the Arts</p> <p style="text-align: right;">24</p>



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Creative People, Gracious Community, Connected Singapore

**Thank you!**

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<p><b>Creative of Bangkok City Attraction through Cultural and Artistic Activities</b></p>  <p><i>MS. Sukritta Suecharoen</i>  <i>Director of Policy and Planning</i>  <i>The Department of Culture, Sports and Tourism</i>  <i>Bangkok Metropolitan Administration</i>  <i>Thailand</i></p> 	<p><b>Bangkok City</b></p>  <p>Bangkok today widely is considered to be one of the most dynamic and colorful cities in Asia. Its history is no less a colorful transformation from a sleepy village to a fast-paced 21st century mega-city, with a modern city skyline. Bangkok has considerable cultural and historical significance, from the early days of the "Rattanakosin Era" to its expansion in the nineteenth century. Bangkok's evolution into the current regional hub of Asian came about while preserving the city's unique soul and character, with its landmarks of temples and palaces that remain relatively unchanged over the years</p>
<p><b>Bangkok City</b></p>  <p>Bangkok is also called " the city of angels, the great city, the eternal jewel city, the impregnable city of God Indra, the grand capital of the world endowed with nine precious gems, the happy city, abounding in an enormous royal palace that resembles the heavenly abode where reigns the reincarnated God, a city given by Indra and built by Vihnukarn".</p> 	<p><b>Bangkok Metropolitan Administration</b></p> 
<p><b>Bangkok</b></p> <p><b>Bangkok Metropolitan Administration</b></p> <p>BMA is a local government which is responsible for various kinds of work in order to better the living of Bangkok people and others living and running life in Bangkok.</p>	<p><b>The definition of arts and culture of Bangkok covers:</b></p> <ol style="list-style-type: none"> <li>1. fine arts and humanities</li> <li>2. tradition, festivals, belief and behavior,</li> <li>3. wisdom and knowledge,</li> <li>4. social learning,</li> <li>5. attitudes, value, practices that have been done from generation to generation,</li> <li>6. fine arts and historical institution, organization or group of people</li> <li>7. symbols and identity of Thai people.</li> </ol> 
<p><b>BMA Functions towards Culture</b></p>   <ul style="list-style-type: none"> <li>❖ Promotion of Local tradition and culture</li> <li>❖ Culture leads to promoting tourism</li> <li>❖ Conserving Thai Arts and tradition, local wisdom and culture</li> <li>❖ Providing local museums available in Bangkok and Cultural City Hall</li> </ul>	<p><b>Bangkok Policy Through Culture</b></p> <p><b>Bangkok City : the City of cultural Diversity</b>  <b>:Providing Good Quality of Life in Cultural Mega-City</b></p> 



## Bangkok City : the City of cultural Diversity

### The main concept of Bangkok Arts and culture should:

- ❖ Build awareness of love to their own homeland
- ❖ Know the value of Thai identity and symbol
- ❖ Start first at home as the roots connecting tightly between family and society.
- ❖ Arts and culture always concern to ways of life of people as part of life which everybody should touch and use it all time



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### BMA main concept on Arts and Cultural Attraction

- ❑ 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 positioned as the central defining features.
- ❑ The potential strategies for Arts and Cultural Attraction are more visible and accessible to the general public, more prestigious and more sustainable.



*is one department of Bangkok Metropolitan Administration directly concerns to Art and Cultural attraction of Bangkok city.*



### Duties and Responsibilities

**The conservation, promotion, dissemination, revival and fostering of arts and culture**

Providing knowledge, understanding and the realization of Thai values and identity

Developing and promoting tourism and sources of arts and cultural knowledge in various forms with an emphasis on public participation



### Duties and Responsibilities

Promoting and supporting music, sports and library activities and services

Analyzing problems and looking to implement guidelines for developing sports, recreation, arts and culture



## The Programs of Arts and Culture Attraction Bring Bangkok as the City of culture (The Culture Diversity )

## The City of Culture

building more  
cultural  
Learning resources

Conserving and promoting Thai  
Culture through  
Various kinds of Activities

promoting  
cultural networking

Bangkok : The City of Culture  
( the varieties of Culture )  
: The City of Charm  
: The City of Buddhism

## Main objectives

: to conserve, promote and maintain our Thai culture Arts and Culture from generation to generation.  
: to give more knowledge and raise awareness of Thai culture value and identity to Bangkok Citizens.

Conserving and promoting Thai  
Culture through  
Various kinds of Activities

## The Study and Records of History of Bangkok

- > educating the knowledge of Thai culture and the history of Bangkok to people by the cultural specialists and professors
- > producing technical handbooks about the history of Bangkok



Art and Cultural Exhibitions  
At BMA city hall, Bangkok Art and Cultural Center and other places  
in Bangkok  
On the occasion of special days  
such as  
Our Majesty the King and the Queen's Birthday

## Regional Cultural Exchange

- Regional and international Cultural Exchange aims to learn about the Arts and Culture of both four parts of Thailand (The North, the South, the East and the North East) to compare both similarity and difference to ones of Bangkok.
- The targeted groups are mostly the committee of Cultural councils from 50 districts of Bangkok and staff related.

**Objectives :** strengthen our personnel's ability to know well about Bangkok cultural history and keep, maintain and transfer it from generation to generation.

### Cultural Exchange program to The North East Region of Thailand



### Cultural Exchange program to The central Region of Thailand



### Cultural Exchange program to The North Region of Thailand



### Cultural Exchange program to The Southern Region of Thailand



### International Cultural Exchange

Aims to

- ❖ Show Thai classical music and Dance
- ❖ Show Thai arts and culture
- ❖ Promote Tourism of Thailand

### International Cultural Exchange program



Seoul

### International Cultural Exchange program



Vietnam and Laos

### Thai Traditional Festivals

- ❖ Greeting and Paying respect to Gods of Musical and Thai Classical Dancing called Kru or teachers
- ❖ Religious activities and Dhamma in the park (Buddhism Performances in public Parks)
- ❖ Songkran and Loykrathong Festival
- ❖ Light and Sound Show : Music and story Light and Sound Festival on His Majesty the King and Queen's Birthday.



