

## **Report**

### **FUTURE SKETCH Tokyo Conference 2011**

#### **“For New Society Designing and for Making New Linkages”**

The FUTURE SKETCH Tokyo Conference was held over the course of two days, on Friday, October 28 and Saturday, October 29, 2011. Discussions on the first day took place under the theme “For New Society Designing and for Making New Linkages” with journalist Daisuke Tsuda taking to the podium as moderator for the panel discussion, accompanied by Gina Scandrett, Marco Kusumawijaya and Ichiro Endo as panelists. Each person gave a presentation about their own activities in times of disaster, speaking from their various perspectives and involvement in world of art and culture.

The first speaker to take the podium was Gina Scandrett from New Zealand. She spoke about her activities as a member of the University of Christchurch (UC) Student Volunteer Army, a volunteer organization that was launched following a Facebook campaign in the wake of the Christchurch earthquake that struck in September 2010, and which engaged in post-earthquake clean-up activities. The earthquake caused liquefaction, with homes, roads and gardens becoming buried in mud. The clean-up of this liquefied earth was difficult particularly for the elderly, and was a job that students could engage in while the professionals were engaged in work in other areas. The Student Volunteer Army in which Ms. Scandrett participated was composed of a total of 2,000 student volunteers, who successfully cleared away approximately 48,000 tons of silt over a two-week period.

The efforts of the students helped to significantly change and improve the image that the public have of university students and the young in general, who were previously perceived as only drinking alcohol, having parties and not contributing to the community. Through this initiative the students were seen to be engaging in community activities and came to be seen as future leaders of the country and people who generally add value to society.

Next, Marco Kusumawijaya spoke about his efforts in the recovery activities following the tsunami in Aceh, Indonesia, and the significance of actually getting young people involved in such activities. The RUJAK Center for Urban Studies, where Mr. Kusumawijaya works as director, is a research institution that engages in disaster reconstruction support activities in response to earthquakes and volcanic eruptions in West Sumatra and in the vicinity of Jakarta. The RUJAK Center is organized and run by people under the age of 35. There are many people

at the center who actively use social media and seek to widen their future options by utilizing the information that such media provide. Mr. Kusumawijaya concluded by noting that adults should not seek to constrain the potential of young people, but should recognize that involving them in the formation of communities could be useful in the future prevention or mitigation of natural disasters and environmental issues.

The artist Ichiro Endo spoke about his experiences of post-disaster assistance activities from the time when he had entered the disaster-affected region directly after the Great East Japan Earthquake. He explained that he had driven his own little bus “Mirai e Go” (Go for Future), which also functions as his home, up to the disaster region. He had visited a nursery in the town of Ofunato, where he had drawn pictures on the walls of the nursery with the children, and also took part in the “Yappeshi Festival,” where people created a festival atmosphere through provision of food and meals. In the city of Ishinomaki he had painted pictures on the closed shutters of shops and had joined local people in creating name plates for the people living in temporary accommodation.

Mr. Endo noted that as he was not directly affected by the disaster himself it was not possible for him to empathize 100 percent with the people who suffered. However, by coming into contact with the disaster victims, he noted that it is possible to try to imagine their pain and suffering.

After hearing from the panelists, the moderator of the discussion Daisuke Tsuda added his own opinion about the role that social media played in the Great East Japan Earthquake. One of the roles that social media played was to act as a means of emergency communication. There were many cases in which telephones or e-mail could not be accessed, but people instead turned to social media to confirm the safety of their friends and loved ones. The second extremely beneficial role played by social media was as a means of acquiring information. Given that the Great East Japan Earthquake was a multiple disaster, including the earthquake, tsunami and nuclear power station accident, it was not possible for the mass media to fully cover all aspects and therefore social media stepped in as a means of exchanging primary information specific to various locations. The converse side to this use of social media was that there were significant discrepancies in the volume of information being received by the elderly and those not linked to the internet or social media compared to those who were linked in. Mr. Tsuda noted that in some cases this access to information could actually make a difference between life and death and means of filling this information gap is something that needs to be considered in the future.

## **Big Bang for Youth**

Next, discussion moved on to discuss the potential of youth, which was something that Ms. Scandrett had raised in her opening presentation. How do youth react and what actions do they take in the midst of a desperate situation such as a natural disaster? Although youth are sometimes derided as a feckless generation, what needs to be done to stimulate them into harnessing their power, like a “Big Bang,” in crisis situations? These were the questions that were posed by moderator Mr. Tsuda.

Mr. Kusumawijaya noted that it is important to provide frameworks for implementing initiatives as a means of helping youth, who may want to do something to help but do not know how to go about making such efforts. He also noted that it is important not to seek to control youth, but rather to give them the freedom to engage in actions independently and on their own initiative.

However, giving youth total freedom could sometimes make it difficult to link through to actual activities. Ms. Scandrett noted from her experiences in organizing the UC Student Volunteer Army that youth generally do as they please and it is therefore important to create a structure that does not force youth to participate in activities, but rather lets them join in when they want to.

On the other hand, Mr. Endo recalled his experiences at the Yappeshi Festival in Ofunato town and noted that it was difficult to provide any systems or frameworks for this activity. He explained that in the case of Ofunato the community already had local networks in place, although these had been destroyed in the disaster, but in this case any framework that was introduced by a person from outside would not have functioned well. It was for this reason that the volunteers were given total freedom and the outside organizers stood on the sidelines overseeing the organization of the festival. He stressed that it had been important not to limit activities to one goal, but to utilize the skills and capabilities of the participants as a means of drawing in all people like a vortex around the festival and creating momentum and spontaneity.

### **New Linkages, New Communities**

In response to Mr. Endo’s comments Mr. Tsuda noted that the emergence of social media has resulted in significant changes in the way linkages are created. In the past it was the case that there was only a vague consciousness about sharing common goals in communities that were enclosed within their own confines, like workplaces, schools and local communities. However, the new communities that are being created by social media go beyond the limits of time and

space and can help to bring about immediate common awareness about goals and objectives.

Mr. Kusumawijaya noted that just like the real communities of the past, the new types of virtual community that are being created through social media also require maintenance. Although social media makes it more difficult for hierarchical relations to emerge and are good in that they offer a platform for genuine discussion, on the other hand it can be seen that the downside to social media is that gaps are appearing with regard to the influence different people have in the virtual world, depending on whether they are famous or unknown. Social media, however, do not have a top-down structure and there is no sense of there being leader in the virtual world as yet. The question is what kind of a vision of new leadership can be created by social media?

Both Mr. Endo and Mr. Tsuda suggested that with the demise of the top-down structure in social networks, leadership figures are people who have a presence as a “hub” or who are at the “center of things,” and who are able to listen to and accept the opinions of others, rather than having decision-making powers of their own. In other words, a “leader” in social media is becoming a person who is a “mediator” or a “middleman” for such media.

Ms. Scandrett noted that Sam Johnson, the person together with whom she had engaged in the activities of the UC Student Volunteer Army was exactly like a “hub” person that Mr. Endo and Mr. Tsuda had described and was like a leader for the student volunteers. Mr. Johnson was studying for a degree in law and politics and had an interest in political activities. After his activities in Japan following the tsunami he became a member of the community board back in New Zealand, where he works to make the voices of youth heard within government. The activities of the UC Student Volunteer Army provided an excellent opportunity for Mr. Johnson to demonstrate his qualities as a leader. His activities represented the emergence of a bottom-up leader. After a year working as a member of the community board Mr. Johnson has now been welcomed by the community and is well-respected.