### Gods of Musical and Thai Classical Dancing



### Gods of Musical and Thai Classical Dancing



### Thai Classical students and staff greet to the Musical God and teachers



### Religious activities and Dhamma in the park

For Buddhist, there are four important Buddhist celebrations:

- ❖ Makabucha Day (February),
- ❖ Asahabucha Day (July),
- ❖ Visakabucha Day (May)
- ❖ Buddhist Lent Day

In the morning, people will make merit, listen to sermon, set a bird and fish free for merit.



At night, Buddhist will walk with lighted candles in hand around a temple



### Dhamma in the park (Making Merit and Buddhism activities in public parks)

#### Objectives

- : invite families to perform religious activities in public parks(Three public parks in Bangkok) on Sundays
- : activities are composed of making merit by
  - ❖ offering food to monks
  - ❖ listening to Dhamma Teaching
  - ❖ mediating and making peace in mind

### Bangkok Governor offers food to monks





**Listening to Lord Buddha Teaching**



**Meditation**



**Songkran Festival  
(Watering Festival)**



**Bangkok Governor and the Permanent Secretary for BMA are bathing the Buddha image**



**Flower parade running along the road**



**Building sand**



**Watering to the monks and the elders to beg for the blessing**



**Watering to one another with fun**



### Loykrathong Festival

It counts on the full moon night of the twelfth lunar month.

Loy means to float and Krathong means a circular floating object with decoration of banana leaves, flowers, a candle and incense sticks.



### Loykrathong Festival

People float their own Krathongs into the river



**Build more cultural places available in Bangkok as cultural learning Center in Bangkok including**

- Local cultural Museums
- Children Discovery Museums
- Bangkok Art and Culture Center

### Local cultural Museums

#### OBJECTIVES:

- creating and building more art and cultural learning resources at local level by mobilizing the people cooperation and participation.
- promoting local culture, tradition and original ways of local people to maintain in the communities.

community citizens can learn their own local culture and pay more attention and awareness to maintain it.

### Local cultural Museum

Bangkok Metropolitan Administration has the policy to build local museums covering available in 50 Bangkok Districts.

At present, there are 27 local museums in Bangkok.

Each local museum has shown its own local culture, tradition and ways of life.

Management run through community committee and managing budget is supported by BMA.

### Local cultural Museum



Klongsarn District



Thonburi District

### Children Discovery Museums

Bangkok's Children Discovery Museum actually encourages a hands-on approach to learning. By presenting interactive displays, it calls on a "discovery learning process", whereby children enter the experience and participate in the process of learning rather than remaining a passive (and bored) viewer - a perfect place for inquisitive young minds to figure things out for themselves.



### activities inside building





### The Bangkok Art and Culture Centre



The Bangkok Art and Culture Centre (BACC) is a new mid-town facility for the contemporary arts. Programmes for art, music, theatre, film, design, and cultural/educational events take place in a friendly and recreational atmosphere including restaurants, bookshops, and an art library being part of the facility.



### The Bangkok Art and Culture Centre

The BACC aims :

- ❖ to create a meeting place for artists, to provide cultural programmes 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.
- ❖ to set up as a venue for cultural exchange in terms of content, curatorial and cultural management, giving Bangkok an operational base on the international art scene.

### The Bangkok Art and Culture Centre

The BACC is under the supervision of the Bangkok Art and Culture Centre Foundation, set up by the City of Bangkok.



### The Bangkok Art and Culture Centre

There are 11 stories 25,000 square meters which their functions are as followed:

- Floor 9 Gallery, Art exhibitions: paintings, installations
- Floor 8 Gallery, Art exhibitions: semi-permanent collection, temporary shows.
- Floor 7 Gallery, Multi-media exhibition, photos, design
- Floor 6 Restaurant (December 2008)

### The Bangkok Art and Culture Centre

- Floor 5 Gallery foyer, Auditorium: film, music recital, drama, outdoor sculpture, meeting rooms, children's work area
- Floor 4 Studio, performance art drama, dance, art workshop. Shops and restaurant, meeting rooms
- Floor 3 Shops and restaurants (December 2008)
- Bangkok Transit System Connection
- Floor 2 Shops and restaurants (December 2008)
- Floor 1 Min foyer, Shops and restaurants (December 2008)
- Floor B1 Library, open exhibit area
- Floor/ B2 B3 parking

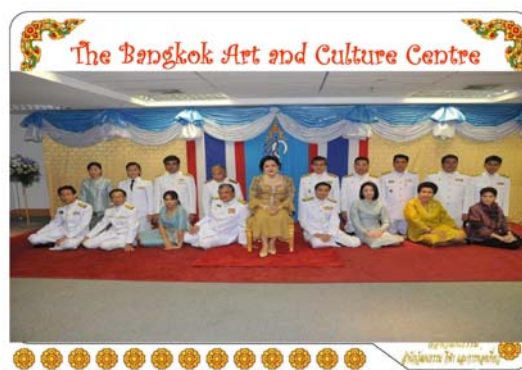
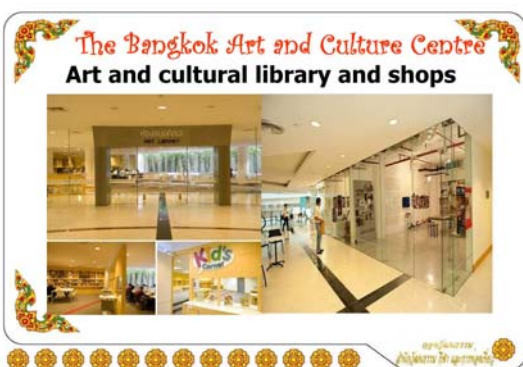
### The Bangkok Art and Culture Centre



Gallery Space

### The Bangkok Art and Culture Centre









Siam Smile City



### Art Camp Program



### Artist Market



### Movie Show



### Now!

Inauguration Exhibitions  
"Virtues of the Kingdom"  
in Honour of His Majesty the King and Her Majesty the Queen  
on the occasion of the Official Opening of the Bangkok Art and Culture Centre  
August 11- October 11, 2009



*The exhibition Portraits of the King... The Art of Iconography surveys images of His Majesty King Bhumipol Adulyadej providing a rare opportunity to consider artworks within Thai social and art histories. Each of the works on display reflects the artist's impression of His Majesty's benevolence, and demonstrates a range of aesthetic forms and interpretative significance.*



An Exhibition featuring the costumes, headdresses, masks, props and sets from the Royal Command performance of Khon Prommas, staged in 2007 and again in 2009. Also on display are photographs, a mock-up studio for sculpting the Erawan elephant, drawi





The exhibit displays the presentation about the cordial relationship between Thailand and other countries of His Majesty The King and Her Majesty Queen Sirikit since 1960



## CONCLUSION



The last but not least , Bangkok is a center of various kinds of modernization and development but it still maintain a unique of Thai cultural symbol which is rarely found but appreciated. They are:  
: Wai or manner of paying respect by using two hands together on the chest and bow the head a little.