### **How to Perpetuate the Relationship with the Political World?**

The case of the UC Student Volunteer Army can be seen as a good example of how the government administration and community were able to create a good relationship. Looking back on the situation in Japan, however, Mr. Tsuda and Mr. Endo noted from their experiences that there were many cases in which the activities of youth that were born from social media and local community initiatives had not linked through to good collaboration with existing forms of

government and local administration, due to mutual misunderstanding. It was noted that there is a general intolerance of activities that go beyond the scope of previous precedent and convention. The question that was therefore posed was how can we face up to and address such a situation?

Ms. Scandrett noted her opinion that the “energy and happiness” of youth could help to change such situations, pointing out that the negative impressions the elderly tend to have of younger people is something that is created by the mass media. She explained that in the case of the UC Student Volunteer Army the preconceived ideas of the older generation about youth were changed by the actions of the student volunteers who came to their neighborhoods to engage in clean-up activities in people’s gardens and engaged in their work enthusiastically.

Ms. Scandrett also noted that in order to retain such a community described above it is essential to continue to maintain communication channels with government administration and engage in activities through publishing newsletter etc. even in peaceful times when not dealing with natural disasters. Mr. Kusumawijaya, Mr. Endo and Mr. Tsuda all agreed that persisting in keeping channels of communication open is a good way to break down preconceived ideas and generate tolerance for activities that go beyond conventional boundaries. In an era in which the emergence of social media is creating new linkages and new communities, it will be essential to utilize fresh and youthful energy to the fullest extent and continue to maintain communication in the face of disaster and hardship.

### **“Power of Culture After 3.11”**

On the second day of the conference, Saturday, October 29, Tessa Morris-Suzuki, Matthias Pees, Ou Ning and Yoshihide Otomo were welcomed as new panelists and Marco Kusumawijaya and Daisuke Tsuda, who had served as panelists in the previous day’s discussions were also welcomed back. The theme for discussions on the second day of the conference was “Power of Culture After 3.11.” The moderator for the second day was Taneo Kato, Executive Advisor of Tokyo Metropolitan Foundation for History and Culture.

The second day began with a keynote speech from Prof. Morris-Suzuki, entitled, “For Japan after the Earthquake.” In her speech Prof. Morris-Suzuki noted that although the Great East Japan Earthquake had exposed the cracks in the Japanese social, economic and political systems, it had also revealed Japan’s strengths. The first of these strengths is the creativity and dynamism of local civil society and the second is the strength of Japan’s connections to other countries of

the Asia-Pacific region.

To date, in response to Minamata disease and the Great Hanshin-Awaji Earthquake, Japanese grassroots local groups have played a significant role in responding to and engaging in post-disaster reconstruction. It was also the case that the same kinds of grassroots local groups played an important role following the Great East Japan Earthquake. Prof. Morris-Suzuki noted that arts and culture have demonstrated their power at the local level as a means of changing the image of places that have become synonymous with disaster.

At the same time, in addition to local grassroots efforts, it was noted that in the face of the recent disaster there was a strong sense of linkage with other countries around the world. In particular, the disaster showed that linkages with the Asia-Pacific region will likely take on even greater significance in the future. Prof. Morris-Suzuki noted that while continuing to promote grassroots activities it would be important in the future to strengthen linkages with a wider community that goes beyond borders and to create a new international community.

Following Prof. Morris-Suzuki's keynote speech, Marco Kusumawijaya, who had given a presentation in the previous day's symposium about post-disaster reconstruction activities in Aceh, Indonesia following the tsunami, also gave a keynote speech, entitled "Culture, Disaster, and a Future for Eco-Metropolis?" In his speech Mr. Kusumawijaya noted that when a disaster occurs one of the major problems faced is depleted natural resources in the disaster-affected areas. Looking around the world it is evident that all countries, except for New Zealand and Indonesia, have an ecological footprint that is larger than their biocapacity. Biocapacity is decreasing in many countries and it is therefore essential for countries to make efforts to reduce their ecological footprint in preparation for disasters.

It is said that Tokyo is doing relatively well in terms of ecological footprint in comparison to other cities in western countries and energy efficiency is already at a high level. However, when viewed from the perspective of sustainability it is not sufficient to merely seek to reduce burden. It is also necessary to find alternative resources. Large cities in particular have hidden potential to reduce their ecological footprint. Buildings in cities use 40 percent of all materials that human beings use and also consume 30 percent of all energy. If it were possible to manage cities sustainability it would more than likely be possible to manage resources sustainably on a nationwide scale. Turning to cultural aspects it can be seen that the metropolises of the 21<sup>st</sup> century and beyond, as exemplified by Tokyo, are huge and decentralized. They cannot be perceived as a monolithic society. Mr. Kusumawijaya concluded by stating that he had expectations for Tokyo as a sustainable and creative city that will continue to incorporate art and

artists as an audience that have organic connections.

### **Status of Art Around the World and its Relationship with Society**

Following the two keynote speeches each of the panelists gave a presentation about the relationship between culture and society from the perspective of their own activities and experiences. First, Matthias Pees, Chief Dramaturg of the annual Vienna Art Week in Austria delivered his presentation. He explained that the term “Dramaturg” originated in 18<sup>th</sup> century Germany and that it was conceived as a profession that would give thought to the role the performing arts could have in a civil society. He then went on to introduce the situation for performing arts in Brazil, where he is currently involved as a producer. He noted that although there may be few institutions for artists in Brazil, art is much more fundamental in that it makes visible things and is deeply rooted in society. Mr. Pees gave the example of a German colleague who had organized an opera in the Amazon in Brazil that incorporated drums and samba dancing, noting that in so doing he had been searching for new forms of expression that would link the different values and cultural perceptions of Europe and Brazil.

Ou Ning, the Director of Shao Foundation spoke on the theme of “local areas.” Mr. Ou Ning has been involved in a variety of projects, including establishing the concept of “Urban and Rural” working as Chief Curator for the 2009 Shenzhen & Hong Kong Bi-City Biennale of Urbanism/Architecture, as well as creating a documentary about the slum in Beijing by building up communication with local residents. He has also been involved in various regional reconstruction projects in rural areas.

Firstly, Mr. Ou Ning introduced the work of Hsieh Ying-Chun, a architect who has been involved in the reconstruction of a village following the Sichuan Earthquake. Mr. Hsieh devised special architectural materials made from very light steel and provided these materials to local villagers, together with guidance about building design, thus helping the villagers to rebuild their homes themselves and at low cost. It was noted that Mr. Hsieh’s activities do not rely on government or non-government organization (NGO) support, but have rather created a new social model based on mutual cooperation and assistance.

Mr. Ou Ning also introduced the example of Bishan, which has invited architects, designers and artists to work together with the villagers to preserve ancient structures. Mr. Ou Ning concluded by stating his view that in an era in which China is developing very rapidly economically and in which disparities between urban and rural areas are widening, it will be ever more important to place greater emphasis and give more time to rural areas in order to

balance the relationship between urban and rural.

### **Importance of Festivals in Local Communities**

Next the musician Yoshihide Otomo spoke about the musical festival, “Project FUKUSHIMA!” that he had organized with the hope of aiding the reconstruction process in Fukushima Prefecture. He explained that “Project FUKUSHIMA!” was not planned simply as a music event, but began out of a desire to publicize, through a music festival, the true status of radiation contamination in the prefecture, which many thought was being covered up at the time. The issue of radiation is not simply one of science and medicine; it also involves people’s minds and intelligence. Damage from radiation is not something that can be felt bodily, nor can it be seen. In such situations, the question of how to interpret the situation becomes an issue of intellectual and psychological strength. It was based on such thinking that Mr. Otomo decided it would be necessary to hold a festival that would address some of these emotional and mind-related issues.

Mr. Otomo explained that in order to hold the festival in Fukushima it was necessary to engage in a great deal of discussion with many experts concerning safety issues. The role of artists in these discussions was not to provide answers, but rather to search for an initiative that would allow various concepts to coexist, as well as creating a forum where everyone could get together to consider proposals for the future. Following Mr. Otomo’s presentation, the moderator Mr. Kato offered some supplementary opinions and comments about “festivals” in Japan. He noted that in the disaster-affected Tohoku region there are said to be approximately 3,000 traditional festivals or local performing arts, but approximately one-third of these intangible cultural assets had been gravely affected by the disaster. He noted that reviving such activities would be important in order to maintain and reconstruct communities. However, in disaster-affected areas where the old communities no longer exist due to the evacuation of many local people due to the nuclear accident, it will be necessary to work to create new festivals. It is therefore important for artists to enter such communities to provide support.

### **Roles Artists Can Play as Outsiders**

During the panel discussion various methods were introduced concerning the organization of activities whereby artists can enter local communities. However, there were also various issues raised with regard to such activities. Mr. Tsuda noted that although the linkages within local communities are indeed very strong, they can also be resistant to people from outside the community. Mr. Pees also noted that there is also a possibility that when artists enter such



communities they may lose their specific artistic approach. He pointed out that artists are predominantly interested in whether their own works are accepted or not, rather than contributing to the development of a community. He added that it is also necessary to consider in a fixed manner just who the artists are and who the actors are in a community. Artists should not just be considered as people who enter a community, but also as people who are nurtured and emerge from a community in a leadership role.

In response, Mr. Otomo offered an opposing opinion, looking back on his activities with “Project FUKUSHIMA!” He noted that what the people in the disaster-affected areas had wanted was not music and art, but rather to engage in their own actions and activities as artists. This is what he had noticed from his involvement in the project in post-disaster Fukushima, where he had himself become exposed to confusion and panic. He suggested that what the disaster-affected areas needed was not “art as artworks,” with fixed installations in art museums, but rather “art as action” whereby outsiders could lead the way in expressing feelings and breaking through the existing situation.

Mr. Kusumawijaya noted that prior to artists becoming artists they are members of society and a part of that society. He expressed the opinion that making artists into professionals had created a kind of barrier with communities. He also added that when entering a community it is important to look very closely at whether you are entering that community as an individual or as a professional artist. In crisis situations like earthquakes and other natural disasters it is essential to respond flexibly to the needs of local communities and artists should organize their activities accordingly.

Prof. Morris-Suzuki introduced the activities of the Hope Institute, which is operated by the mayor of Seoul, Mr. Park Won-soon, in Korea. She explained that the Hope Foundation works by getting people in local communities to put forward proposals, either of an artistic or design-based nature, with the aim of linking ideas through to community development and making contributions to society. It was noted that this kind of project was different from a model of community participation where the artist enters a community as an “outsider” and it shows the potential for top-down based cooperation. The relations between artists and communities truly have a great deal of variation.

As detailed above, the symposium the relationship between communities and artists was discussed, using various examples involving art projects from around the world. In summing up the day’s discussions Mr. Kato stated that from now on activities would need to focus on gathering the knowledge and wisdom of people involved in art and culture in cities and

communities around the world, and to further develop and nurture grassroots civil communities. He recalled Prof. Morris-Suzuki's observation in her keynote speech that there is great potential for linkages in grassroots activities in the Asia-Pacific region in response to natural disasters and cultural issues, and that these linkages are growing stronger year by year. He concluded by thanking the speakers and panelists who are engaged in cultural activities around the world for gathering in Tokyo in the wake of the earthquake and tsunami disaster to participate in broad-ranging and thought-provoking discussions.

## **Report**

### **Culture and Social Innovation: Tokyo Conference 2012**

#### **Working Group Sessions of Culture and Social Innovation: Tokyo Conference**

The 2012 “Culture and Social Innovation: Tokyo Conference” was held on the theme of cultural activities in disaster situations, in a format that continued on from the first “Tokyo Conference” in 2011. The first day of the conference, Friday, October 19, was dedicated to discussions in three different working groups.

The theme assigned to the first session and the first working group was, “Disaster Recovery Efforts by Cultural and Artistic Projects - Case Studies and Sustainable Support System.” The panelists for the first session were curator Kenji Kubota, artist Yoshiaki Kaihatsu, senior program officer of the Association for Corporate Support of the Arts Tomoko Wakabayashi, artist KT Tierney, and co-director and curator of BKK Arthouse Nikan Bow Wasinondh.

#### **Ensuring a Constant Response to Various Needs**

The moderator for the session, Mr. Kubota, began by explaining two projects. The first of these was Japan Art Donation, a donation scheme for support of the arts that he had launched himself and the second was the Creative Reconstruction Project being conducted by the University of Tsukuba. He noted that the Creative Reconstruction Project involves accompanying University of Tsukuba students to the disaster-affected regions and then reflecting their experiences from their visit into seminars back at the University. The Japan Art Donation scheme was launched in March 2011 by Mr. Kubota with the help of volunteers and it works by raising donations on a website, which are used to support artistic activities and art. To date the Japan Art Donation scheme has provided assistance to such projects as “Project FUKUSHIMA!,” the “Yappeshi Festival” and the “Futon Mountain (Everyone likes someone as you like someone)” project by artist Tsuyoshi Ozawa.

Next Mr. Kaihatsu introduced his own activity, which is known as the “Daylily Art Circus.” For this event, Mr. Kaihatsu called on a number of artists and requested that they create artworks to be sent to the disaster-affected regions. He noted that he had got the inspiration for the event while engaging in volunteer work in Ishinomaki City, where he had decided that he wanted to provide something of a cultural nature to the local people. Mr. Kaihatsu also introduced other activities he had been involved in in the disaster-affected regions, such as the “cotobakaihatsu” project that sought to record and leave words from these regions.

As examples of cultural support activities for disaster zones overseas, Ms. Tierney introduced the “Konbit Shelter Project,” which was organized following the earthquake in Haiti, and Ms. Wasinondh gave a presentation about the “Let’s Panic!” exhibition that was planned and organized by the Bangkok Art and Culture Center (BACC) at the time of the large-scale floods in Thailand. Through the “Konbit Shelter Project” American artists travelled together to Haiti after the earthquake and engaged in work to rebuild homes that incorporated art and design. The “Sinking City, Let’s Panic!” exhibition covered the topic of natural disasters and as it was held while the flooding was still affecting the regions of Thailand and Bangkok, opinion on its content was divided, but it showed that it is possible for an art center to initiate action in response to a disaster situation.

Mr. Kubota asked panelists to give thought to the issue of how to ensure that cultural activities can be continued in response to the ever-changing needs of disaster regions. Mr. Kaihatsu responded that in his experience a lack of food was a problem that was only experienced for a short period in the immediate post-disaster aftermath, and yet there was a big gap in the perceptions of the needs of the disaster-affected regions, depending on the view from Tokyo or the view actually from within the areas affected. He recalled that in his experience he had tried to continue his activities while listening to local people and responding to the situation flexibly. Ms. Tierney noted that in the case of Haiti, needs have changed since the earthquake occurred three years ago and although large non-governmental organizations (NGOs) and governments are not listening effectively to the voices of the local people, under the “Konbit Shelter Project” the artists involved are able to respond immediately to local needs, such as requests for heaters, and other items. The project is a representative example of grassroots activities by artists that respond immediately to local needs and have the flexibility to also change themselves in response to changing situations.