: Smiling  
: Hospitality and friendliness of Thai people to visitors which make warm and happy.

These are our main cultural attraction which are not needed any investment.  
Thai people absorbed these habits and performances from family, school, and society. They are our Thai cultural symbol and identity.  
Bangkok's policy under the administration of Bangkok Governor called " Bangkok Smile": is now significantly issued and performed.



Thanks for your attention.





### (3) Newspaper Coverage

■ May 25 Tenjin Keizai Shimbun

[福岡] 広域天神圏のビジネス&カルチャーニュース

天神経済新聞

TENJIN KEIZAI SHIMBUN

2010年2月26日(金)

モバイル

トップ

ヘッドライン

写真ニュース

ニュース地図

特集一覧

バンクーバー最新ニュース

米フィギュア・ジョニー・ウィアー  
選手が会見―「自分らしさ」をアピール

ヘッドラインニュース

九州・福岡のプロモーションバッグに障害者アーティストのイラスト採用

この記事の場所を見る

(2009年05月25日)



写真を拡大

イラストを描いた松永大樹さん(右)と文字を加えた濱野歩さん

今年9月、福岡市で行われる「アジア太平洋都市サミット」の事務局を務める福岡アジア都市研究所(福岡市中央区天神1)は、同会議で配布する九州・福岡のプロモーションバッグのデザインに福祉作業所「工房まる」の作品を採用した。

同会議のテーマが「文化芸術活動による都市の魅力づくり」である点や、市内で毎年行われている本のイベント「ブックオカ」で配布した特製しおりのデザインやファッションブランドとのコラボ商品を手がけるなどの活発な芸術活動を行う「工房まる」の取り組みが、「福岡市が目指す『芸術文化活動による魅力的な街づくり』に共通する」(同研究所の山下永子さん)ことからコラボが実現。同研究所がデザインの採用を決めた。

採用されたイラストは、商業都市らしいビルが立ち並び、福岡を象徴する「福岡タワー」や「福岡Yahoo! JAPANドーム」が描かれている。「舞鶴公園からの景色を撮影し、その写真をもとにイメージを膨らませていった」と同作業所スタッフの池永健介さん。ブランド「TAKEO KIKUCHI」とのコラボTシャツなどを手がけた同作業所のメンバー松永大樹さん(25)がイラストを描き、味のある文字で詩を書くことを得意とする濱野歩さん(25)が「KYUSYU」「FUKUOKA」の文字を加えた。

同研究所の山下さんは「プロモーションバッグらしくない、シンプルだが福岡と一目で分かるデザインに仕上がった」と満足な表情をみせる。今後、同会議で公式ゲストやボランティアに配布するほか、市内の土産売り場などでも販売を検討しているという。現在同作業所では受注販売も行っている。

同作業所代表理事の樋口龍二さんは「日々の活動が福岡の街づくりにつながればうれしい。福岡のロゴとして浸透してくれれば」と期待を寄せる。問い合わせは同工房(TEL 092-562-8684)まで。

みんなのトピックス

神戸旧居留地25番館開業へ  
高速道で「ラーメンバトル」  
横浜みなと博物館が区民招待  
韓国ドラマで秋田観光PR  
京都のスタジオが改装  
浜松の貸しスペースが1周年  
シンボ「環境と情報発信」  
高尾駅に地域共生型商業施設  
JFL町田、試合日程決まる  
赤坂で小林総侍さんの退談会  
星「旅行博」に31都道府県  
「ガンダムUC」限定上映

もっと見る

みんなのネットワーク

北海道

札幌経済新聞

岩手

盛岡経済新聞

宮城

仙台経済新聞

秋田

秋田経済新聞

茨城

水戸経済新聞

茨城

つくば経済新聞

群馬

高崎前橋経済新聞

東京

シブヤ経済新聞

東京

六本木経済新聞

東京

赤坂経済新聞

東京

市ヶ谷経済新聞

東京

亀有経済新聞

東京

上野経済新聞

東京

アキバ経済新聞

東京

銀座経済新聞

東京

新橋経済新聞

[福岡] 広域天神圏のビジネス&カルチャーニュース

## 天神経済新聞

TENJIN KEIZAI SHIMBUN

2010年2月26日(金)

モバイル |

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ニュース地図

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### バンクーバー最新ニュース

米フィギュア・ジョニー・ウィアー  
選手が会見―「自分らしさ」をア  
ピール

### みんなトピックス

神戸旧居留地25番館開業へ  
高連道で「ラーメンバトル」  
横浜みなと博物館が区民招待  
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高尾駅に地域共生型商業施設  
JFL町田、試合日程決まる  
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星「旅行博」に31都道府県  
「ガンダムUC」限定上映  
もっと見る

### みんなネットワーク

北海道	札幌経済新聞
岩手	盛岡経済新聞
宮城	仙台経済新聞

### ヘッドラインニュース

## 「アジア太平洋都市サミット」始まるーイムズ、アジア美術館など視察

(2009年09月17日)



写真を拡大

福祉作業所の「工房まる」メンバーがアート  
ライブを披露

「アジア太平洋都市サミット実務者会議in福岡」  
が9月17日、福岡市内で始まった。

同サミットは、アジア太平洋都市が集い情報交  
換を行い、都市の魅力向上を目的に行うもので、  
今回はアジア太平洋都市サミット会員都市政府の  
実務者、同誌政府推薦の関連団体や民間団体な  
ど7カ国17都市の約50人が参加する。