On the other hand, Ms. Wasinondh noted that while it was important to listen continuously to local opinions in order to ensure that any project or activity can continue, in order to understand local needs effectively it is also important to unify the dispatch of information and form information infrastructure and hubs for sending out information. She pointed out that the “Sinking City, Let’s Panic!” exhibition was held by BACC in Bangkok and it was thanks to it being located in the nation’s capital that enabled a joint response with universities and other organizations to be made to engage quickly and effectively in disaster-related support.

Mr. Kubota posed a question to the panelists about whether cultural support activities being implemented by various organizations and artists should be continued under some sort of

guideline, and whether such guidelines would be desirable, particularly in disaster scenarios where the situation changes from moment to moment. Ms. Wakabayashi responded that from the standpoint of the provision of subsidies she considered that guidelines are necessary. Ms. Wasinondh agreed that guidelines are extremely important as a model in order to respond when a cataclysmic disaster occurs, but also noted that in contrast to other fields, art has a great deal of flexibility. She added that it is therefore of the utmost importance to develop activities that respond flexibly to the needs of the people they are targeting. Mr. Kaihatsu observed that it would be important to engage in both projects that are provided with subsidies in accordance with stipulated guidelines, and also small-scale activities that occur spontaneously on a daily basis. He stated that conferences such as this one are essential as a means of constantly exchanging information and accumulating knowledge and know-how among artists about how to ensure that incipient new activities are not nipped in the bud, and about how to respond to changing situations.

### **What are the Mechanisms for Enlarging the Scale of Activities?**

The second session of the conference was titled “Building a Framework to Achieve Sustainability for Artistic and Cultural Endeavor,” in which discussions focused on mechanisms that would create sustainability and scalability for cultural activities. The panelists for this session were director of “Project Fumbaro Eastern Japan” Takeo Saijo, co-founder of Loftwork, Inc., Chiaki Hayashi, artist Hiroshi Fuji who has been involved in many local art projects, and copyright policy advisor Paul Keller. Tomoko Wakabayashi who had taken part in the first session also joined the panelists.

First of all, Prof. Saijo provided an explanation about “Project Fumbaro Eastern Japan,” which he had led in the disaster-affected regions. He noted that using a website and Twitter the project had created a viewable list of the things that were required in the disaster-affected areas and supporters were asked to provide the required items and send them directly using a courier service. The supporters were also asked to report on what they had sent and how much they had sent on the website and when something was sent it was deleted from the online list. This mechanism helped to ensure that the required items were sent directly to the people that needed them. Following Prof. Saijo’s presentation Ms. Hayashi noted that one of the reasons the “Fumbaro” project had been successful was thanks to its flexibility—one of the issues that had been raised in the first session—and its ability to provide goods and items that local administrations could not, such as home appliances, for example.

Mr. Fuji introduced a disaster prevention program aimed at children that he had been involved in, called “Iza! Kaeru-caravan.” He pointed out that when aiming to ensure that activities are continued, rather than thinking about how to create a framework, it would actually promote better sustainability to seek to remove the various obstacles that may be weighing down on a project. He suggested that it was perhaps the case that the framework for the “Fumbaro” project had been realized precisely because it had successfully cast off this “weight” by learning from mistakes and repeatedly implementing local pilot schemes.

In addition to the bottom-up frameworks that were described by Prof. Saijo and Mr. Fuji, there was also an example given of a top-down style of framework. Mr. Keller, who works as vice-chair a Knowledgeland, a think-tank organization, introduced a project known as “Europeana.” This project is a portal site, or website, where cultural assets are gathered from more than 2,000 libraries, archives and galleries around Europe and are digitized so that they can be accessed by anyone from the portal site. He noted that this is a mechanism that links institutions from various countries that have completely different languages and cultures and was realized by the people from these institutions sharing a common cooperative spirit that sought to provide information to people.

Touching on issues of licensing and copyright, Ms. Hayashi questioned whether a framework such as “Europeana” could be introduced and accepted in Japan in its current format. Prof. Saijo recalled a situation that he had found frustrating in an evacuation center, where there were 700 pieces of cake, but 800 people, so in the end no one was given any cake because there would not be enough for everyone. After raising this example he noted that he agreed with Mr. Fuji that it is important to nurture a concept that seeks to remove the “weight of norms and conventions” that are generally practiced by large organizations, companies and government administrations.

So what needs to be done to nurture such concepts? Mr. Keller expressed his opinion that without an unceasing recognition of the need for a sufficiently flexible framework, ultimately projects will be held up or activities will cease. He noted that if a project is to thrive it is essential to keep a firm concept in mind, but to respond flexibly in response to the needs of the project participants. Mr. Fuji noted that in order to create value in the future it is the role of artists to shed light on things that may currently seem to be of no value but may have as yet unnoticed or unrecorded value. He stated that shedding light on such unappreciated value could prove to be the basis for a framework that will ensure a project’s continuity.

### **Formats for Platforms for Local-level Exchange**

The third session of the conference was titled “Building International Networks through Performing Arts.” The panelists engaging in discussions in this session were program director of The Saison Foundation Atsuko Hisano, director of Performing Arts Meeting in Yokohama (TPAM in Yokohama) Hiromi Maruoka, coordinator of Art Moves Africa (AMA) Khadija El Bennaoui, and director of Arts Network Asia (ANA) Tay Tong.

Ms. El Bennaoui is involved in the creation of networks across the Arab region and she has expanded the activities of AMA and the Young Arab Theatre Fund (YATF) from her home country of Morocco. Ms. El Bennaoui noted that although public censorship exists in Morocco, over the last 15 years or so the number of independent artists has been increasing and accordingly independent cultural organizations have also been formed. She noted that it is actually more difficult and costly to travel to other Arab countries in the region than to go to Europe, due to visa restrictions. However, in an environment in which various obstacles exist, she noted that she sought to make efforts on the working level to create platforms for cultural networks in the Arab region that are not dependent on governments.

Mr. Tay, who is engaged in networking activities in Asia through ANA, noted that although individual networking efforts may be small in contrast to the vastness of the Asian region, it is possible to engage in both top-down approaches, whereby some government organizations and foundations work together, and also in bottom-up approaches, through the development of grant schemes. Giving specific examples, he noted that ANA focuses on processes and not so much on outcomes. He emphasized that the two objectives of ANA are connectivity and engagement and to achieve these objectives ANA carries out research for various collaborations, networking and dialogue. Mr. Tay also stressed the importance of organizational flexibility as a means of ensuring continuity of cultural activities in the diverse Asian region.

Next, Ms. Maruoka, director of TPAM in Yokohama, gave a presentation in which she cited examples of networking platforms in Japan. She explained that this initiative began in 1995 under the name Tokyo Performing Arts Market. After transferring to Yokohama, since 2010 the “M” of TPAM has been changed from “Market” to “Meeting.” She noted that the name of the initiative was changed because in order to link different communities and creators from different backgrounds and with different languages, it was preferable to have not just a market-type platform, but rather to create a platform for exchanging information and renewing ideas.

Ms. Hisano noted that while the panelists had introduced examples of efforts at networking in

performing arts activities in the Arab world, Asia and Japan, it was also important not to forget the importance of sources of funding as a means of perpetuating networking activities that are in line with the systems and situations of each country or region. Mr. Tay noted that in the case of Singapore the concept of inclusivity is given greatest prominence for funding for the arts. One of the conditions for any type of funding is that the project will include everyone. He added that it is important to have an agenda that everyone can share and to continue to engage in dialogue face to face.