開催日前日の16日は、市内カフェで市民歓迎レ  
セプションが行われ、同会議のプロモーションバッ  
グのデザインを手掛けた福祉作業所の「工房まる」メンバーがアートライブを披露し、盛  
り上がりを見せた。

17日、参加者は同会議のテーマ「文化芸術活動による都市の魅力づくり」に基づき、  
福岡アジア美術館や商業施設「イムズ」などを視察。18日、本会議に出席する。

#### (4) The 8th Working-level Conference for Asian-Pacific City Summit in Fukuoka Feedback from Participants



Fukuoka Asian Urban Research Center  
Asian-Pacific City Summit Secretariat

##### 1. Result of Survey on Sep 17th

##### 1) Profile

##### ①City

City	No.of	%
Bangkok	3	12.0
Busan	3	12.0
Dalian	0	0.0
Fukuoka	0	0.0
Guangzhou	1	4.0
Gwangyang	2	8.0
Ipoh	2	8.0
Kagoshima	3	12.0
Kitakyushu	0	0.0
Kumamoto	2	8.0
Miyazaki	1	4.0
Nagasaki	1	4.0
Oita	2	8.0
Saga	2	8.0
Shanghai	1	4.0
Singapore	2	8.0
Vladivostok	0	0.0
Total	25	100.0

##### ②Work Category

Work Category	No.of	%
Culture and Arts	15	60.0
International	7	28.0
City Planning	2	8.0
Other	1	4.0
Total	25	100.0

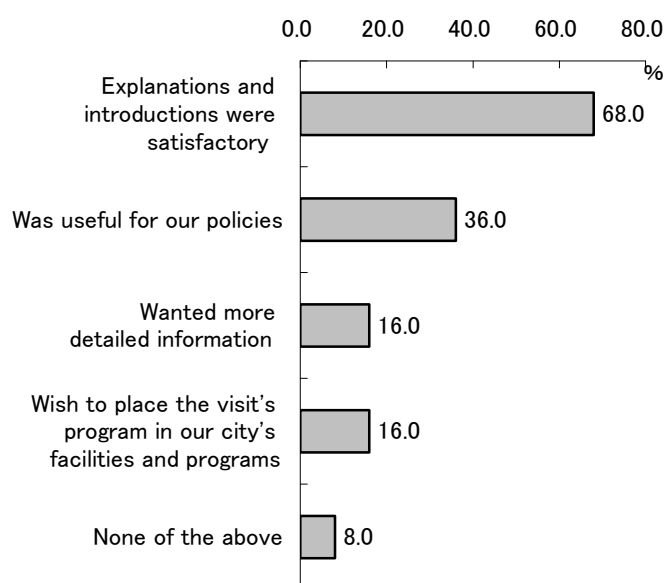
##### ③Frequency of visit to Fukuoka

Frequency of visit to Fukuoka	No.of	%
This is the first time	11	44.0
This is my 2nd , 3rd visit	1	4.0
I've been here four times or more	13	52.0
Total	25	100.0

##### 2) Thoughts or opinions on programs on Sep 17th

##### ①Fukuoka Asian Art Museum

Fukuoka Asian Art Museum (N=25) MA



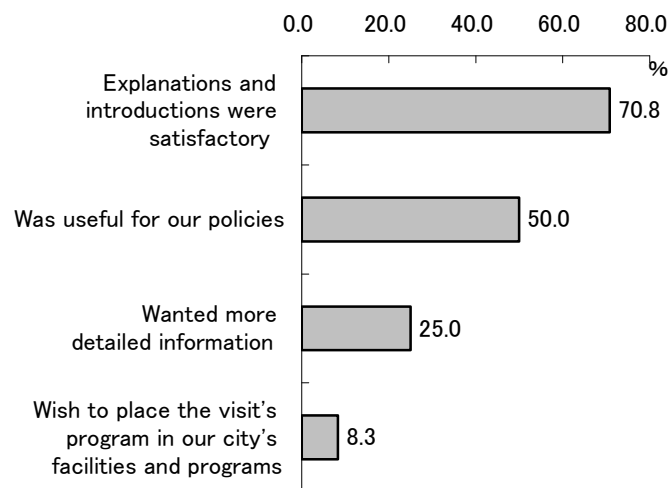
Free expression	Department
I was impressed to see the amount of information and bargaining power which enabled the museum to collect such a wide variety of works.	City Planning
Fukuoka tolerates avant-garde works.	Culture and Arts
Fukuoka is the only city which can establish a museum of Asian modern art.	Culture and Arts
I wished the content of the lecture was more organized.	Culture and Arts
How many visitors do you have per day?	International
They have unique exhibitions and were very interesting. Their volunteer system was helpful.	Culture and Arts
Personally, I just enjoyed visiting the museum.	Culture and Arts
I could not fully appreciate the arts. It is an evidence that I am a countryman.	Culture and Arts
Fukuoka Asian Art Museum is wonderful. I have learned the beauty of Japanese people.	International
Audio interpretation device did not work well.	Culture and Arts
The exhibition, in particular, the collection was excellent.	Culture and Arts

## ②IMS

IMS (N=24) MA



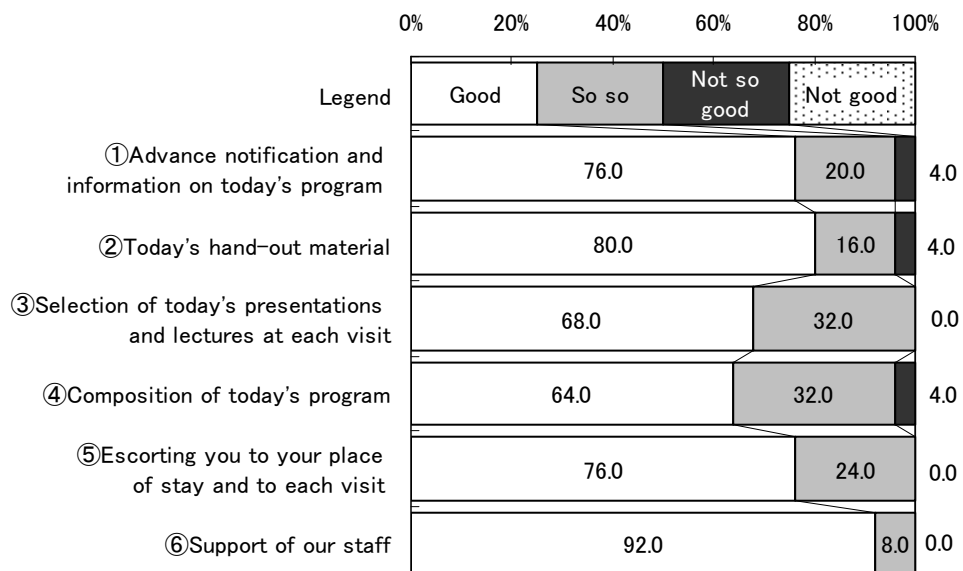
Free expression	Department
They have not changed their initial concept for 20 years. Only big cities like Fukuoka can do such thing! What is surprising is that facilities which belong to Fukuoka City also collect rent.	City Planning
Because they had a solid concept, they still have the initial spirit after 20 years from its establishment.	Culture and Arts
I have used this facility as shopping center, so I would like to come and visit the art space in the future.	Culture and Arts
They have a similarity to our art center (which will open in October, 2009) in terms of concept, so I would like to remember for the future reference.	Culture and Arts
The lecture on the international exchange booth was especially helpful.	Culture and Arts
I wanted to hear the story which was not written in the handout. I was glad to see the exhibition "LIFE SIZE ZOO", which was an exhibition of a company from my city.	Culture and Arts
Fukuoka has more visitors than our city, that is why this building is successful. We are trying to attract visitors, but it does not work out. The size of a city makes difference.	Culture and Arts
I could visit many places and see local traditions on 16th. I really enjoyed them. Thank you very much!	International
Very interesting. We got some very good ideas!	Culture and Arts



Free expression	Department
It is financially difficult for private sector to renovate a vacant building, but they are running the business excellently. I think I found a new direction.	City Planning
I was impressed by the private-sector-based project, which the public sector is not involved.	Culture and Arts
There were many artists and plenty of opportunities for them to demonstrate their abilities. It is wonderful to see these projects have been established as business.	Culture and Arts
It was relevant to our cultural facilities management (especially in operation side) in our city.	Culture and Arts
Unique ideas! Recycling an abandoned building meets the needs of the times.	International
As a person from public sector, I was impressed by the free-thinking project of private sector.	Culture and Arts
I thought it was interesting project, but if we did the same thing in our city, I wonder if we have residential and artistic needs.	Culture and Arts
We have also issues of renovation and recycle of old buildings, but it is difficult for private sector to take those projects on and utilize them.	Culture and Arts
I had the same impression as IMS.	International
Very interesting. We got some very good ideas!	Culture and Arts

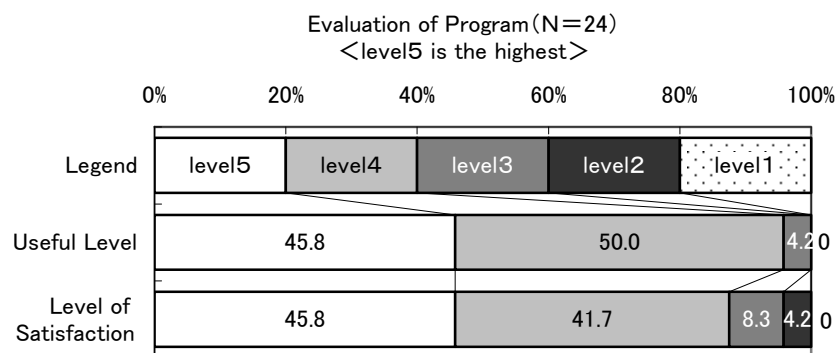
### 3) Evaluation of Operations

Evaluation of Operations (N=25)





#### 4) Evaluation of Program



#### 5) Welcome and Networking Party

●All Participants(10 persons) enjoyed so much.

Free Expression	Department
I felt as if I were at home and enjoyed relaxed atmosphere.	International
Good to meet our counterparts from other cities.	Culture and Arts
It was great to meet many residents in Fukuoka who gave us a glimpse of the life here.	Culture and Arts
It was great that we could exchange opinions with working-level officers of other cities in relaxed atmosphere.	International
I enjoyed exchanges with other participants.	Culture and Arts
It was great to talk freely with civil servants from various countries/cities. It was wonderful to see civil servants from our sister city.	International

## 6) Impression of Fukuoka City

Free expression	Department	Number of times visited Fukuoka
I am deeply grateful to staff for their hospitality and thoughtfulness.	Culture and Arts	4 times or more
It was very productive because we could visit facilities led by private sector rather than public sector.	City Planning	4 times or more
I did not have an impression that arts, especially fine arts are prospering in Fukuoka before.	Culture and Arts	4 times or more
Fukuoka is truly a gateway to Asia and I enjoyed exchanges among participating cities. I also felt strong relationship with them. I would like to thank the staff who organized this conference. Thank you very much.	Culture and Arts	4 times or more
I felt the city is as busy as ever, but I did not have an impression that they have new buildings one after another which they used to be. I suppose urban development has already passed its peak and Fukuoka is now in the new phase which concerns its natural environment.	International	4 times or more
I learned so much because Fukuoka has many advanced cases in both public and private sectors. Especially in cultural exchange, Fukuoka has covered Asia, which is quite widespread area for past 10 years. The city is now seeing its fruits in the area of PR activities. It was very helpful information.	Culture and Arts	4 times or more
I felt the renewed feeling that big city has some degree of needs.	Culture and Arts	4 times or more
Fukuoka is a capital of Kyushu. City itself and its people are very energetic. I hope people who developed their skills in Fukuoka would help and revitalize my city.	Culture and Arts	4 times or more
Thank you very much for arranging the sites. I was very much interested in unique projects such as konya 2023.	Culture and Arts	4 times or more
I had an impression that young designers are vigorously working in the area of arts and architecture.	International	4 times or more
I have a very good impression towards your city. I wish continued good health, happiness, and success to Fukuoka City Mayor and all citizens.	International	4 times or more
Very clean and well pleased city.	Culture and Arts	first time
Very nice!	International	first time
Love to come back again!	Other	second or third times
The staff pays much attention and love to walk, which makes all programs concerning to arts and culture successful and wonderful.	Culture and Arts	first time
I had an impression that people of Fukuoka are interested in arts and culture.	International	first time
Less stressful than other Japanese cities.	Culture and Arts	first time
Fukuoka is a lovely, laidback city with a very diverse and interesting arts, design and retail scene.	Culture and Arts	first time
It was beautiful and especially, Canal City was beautiful. I was impressed to see people riding on bicycles. Buses turn off their engines while they parked in order to cut CO2 generation and also to protect the environment. I am also impressed to know that people in Fukuoka are using recycled products.	International	first time
Because of the proximity, the atmosphere of Fukuoka is similar to my city. I found out that Fukuoka is concerned about its landscape such as buildings and advertisements. It is great that Fukuoka has cultural and artistic spaces in urban area, where citizens can easily access.	Culture and Arts	first time