As was noted in the second session, ensuring a continuous line of dialogue can mean having to remove some of the “weight” imposed by large organizations. Ms. El Bennaoui noted that from her experience of the “Arab Spring” that had begun in Tunisia and then spread to Egypt, she had started to consider that by opening dialogue with government authorities and influential civil groups it could be possible to tear down significant barriers. In addition, she noted that it was also important to ensure that people involved in artistic and cultural activities in the Arab world had at least a minimum degree of mobility to engage in exchange with people from other Arab countries, instead of having to travel to Europe for interactions and exchanges.

Mr. Tay noted that perhaps in the case of Asia, no matter how much efforts to engage in exchange were promoted, it would probably be difficult to expand networks for arts and culture on a large scale. He added that what is of the utmost importance is to deepen the activities of networks through active exchanges and further enhance various initiatives. Ms. Maruoka noted that efforts should also be made to seek out ideal formats for supporting new artistic and cultural activities that go beyond limited local frameworks for funding, working together face-to-face with government administrations, existing systems and communities.

### **“Culture and Social Innovation – Creating a New Visitor for Society ”**

On the second day of the conference, Saturday, October 20, a symposium was held that engaged in further discussions on the issues that had been raised in the three working group sessions on the previous day. The panelists from the previous day’s three sessions were additionally joined by film maker and writer Ruchir Joshi and artist Sputniko!. Executive advisor of Tokyo Metropolitan Foundation for History and Culture Taneo Kato served as moderator for the second day. The theme for discussions was “Culture and Social Innovation,” with a focus on the keywords of “flexibility,” “mobility,” and “networks” that had been raised in the previous day’s discussions.



### **Lessons on Overcoming a Situation in India Where Daily Life was Almost Like a Disaster**

Following reports from the participants in the previous day's working group sessions, Mr. Joshi delivered a keynote speech about the status of cultural activities in India. Mr. Joshi lives in Kolkata and during his speech he reflected on the half of his life he had spent working as a freelance journalist. Calcutta is one of the world's largest cities, on a par with New York, London and Tokyo in terms of size, and yet it has been known for its widespread poverty and lack of adequate emergency services, which created the image of it being a city with such a bad environment as to be a disaster itself. Mr. Joshi noted however, that in the 1980s he had interviewed a genetic scientist from Europe, who had told him that the results of research had shown that in the event of a big nuclear attack, Calcutta would be one of the cities that would be likely to survive such a disaster and recover from it in a much better way than many other cities. The reason given for this hypothesis was that people in Calcutta were already living in conditions close to those that might prevail in the aftermath of a nuclear attack.

It was based on this strong memory that Mr. Joshi questioned the important theme of the conference about how art can intervene in a post-disaster situation. He noted that in India, disasters tend to provide an opportunity for fundamentalists and certain types of people to make a profit. He suggested that the intervention of private sector organizations in disaster relief projects could, particularly if the supporting organization is a large company, in actual fact result in a shift towards further amplifying the danger of a disaster in the future rather than alleviating the impact of a disaster. He noted that it was an ironic situation in which one disaster may be necessary to heal the injuries from some other disaster.

Mr. Joshi also noted that the cultural traditions that are deeply rooted in communities in India are being lost as people move to cities. Modern art museums and galleries that are springing up around India are only intended for a small and wealthy proportion of the population and the current situation is that the role culture currently plays in society is extremely small. He suggested that if people really wanted to consider whether there was potential for a common approach to cultural activities in Asia, one idea would be for artists from up to approximately 17 countries to link up voluntarily and in a relaxed way to form a kind of artistic "coast guard" that would help the artists to learn about other cultures and also keep their antenna tuned in to detect the risk of trouble. He noted that such a "coast guard" could engage in their ordinary lives on a daily basis, but if an alarm was sounded in one of the linked countries, they would be able to drop what they were doing and go to the aid of the people who were in trouble.

## **Relationship between Art and Society**

Mr. Kato expressed a profound interest in the idea of an “art coast guard” proposed by Mr. Joshi, recalling the case of an artist called Tanotaiga who, at the time of the earthquake in Japan, had formed a group of young artists to engage as volunteers in efforts to clear up rubble and debris. Other panelists spoke about their own concepts concerning the relationship between art and society. Sputniko!, who herself was aware of the difference in views on culture between Europe and Japan after having studied in the United Kingdom, noted that compared to Europe where the relation between art and society is very closely discussed, she had felt after returning home that there were few similar platforms for discussion in Japan. However, she also noted that after the earthquake a change had occurred in Japan, whereby students questioned the information being provided by the media and came to think more deeply for themselves and publicize their own ideas and consider their own messages more seriously. Ms. El Bennaoui recalled the demonstrations that had taken place around the Arab world and in which many in the artistic communities that she was herself a member of had taken part in, noting that art can provide a solution to various issues in that it enables people to realize their own creativity and potential. She suggested that art can play a very important role in people’s lives in that it gives people the courage to engage in serious situations and also to seek solutions that will make society a better place.

Discussion then turned to essential issues, such as what is the role of artists. Mr. Fuji suggested that when exposed to societal issues it is probably important to question art. He noted that rather than the art itself, what is important is to not lose the opportunity to experience the moment when, by questioning things and coming into direct contact with them, you are able to go beyond your own boundaries of what you considered to be common sense. Listening to this opinion by Mr. Fuji, Mr. Joshi noted that when discussing intervention in disaster-affected regions through art, it is probably important to keep a personal space in which you feel that you can do anything without being restrained by anything and thereby maintain an anarchic and intuitive response. He added that maintaining and promoting some kind of agenda in the wake of a human-generated or natural disaster could ultimately result in artistic integrity being lost.

Sputniko! noted that at the time of the disaster in Japan she was at first very troubled by what she should do and doubted whether she should actually create anything at all, but in the end she chose to make art as a means of processing the disaster inside herself, and sought to create art without fear of making a big mistake. She also added that art is like a “Dokodemo Door”

(Anywhere Door), creating possibilities for immediate and direct linkages and collaborations with completely different communities. She stated that she felt like a shrine maiden, who connects one thing with another, and that she seeks to utilize this awareness to engage in interesting works in the future.

Ms. El Bennaoui noted that her generation, born in the 1970s, was sometimes derided as the “non-combatant generation,” “non-activist generation,” “lazy generation,” or “internet generation,” but that she was proud that it was this younger generation that had created the driving force behind the Arab Spring movement. She added that artistic communities have a significant role to play in such resolutions and that she believed that art has a role to play in social change.

### **Looking Towards the Future**

Returning to the main theme of the role of art in disaster situations, Mr. Kato asked the panelists to provide closing words about such a role as they see it. Recalling the “Iza! Kaeru-caravan” disaster prevention workshop that was held as part of a project to commemorate the 10<sup>th</sup> anniversary of the Great Hanshin-Awaji Earthquake, Mr. Fuji suggested that by keeping the history and future of the region in question firmly in mind, and by introducing new and innovative methods that would previously have been considered unthinkable, it would be possible to create a situation in which not just 10 or 20 children, but 7,000 or 8,000 children would participate in a project. He added that art can be used as an eye-opening technique to generate methods and ideas in disaster-affected areas that have not been even considered until now.

Ms. El Bennaoui noted that when she had written critical comments about the political system in Morocco on Facebook, she had been subjected to criticism from the privileged classes and had also lost many friends. However, this experience had shown her that it is important to cooperate with these kinds of people who do not perceive any problems. Furthermore, she noted that it is important to continue to maintain intellectual mobility to confront one’s own realities and the realities of others, and that she would continue to engage in activities that seek to provide various forms of community art.