## 2. Result of Survey on Sep 18th

### 1) Profile

#### ①City

City	No.of	%
Bangkok	2	6.5
Busan	3	9.7
Dalian	0	0.0
Fukuoka	2	6.5
Guangzhou	1	3.2
Gwangyang	2	6.5
Ipoh	1	3.2
Kagoshima	3	9.7
Kitakyushu	5	16.1
Kumamoto	2	6.5
Miyazaki	1	3.2
Nagasaki	1	3.2
Oita	2	6.5
Saga	2	6.5
Shanghai	1	3.2
Singapore	2	6.5
Vladivostok	1	3.2
Total	31	100.0

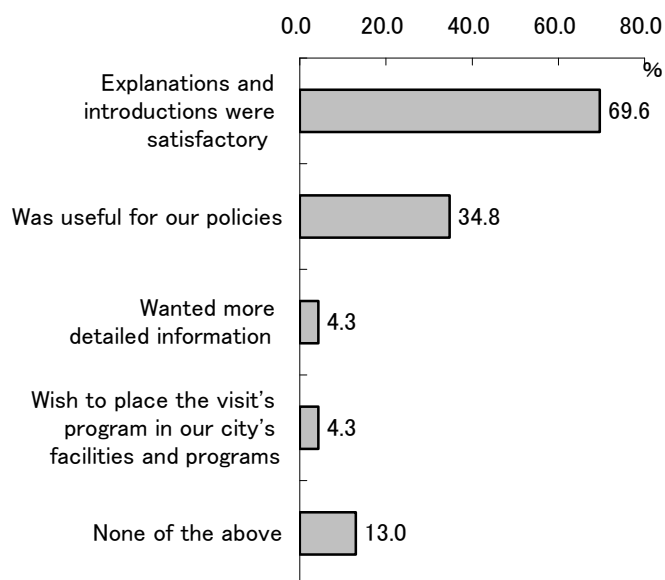
#### ②Work Category

Work Category	No.of	%
Culture and Arts	16	51.6
International	11	35.5
City Planning	2	6.5
Other	2	6.5
Total	31	100.0

## 2) Thoughts or opinions on evening programs on Sep 17th

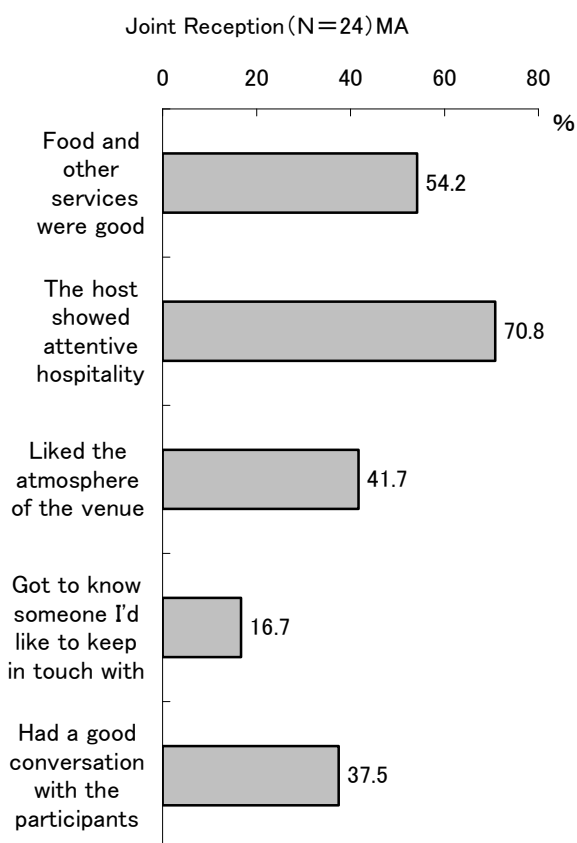
### ①Award Ceremony of the Fukuoka Prize 2009

Award Ceremony of the Fukuoka Prize 2009 (N=23) MA



Free expression	Department
Schedule and stage design were fantastic!	International
The format of the content including a live performance was wonderful.	City Planning
I was honored to be at the ceremony.	Culture and Arts
Personally, I would like to know the basis of selection and the source of prize money.	Culture and Arts
We do not have such a huge event in my city, so I was impressed by the fact that Fukuoka city is doing incredible things every year.	Culture and Arts
This event was a great way to give impression of Asian Fukuoka, and a very useful PR tool.	Culture and Arts

## ②Joint Reception

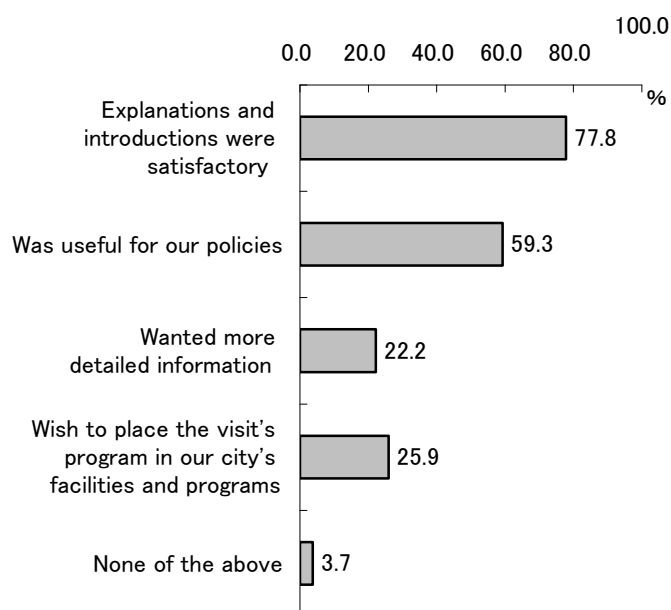


Free expression	Department
I thought there were many people at the party than the host expected. The hall was slightly small, but there was enough food.	City Planning
I can not think of any other words than "good job", since the host had to entertain so many people.	Culture and Arts

## 3) Thoughts or opinions on programs on Sep 18th

### ①Keynote Lecture by Mr. Mitsuhiro Yoshimoto

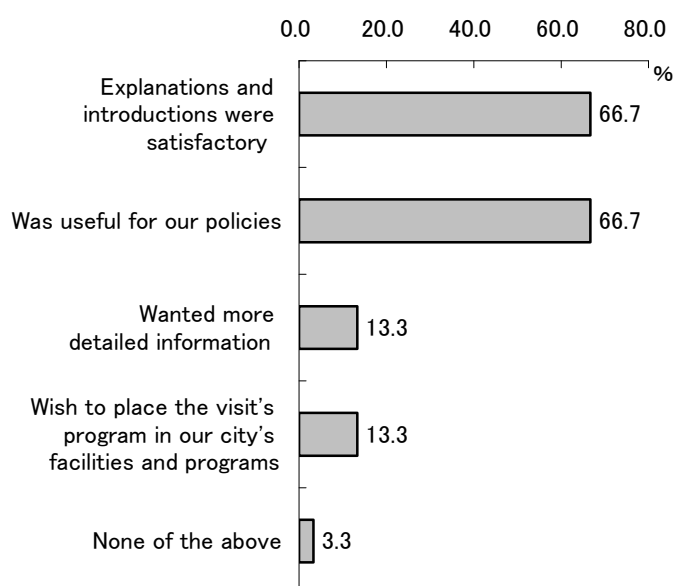
Keynote Lecture by Mr. Mitsuhiro Yoshimoto (N=27) MA



Free expression	Department
Very inspiring. Keynote speech was enlightening and motivates us to aspire to bigger things.	Culture and Arts
I was able to gain many valuable and detailed information. I would like to know more.	Culture and Arts
I would like to have information on benchmarking policies at the next conference.	International
The keynote speaker put many cases in his PowerPoint presentation. I could not follow all of them. I wish I had printed materials which contain all the cases he was presenting.	City Planning
It was a very informative lecture. I wish we had more time for his lecture.	Culture and Arts
If given the opportunity, I would like to listen the keynote speech.	Culture and Arts
I am very much interested in unique cases in EU countries.	Culture and Arts
There was a detailed report on recent cultural policies from a global point of view, and it was very helpful.	Culture and Arts
Implementing what we heard at the conference is like a high bar for us. We have to pursue what we can as a small city.	Culture and Arts
It was fruitful keynote speech, because I could understand the concept of creation of city attractions through cultural and artistic activities.	Culture and Arts
It was useful to consider our future culture promotion projects.	Culture and Arts
I agreed with the opinion that the theme was watered-down.	City Planning (Fukuoka citizen)

## ②City Presentations

City Presentations (N=30) MA

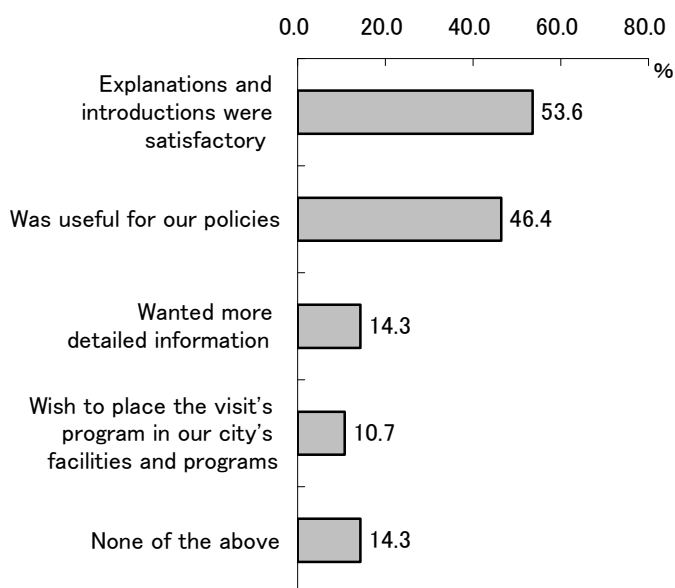


Free expression	Department
I suppose the time for each presenter was too short. You should have had fewer presenters and given them more time.	Culture and Arts
As I was listening the presentations on cultural activities of each city, I caught the enthusiasm of them.	Culture and Arts
Cities which made presentation were completely different from our city. I have no idea where to start as a small city. It will require a huge amount of work in order to adopt and develop even one case in our city.	Culture and Arts
Even though there are differences in city size, but I could understand the worldwide tendency toward cultural promotion.	Culture and Arts
Comments made by Mr. Yoshimoto were accurate and helped me to understand various issues raised during the conference.	International
I could find advanced efforts in presentations by Singapore and Busan. They were really helpful.	Culture and Arts