Mr. Joshi concluded by stating that from listening to the views of the other panelists he thought that it is important to be thoroughly optimistic without giving in to dissatisfaction or despair in the face of disaster. He stressed the importance of daring to hope, just like fanatics, noting that therein lies the value of engaging in art.

## **Report**

### **Culture and Social Innovation: Tokyo Conference 2013**

#### **Linking Communities in Various Regions**

For the Culture and Social Innovation: Tokyo Conference 2013, prior to the main conference a series of seminars were held as a project aimed at linking diverse communities around Japan. On June 12, the guest speaker was President of Nakamura Brace Co., Ltd., Toshiro Nakamura from Shimane Prefecture, whose company is engaged in the manufacture of artificial prostheses. On June 26, artist Yoshio Shirakawa from Gunma Prefecture was invited to take the podium, who was followed by designer Makoto Umebara on July 3. On August 6 Arts Council England Richard Russell was invited to engage in discussions on the United Kingdom's cultural policies.

#### **Passing on the History and Culture of Iwami Ginzan Silver Mine to Future Generations**

Mr. Nakamura, who runs a company that manufactures prostheses in the town of Ōmori, Ōda City, Shimane Prefecture, explained how he had started his company by refurbishing a shed in his family home to create a 33 sq. m. workshop. The company has grown to employ 60 to 70 people, and is contributing to the vitalization of the local community, which is in a region where rapid depopulation is occurring. He explained that the Iwami region of Shimane Prefecture is known for its mining and refining technologies that were built up over the course of many years by the miners in the Iwami silver mines. He had taken on this local history as part of his company's DNA, and engaged in efforts to bring together ambitious young people with a desire to engage in manufacturing at Nakamura Brace Co., Ltd. Mr. Nakamura explained that one of his own employees lost both his legs at around the age of 10 and that this employee seeks to share his own experiences and work hard for other people with disabilities.

Mr. Nakamura, who has in this way worked for years to create youthful energy in the Iwami region of Japan, spoke about the pride and joy that was created in the area when Iwami Ginzan Silver Mine was inscribed as a UNESCO World Heritage Site, which now attracts approximately 600,000 visitors each year. He related to the audience how approximately 40 years earlier he had returned to his town, home to the famous silver mine that has links to Marco Polo, and started his company based on a strong desire to "send out some kind of message from this place." He stated that he will continue to encourage manufacturing that has a global outlook, in order to contribute to the rejuvenation of the town and realize the dreams of young people who want to walk using their own legs.

#### **Art Projects that Reach out to the Community**

Mr. Shirakawa is an artist who has lived and worked in Maebashi City in Gunma Prefecture since graduating from The Kunstakademie Düsseldorf in Germany. He has been instrumental in many art projects that seek to touch on and involve local industry and history. These include the "BASHO-GUNMA" project, which is an open project that anyone with an interest in "places" can take part, a project to create an art café in a shopping

district, the creation of stories associated with great local personalities such as Chuji Kunisada and Sakutaro Hagiwara, and a radio project that seeks to reappraise the ancient local “Nuttari” dialect.

Mr. Shirakawa spoke about his experiences in organizing activities relating to “places,” explaining that he had noticed through these activities that free collaboration that is neither obligatory nor work-related is extremely effective in rousing people’s emotions. This is because art is an activity that can engender trust as it is given in a spirit of donation and without any expectation of receiving anything in return. The starting point for basic human relations is the “family” and parents also expect nothing in return from their children. It is this unconditional love that gives children a sense of security and satisfaction and nurtures a sense of trust and love for the world around them. Mr. Shirakawa noted that as a means of bringing together people with the world around them one of the methods for engaging in art projects that reach out and link communities is through this most fundamental kind of “collaboration.”

### **Primary Sector Industries × Design = Japanese Landscape**

Mr. Umebara, a designer living in Kochi Prefecture, has been involved in many activities that have introduced aspects of design as a means of enlivening a local community. Mr. Umebara told the story of how he was approached by local fisherman, who were in a desperate situation and had asked him to help them so that their fishing business would not go under. Mr. Umebara had devised a product known as “*Ippon-zuri Warayaki-tataki*” (seared bonito, fishes pole-and-line style and grilled with a straw wrap), under the catch copy “caught and grilled by the fishermen themselves.” The product had proved to be a tremendous hit. He also recalled a story from the time when he had produced the Ōgata Chō Seaside Gallaly, all along the coastline where formerly there had been nothing at all on the beach. He related to the audience how one day he had been walking along the beach picking up rubbish when he came upon a bottle washed up on the shore. In the bottle he found a letter from an elementary school student in New Mexico. He explained how he had related this episode to the Ministry of Education, Culture, Sports, Science and Technology, which had subsequently included it in a junior high school text book under the title of “The Letter from Brian.”

Mr. Umebara has also been involved in various other activities, including the publication of a book that is based around the area of the Shimanto River, the product development of Shimanto-region chestnuts, the branding of Shimanto cypress wood, and the development of the “Shimanto Newspaper Bag.” The idea for the “Shimanto Newspaper Bag” proved so popular that it even travelled as far as Belgium, and the idea was also deployed as part of charity goods sent at the time of the Great East Japan Earthquake. Mr. Umebara noted that his designs are the result of a pairing of designs found in the mountainous regions around the Shimanto River and innovations that will sell well. He stated that the knowledge and ideas he had gained by contemplating life along the riverside had enabled him to create linkages with the world.

### **Measuring the Economic Impact of Culture and the Arts: Looking at the UK Experience**

It was in 2010 when Arts Council England published its vision entitled, “Achieving for Great Art for Everyone.” As a specific set of policies and guidelines it aimed to renew existing subsidy and support programs

and by actively utilizing digital media in cooperation with the BBC, Arts Council England also aimed to strengthen efforts aimed at the elderly. Mr. Russell is the director of policy and research of Arts Council England and he explained that in order to justify national budget for cultural activities in the midst of severe financial constraints, his work is focused on proving the significance of what this budget means for such cultural activities. Questions for which answers are sought are what impact do art and culture have on people's lives, what are the social impacts and effects, and what is the view from an economic perspective? Mr. Russell explained that based on the evidence available, it is necessary to convey in specific terms the value and significance of providing public money for arts and culture to the public at large, to politicians and to government ministries and agencies.

Mr. Russell also introduced a report by the Secretary of State for the Department for Culture, Media and Sport Maria Miller MP, emphasizing that arts and culture can demonstrate their presence in the economy. He noted that moving forward it will be necessary to continue to make efforts to ensure that governments utilize the influence of arts and culture in various policies.

## **Culture and Social Innovation: Tokyo Conference**

### **Cultural Perspectives in Re-thinking Economics**

On Friday, October 25, the main conference was held on the theme of "Culture and Social Innovation: Cultural Perspectives in Re-thinking Economics," which followed on from the series of seminars that had been held previously. The conference opened with a keynote speech by professor Joseph Vogl of Humboldt University in Berlin, who spoke about the situation for the economy and markets in the post-Lehman Shock world.

### **The Sovereignty Effect: Markets and Power in the Economic Regime**

Prof. Vogl noted that under classical and neoclassical economic models it was believed that if a market can thrive efficiently under a liberal economy, a "natural equilibrium" would result with naturally distributed justice. It was this idea, however, that in actual fact created instability in financial markets that the theoreticians could not comprehend. In other words, the mainstream of economic dogmatism is one of the most fatal and most bizarre errors in the history of sciences.