### ③ Exchange of Opinion and Discussion

Exchange of Opinion and Discussion(N=28)MA

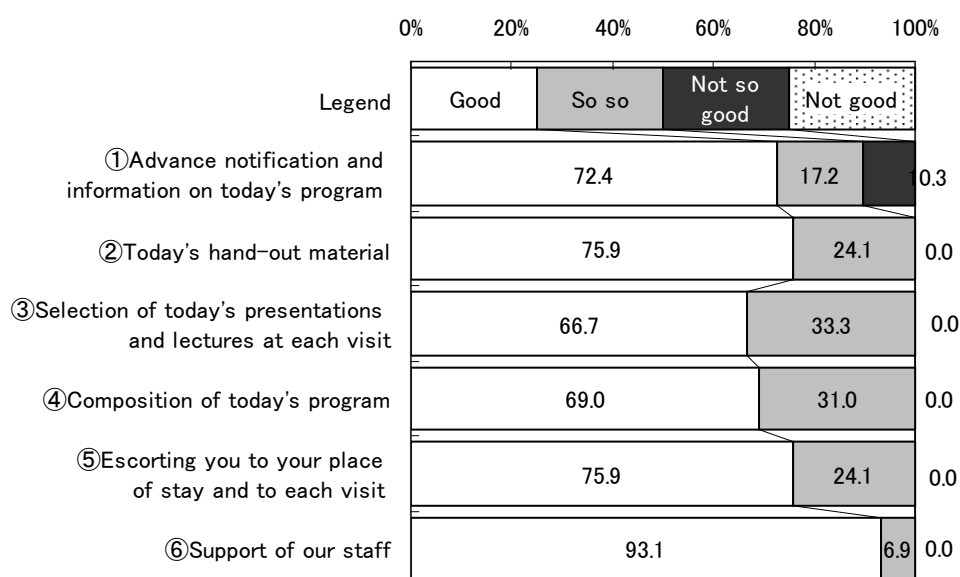


Free expression	Department
I asked a question concerning city planning, but the respondent was not from city planning section, so the answer left something to be desired.	City Planning
We need at least double time for round table discussion. If we spent more time, we could have heard real opinions or what the participants are really thinking.	Culture and Arts
I would like to draw upon the concept of cultural administration budget in Busan City.	Culture and Arts
If the secretariat collected participating cities' comments on today's theme in advance, the discussion would flow smoother.	Culture and Arts
We discussed the familiar issues. I would like to use the discussion in our policy.	Culture and Arts
It made me to think how important and how difficult it is to have a clear distinction between the role of private sector and public sector in cultural/artistic promotion.	Culture and Arts
If we had more time, we could have sufficient discussion.	Culture and Arts
The discussion was helpful when considering how we collaborate public sector and private sector in the future.	Culture and Arts

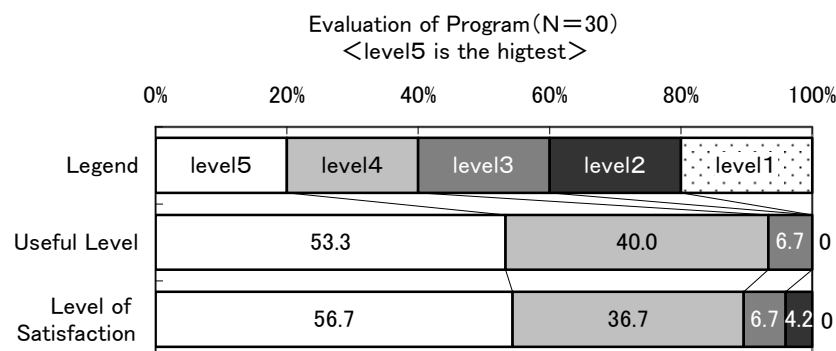
### 4) Evaluation of Operations

Evaluation of Operations (N=29\*)

\*except for ③:N=30



## 5) Evaluation of Program



## 6) Any Opinion, Suggestion and Advise for Organizer of APCS

Free Expression	Department
It was good there were 2 invited private sector panel members that presented. I wished there were more private sector participation to understand various perspectives on the various issues raised.	Culture and Arts
The presentations of the keynote and experts are useful to apply in my city. Also art and culture field has become one of significant tools to develop the city and gain the attention from outsiders.	International
At this working-level conference, I understood the situation where Fukuoka city and Asian cities are creating beautiful cities through cultural and artistic activities.	International
I hope through working-level conference, good programs which connects participating cities will encourage creativity.	International
Thank you very much!	International
Thank you for all the arrangements and coordination.	International
Most participants are from culture and arts section, so we could not have a fruitful discussion on city planning. I would like the secretariat to consider whom to invite to the conference.	International
It was very helpful to have conference schedule on the back side of the name card. It was productive that I could hear policies of each city. I would like to thank the host and the secretariat. Thank you very much!	Culture and Arts
Each city has various level of challenges and the discussion was rather difficult, but the chairman controlled very well. I suppose the secretariat worked very hard for the preparation. Thank you very much.	International
Each presentation was greatly helpful, but unfortunately, each speaker had to speak fast because of the limited time.	Culture and Arts
I wished there were more time for presentations of Mr. Noda and Ms. Koga from Fukuoka.	Culture and Arts
There were invaluable reports, but time for each presentation was quite short, so I felt like I got indigestion. Take this occasion to pursue knowledge of "cultural policies in the regional communities". Thank you very much for setting the theme.	Culture and Arts
Thank you very much for your hard work. I would like to ask for your continuous support from every side. Thank you very much!	Culture and Arts
Thank you very much for past two days. It would be better if we could hear brief reports of situations and challenges from each participating city.	Culture and Arts
Program and tote bags designed by disabled artists were very good and they matched the conference theme.	International
The fruitful two-day meeting was really helpful. It was wonderful that I see the creative sites. Thank you very much for all the staff at secretariat. I look forward your continuous support.	Culture and Arts
I would like to thank the host and the secretariat for your hard work. About cultural promotion projects, based on this conference, I would like to think the future cultural administration with a fresh eye.	Culture and Arts

Thank you very much for inviting me. As I attended the conference, I could gain plenty of information. For the next conference, I will consider and arrange delegation so that we can send people from private sector and related public sector. I wish we could have program which enables participants to share the information. I would like to thank all the staff for the conference. Thank you very much.	International
Cultural & artistic activities by citizens were very impressive. Thank you very much for conducting the conference, and your careful planning and preparation. Thank you also for your hard work.	Culture and Arts
Since it was a working-level conference, participants should discuss specific cases. (So much time was spent in greeting and introduction. You do not need to take much time for city promotion.) How about addressing the issues which were collected from each participating city before the conference? I hope this conference to have momentum and goes even to the point where it rewrites each city's master plan.	City Planning (Fukuoka Citizen)

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## The 8<sup>th</sup> Working-level Conference for Asian-Pacific City Summit Report March 2010

Edited and published by Asian-Pacific City Summit secretariat

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