Prof. Vogl recalled the background to the collapse of Lehman Brothers, which was serious enough to threaten the solvency of the global economy and national systems, noting that this was something that was not planned and the actors themselves did not understand the cause, leading to the inevitable conclusion that there was some kind of law of unintended consequences at work. However, it was in the short period of time that it took for Lehman Brothers to collapse that a diagram for decision making in the current economic and financial regime was created that would decide the path for economy and society. There was mutual involvement and interaction between national governments and economic and financial institutions in the economic crisis, during which words like "crisis," "extreme emergency," and "unforeseen situation" became standard. There is no strict division between political and economic authorities. The efficiency of this regime is characterized by the fact that governments and financial institutions form a network of relations that complement each other in their

respective activities. This interlocking applies on all levels. The modern economic and financial systems thus seem to call for a stereoscopic perspective, a perspective that can follow the co-evolution of states and markets, of political structures and economic dynamics.

Prof. Vogl noted that this connection was already part of the doctrine of liberalism. What is known today as “economic liberalism” and what has determined economic policy in recent decades has never limited itself to the protection of market mechanisms and mere economic processes. Since the 18<sup>th</sup> century, the goal has been rather to govern the entire social field with the help of economic principles. This concept is particularly notable in the neo-liberalism of today. Since the 1980s many economists have spoken positively of “economic imperialism,” which is the answer to the question of how all areas of social life can be subordinated to economic principles and everything that could be referred to as human capital. “New Public Management” is attempting to work on political institutions and administrative structures so that they can be adapted to the ideals of the market. When people speak of governance, they mean the consistent merging of bureaucratic structures with economic dynamics.

The thing that amplified the reciprocal dependence between global market systems and nation states was the liberalization of the financial markets from the 1970s onwards. The abolition of the Bretton Woods Agreement in the 1970s led to the emergence of floating exchange rates, the deregulation of financial markets and the so-called “derivative revolution.” However, due to the apparent capability of derivatives to transform any form of capital into money surrogates, the financial markets themselves now have the capability to create liquidity, which has brought about a transfer of liquidity monopoly from central banks to financial institutions. This has meant that the value of currencies now has a new basis—private trade with private financial products. This privatization of liquidity generation has caused the uncontrollability of money in circulation. At the same time, the role of central banks has been fundamentally transformed. Central banks, which were once the “lenders of last resort” that offered a safety net to the capital markets, have now become “investors” or “borrowers of last resort.” The nationalization of private debt corresponds directly with the privatization of national debt and financial markets have become integral to the administration of public debt. This demonstrates the shifting of the reserves of sovereignty and the financialization of government structures.

Furthermore, the financialization of recent decades has not only led to the most severe accumulation of capital in a few private hands, but it has also led to the formation of an oligarchy that pushes the politics of radical wealth defense by democratic means. More importantly, the market itself has taken up a position of a “Supreme Authority.” The market and its actors have become a kind of “Creditor-god” whose authority decides the fate of currencies, social systems, public infrastructure and private savings, etc. Political sovereignty and power have drifted or have been transferred to the decision-making powers of the financial market itself.

Prof. Vogl noted that the interdependency of states and markets and issues relating to power relationships in mutual intervention could explain the “sovereignty effect” that was the title of his speech, namely: (1) informalization of political consortia into decision-making procedures, (2) imperatives of economic governance that are the collusion of political and economic actors, and (3) the drift or transfer of sovereign power to market dynamics. In various respects sovereignty effect can be spoken of as being the effects of a quasi-sovereign

power that has freed itself from its political, formal, legal and institutional bonds and has tied the political realm to the instability of the financial markets. The question of sovereignty must be separated from the all-purpose application of political theory. It must be reformulated on political and economic theories. The sovereign in our system is the one who succeeds in transforming risks into imminent dangers for everyone else. The actors of the financial markets have had a great deal of success in the enterprise of transforming their risks into imminent dangers for our societies. Prof. Vogl concluded by noting that the current economic regime, which is considered to be democratic capitalism, is therefore failing to control these actors and the “sovereign effect” is forming a new feudalism, which is beginning to determine our fate.

### **Traditional Arts in Japan and a New Form of Capitalism- Identifying Ethics at the Base of Arts and Economics**

Next Visiting Professor Katsuhito Iwai at International Christian University, Tokyo delivered his keynote speech, which provided observations about the situation for traditional performing arts and art in Japan through the prism of economics. Prof. Iwai echoed remarks made by Prof. Vogel that what has supported capitalism to date is what Adam Smith had termed the “invisible hand of the market.” Capitalism has become globalized in order to maintain the universality of currencies that circulate across borders and cultures. Prof. Iwai observed that although the globalization of capitalism has brought about various problems, in order to confront these problems principles are required that have some kind of universality.

Prof. Iwai explained that he is engaged in research into the “theory of fiduciary relationships,” as one potential principle that would have universality. In Adam Smith’s world, the ideal for capitalism is posited to be a contractual society in which both parties pursue “self-interest” in contractual relationships and assume “self-responsibility” for any consequences. This basic principle presumes that both parties are in an equal and free relationship. However, how would such a relationship work in the ER of a hospital, where an emergency doctor is attending an unconscious patient? As the patient is unconscious it would not be possible conclude a contract, and yet doctors are entrusted with patients’ lives and patients trust doctors, placing their lives in the doctors’ hands. “Trust,” therefore is what makes it possible for a hospital ER to operate. Furthermore, in the hospital situation there is “absolute asymmetry” between the doctor and the patient, or the expert and non-expert. In the case of fiduciary relationships between experts and non-experts, including lawyer and client, teacher and student, and fund manager and investor, etc., experts must discharge their roles as experts in specific tasks. The same can be said for corporate and natural persons. In asymmetrical human relationships that cannot be reduced to contractual relations, even if a contract is concluded there is a fiduciary relationship at work. These asymmetrical relationships are not fixed and they have universality in that everybody is a non-expert outside of their field of expertise.

Prof. Iwai noted that looking at the world of Japanese traditional performing arts there are actually relations that are similar to the one between expert and non-expert, such as the Kabuki actor and his *kumadori* make-up, the Noh actor and his mask and costumes and the Bunraku puppeteer and his wooden puppets. In these performing arts the Kabuki and Noh actors are the entrusted persons, and the *kumadori* make-up, Noh masks



and the puppeteer in the case of Bunraku are the entrusters. If a puppeteer were to pursue self-interest despite the fact that he had concluded a contract with the puppet, the puppet would become a victim of exploitation. In the case of Bunraku the puppeteer controls his self-interest and ambitions and concentrates all his energies on making the puppet act in a way that appears human. In the same way, patients can entrust their lives to doctors when doctors put patients' interest above their own. Thus, it can be seen that even in today's modern society there are already human relations in existence that are driven by ethics and not the pursuit of self-interest.

Prof. Iwai noted that we are now seeing a dramatic shift from an era of industrial capitalism to an era of post-industrial capitalism. The drivers of profitability in this era of modern capitalism are no longer mass-production factories, but rather knowledge, information and innovation. This high-level knowledge society, which is not created through division of labor, but rather division of knowledge, is creating a high-level specialization society and everybody is becoming an expert in specific fields. Prof. Iwai suggested that although capitalism and contractual societies are expanding due to globalization, at the same time fiduciary relations are similarly expanding and society is moving towards becoming a "fiduciary society" that requires ethics as well as contracts.

Prof. Iwai stated his opinion that the ethical relations that undergird Japanese traditional performing arts could be relevant to a new form of capitalism. He noted that in Bunraku the puppeteers who operate the legs and left hand of the puppet are dressed from head to foot in black, including their faces, and only the puppet masters who operate the right hand and the face show their own faces. These people could be important models for a new post-industrial capitalism. There are people whose actions are not dictated by laws, but who play a steadfast role according to their own morals, personal ethics and work ethics. This format could probably be one for the new society that is developing in the world. Prof. Iwai stated that the aim should be to create a society in which there are as few people dressed entirely in black as possible and where the number of "puppet masters" would continue to increase. It is this sense of ethics that is most required in a post-industrial capitalist high-level specialization society.

Prof. Iwai noted that the largest factors behind the current and previous financial crises were that Adam Smith's principle of laissez faire was taken to extremes and so too were economics based on Smith's principles. The theory of fiduciary relationships is one attempt to tear down such extremes. Although it is not yet clear whether such a theory will work effectively, it is important to think back to the essence of Japanese traditional performing arts and consider new forms for culture.

### **Regional and Cultural Diversity**

During the latter half of the conference a panel discussion was held. Keynote speakers Prof. Vogl and Prof. Iwai were welcomed to the panel, and were joined by director of Relais Culture Europe Pascal Brunet, executive director of the NPO "BEPPU PROJECT" Jun'ya Yamaide, consultant for creative economy Felencia Hutabarat, and president and CEO of FELISSIMO CORPORATION Kazuhiko Yazaki. The moderator for the session was executive advisor of Tokyo Metropolitan Foundation for History and Culture Taneo Kato.

Prof. Iwai noted that just as Prof. Vogl had stated in his keynote speech, at first glance the actions of a liberal

laissez-faire economy had in actual fact created a very authoritarian society. This is a significant problem for society and is a difficult one to confront. Prof. Iwai went on to note that in the era of industrial capitalism the economy was completely ruled by finance that possessed the capital to build large factories. However, the sources of profit in today's capitalism have shifted from large factories to knowledge and information. In other words, value is starting to shift towards people who create such knowledge and information. He observed that in order to form a new society it would probably be necessary to create new culture that would give life to a diverse and life-size society.

Ms. Hutabarat spoke about creative industries in Indonesia, which is a sector that the government has recently started paying attention to. Indonesia is a country with great diversity of culture, including more than 700 languages and 300 ethnic groups. However, jurisdiction over creative industries in Indonesia lies with the Ministry of Trade and there are insufficient linkages between culture and industry, meaning that the resource that is diversity has yet to be effectively utilized. However, for example in the city of Bandung, a death metal music community has been formed under the name Komunitas Ujung Berung Rebels, which has launched an independent label and created a highly individualistic market. This community has grown to the extent that it now holds festivals in which approximately 20,000 people from around the country participate and the local community has also benefited economically. The experiences of this death metal music community could therefore serve as a guideline for the vitalization of activities in Indonesia's cultural sector.

Mr. Yamaide explained that since 2005 he has been involved in the "BEPPU PROJECT" that holds art festivals in the city of Beppu, a city in Kyushu famous for its hot springs. He noted that the art festival had come to function as a kind of hub in the area of town where the hot springs are concentrated and where culture and lifestyles have developed differently, and the voice of the community is now being heard. He noted that by coming into contact with the artists' expressions, the local community had been revitalized and the area had experienced regeneration, with empty shops once again being filled. Mr. Yamaide related how he got a real feeling of excitement coursing through the hot spring area of the town, and a sense that the people felt that they "could do something with our town."

Upon hearing these examples, Mr. Brunet observed that the success or failure of innovation in a globalized world depends on whether there is openness. He suggested that there are two necessary points that need to be fulfilled before arts and culture can serve a purpose in society. The first is the need to maintain diversity, and change authoritarian situations in which it is the cultural sector alone that decides whether art is good or bad. The second is that there needs to be a shift from policies that seek to "create things" to policies that seek to "change perceptions."

### **Creating Priceless Value**

In response to the discussion on the creation of diversity, Prof. Iwai suggested that it would perhaps be necessary for the panel to consider new forms of capitalism, starting from a concept of priceless value—something that cannot be bought with money—or in other words a free cultural environment, colleagues and friendships in whom you have trust, and also pride.

In response, CEO of FELISSIMO CORPORATION Mr. Yazaki, explained that his company's management policy is based on the idea of "happiness through creating happiness together" and seeking to create true human happiness through a mail order business. He stated that what he always bears in mind when dealing directly with customers is that people do not live their lives merely to purchase goods. He explained that his company's mission is not to treat "customers" as "people who buy goods," but rather to provide customers with a role and a stage from which to engage in that role.

Prof. Vogl noted that in such a discussion it is necessary to look back once again at what exactly culture is in its original sense. He observed that the first task of culture is to create public spaces. That space is firstly somewhere that is accessible to anyone, and somewhere that gives birth to new things and ideas that did not previously exist and are as yet unexperienced. Next, these spaces should enable people to give consideration to the necessity and importance of public goods for a society, city or community from a cultural perspective, including such public goods as water and electricity. Furthermore, they should be spaces that enable experimentation in social relations. Thirdly, these spaces should have the capacity to ensure diversity, or in other words spaces that are accepting and capable of withstanding other people's observations.

Mr. Brunet noted that when considering cultural policies it is necessary to perceive public spaces in terms of the inherent potential of citizens to perform various roles, both as consumers of culture and actors in culture. Public spaces function as platforms to confront tensions about whether to accept, reject or be afraid of "other people." Furthermore, he added that it is also important to ensure that public spaces in each community are linked to a globalized world.

### **What is an Open Participation Platform?**

Mr. Brunet suggested that social innovation is something that is born from tensions in creative public spaces. He pointed out that merely by revisiting only our own cultural traditions it would not be possible to change anything and that it is impossible to gain a broad outlook from a closed approach. He posed a question, asking how it would be possible to find a concrete answer to such a situation.

Ms. Hutabarat noted that while the cultural diversity of Indonesia is something to be proud of, the people of Indonesia are unaware of methods to live in coexistence with such diversity, which leads to a fear of being observed. If people are free to voice their opinions in a democratic society, they should therefore be able to welcome different ideas. The creation of public spaces is therefore critical in order to enable people to discuss differences of opinion and expression, address misunderstandings and reflect together.

Mr. Yamaide introduced the "Mixed Bathing World" Contemporary Art Festival that is held in Beppu City, using it as an example to express his opinions concerning the forms for public spaces. He explained that in the mountains above Beppu there is an open-air natural hot spring, which the local people had created by digging out a hole where the hot water emerged and surrounding it with stones, planting flowers around it and taking great care to look after and protect it. This open-air natural hot spring was free to use and anyone could go to it at any time. He pointed out that in this way it had become a type of public space where all people, regardless of gender, nationality or race could come together to exchange values and opinions.

Prof. Vogl noted that one of the factors in the difficulties confronting public spaces, which is also applicable to Japan, lies in a situation where there is a sense of powerlessness with regard to politics, which is why political participation is declining. He also noted his view, albeit a very pessimistic one, that it is the task of culture, or cultural spaces, to strengthen or fortify the sense of powerlessness and give it some form of logical expression. Cultural spaces should therefore aim to show our own powerlessness in a painful way.

Prof. Iwai responded that if culture is a prism through which people were to consider their own powerlessness then it would be extremely important for them to exchange this powerlessness with each other. The United States is a particular example of a country that has avoided criticism from others about its weakness and this could have been one of the factors behind the financial crisis. In conclusion, Prof. Iwai noted that when considering weakness or powerlessness it is therefore very important to have the courage to be subjected to the criticism of others.