

## **Culture and Social Innovation: Tokyo Conference 2014 “Cities of Cultural Creativity and Festivals”**

**Date: Friday, November 7, 2014 (16:00-19:45)**

**Venue: Citizens' Hall (first floor, Tokyo Metropolitan Assembly Building)**

### **16:00-16:05 Opening Address by the Organizer**

#### **Kohei Shimada (Director, Culture Promotion Division, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government)**

Tokyo Metropolitan Government and Tokyo Metropolitan Foundation for History and Culture are engaged in cooperative efforts with arts and cultural organizations and non-profit organizations (NPOs) to organize various festivals and events that involve citizens and artists, with the ultimate aim of realizing the establishment of Tokyo as a city of global cultural creativity. It is as a part of these efforts that the Tokyo Conference is being held, with a view to sending out a message to the world about Tokyo culture and further strengthening international networks. Today's conference has been positioned as an event to commemorate the 20<sup>th</sup> anniversary of the Tokyo-Berlin city partnership and we are happy to welcome two distinguished guests from Berlin. We are also fortunate to have with us key persons from London and Seoul who are also engaged in the organization of international festivals in their respective cities. These guests will join us in discussions on the theme of “cities of cultural creativity and festivals.” The keynote speeches will be given by Dr. Thomas Oberender, Artistic and Managing Director of Berliner Festspiele, and Ms. Eriko Osaka, Director of Yokohama Art Museum, who will provide us with their valuable insights on the basis of their wealth of experience and accumulated knowledge. The keynote speeches will be followed by a panel discussion, which will discuss efforts to organize festivals in various cities around Japan and the rest of the world.

The city of Tokyo has been selected to host the 2020 Olympic and Paralympic Games and now more than ever before it is attracting global attention as an international city. We are seeking to promote cultural policies that will ensure Tokyo's place as one of the world's preeminent cities for arts and culture. The Tokyo Conference 2014 presents a timely opportunity to engage in networking and exchange among cities and I firmly believe that it will serve as a further aid and source of inspiration to us as we head towards the 2020 Olympic and Paralympic Games.

### **16:05-16:10 Opening Address by the Co-organizer**

#### **Dr. Konrad Schmidt-Werthern (Head of the Department of Culture in the Senate Chancellery in Berlin)**

The fourth edition of Culture and Social Innovation: Tokyo Conference has chosen an extremely interesting theme this year, focusing on festivals in cities. I believe that in view of the 20<sup>th</sup> anniversary of the establishment of sister city relations between Tokyo and Berlin, the theme for this conference is truly appropriate.

Culture is an asset that is common to and shared by both cities. Tokyo and Berlin have garnered high praise and popularity among artists around the world, similarly to other cities around the globe. Many artists are choosing Berlin or Tokyo, or even both cities as a base for their activities, given the possibilities for lively cultural activities and exchanges and deeply interesting experiences. A week ago Governor Masuzoe of Tokyo met with the mayor of Berlin in Berlin, where the two city leaders concluded a memorandum of understanding that will further strengthen relations between our two cities. There are expectations on us to ensure the success of the next 20 years of our partnership.

The presence of a community of international artists is an essential prerequisite for any city. Such a community is absolutely vital for any city seeking to highlight itself as an international hotspot or gain global attention. In order to ensure the intellectual soundness of such a community, artists and art are extremely important. Artistic stimuli are essential as a means of bringing about free thought and innovation in human society. Without such stimuli our cities would be boring, faceless and devoid of any social linkage. It is based on such recognition that the city of Berlin has introduced measures to attract talent from all over the world and provide support and subsidies that will make the city attractive to international artists.

Festivals shine a spotlight on artists and provide a platform for them to display their work in an artistic context or in a special style or genre and introduce it to the world. Festivals also provide an opportunity to praise and encourage the selected segment. In this way, festivals in our cities become a spokesperson for such art and act like a declaration of intent to showcase such art. I am looking forward to exchanging opinions with you all today on the importance of festivals and cities of cultural creativity in the 21<sup>st</sup> century.

### **16:10-17:00 Keynote Speech I**

#### **“Why festivals? Questions of character and social context”**

#### **Dr. Thomas Oberender (Artistic and Managing Director of Berliner Festspiele)**

Firstly, I would like to consider the reasons why arts festivals and festspiele came into being in the 20<sup>th</sup> century and why, as time has passed, more and more festivals have come to be held. What are festivals? Also, what is the difference between festspiele and festivals? For example, if we look back through history, we can see that the forerunners of festspiele and festivals were feasts of royal courts, and religious festivals such as those in ancient Rome that celebrated the gods of agriculture and abundance and harvest festivals. There is a fundamental difference between such ancient festivals and modern-day festspiele and festivals. Today’s festspiele and festivals are unrelated to religious or social traditions, or, in other words,

traditions that demand the participation of entire populations. Modern festivals have been distilled to become events that arouse interest in specific groups or sectors of society. This group-based enthusiasm is limited to specific fields. Accordingly, the group-based criterion is an important factor in the creation of festivals today. The group becomes focused on a particular event or idea, from which a transitory community is formed. For example, there are festivals that celebrate specific composers, such as a Mozart or Wagner, and others that celebrate musical genres, such as African music or electronic music, and still others that celebrate the works of specific playwrights, such as the Norwegian Henrik Ibsen. These kinds of festivals are not based on religion that draw all people in, nor are they designed to create a social or political order, such as the ancient festival of Dionysus.

Furthermore, festivals today are not characterized by the private enjoyment an individual gets by inviting people to an event or the enjoyment experienced by the invitee. In that sense, a royal wedding or similar event does not constitute a festival. This is because only true devotees of a royal family attend such events and these people are always giving thought to the meaning of a royal wedding. Festspiele and festivals refer to artistic events that form a body of work or a community that is focused on a common interest shared by different people. This community does not appear nor is it known in any other social context. At the center of such a community are the works of art, people and theme of the event.

The word “festival” as I use it in English is something that is grounded in society, and it does not refer to a festival as a religious event or ritual. That being said, in the latter half of my speech, I will touch upon the concepts in German of a “Fest” (festival) and a “Feier” (celebration). Firstly I will explain where modern festivals are positioned in modern culture and then I will go on to discuss the social development as expressed by cultural transition. This is linked to the fact that I believe there is a connection between cultural transition and festivals.

When we say “festival” in Europe, we imagine a temporary event. Events such as the Festival d’Avignon, the Cannes Film Festival, the Donaufestival, and other famous music festivals such as those in Salzburg and Beirut may spring to mind. There are also many small-scale festivals that are focused on special themes. There are many famous such festivals in Berlin alone, with approximately 70 small- to medium-scale festivals being held in the city each year. In addition to these smaller festivals, there are the famous festivals, such as the Berliner Theatertreffen, the Berlin International Film Festival and the Musikfest Berlin. These small- to medium-scale festivals continue to grow in number. The Berliner Festspiele of which I serve as director is an international festival that brings together a number of small-scale festivals on extremely specific themes for a relatively limited audience, including the JazzFest Berlin, MaerzMusik and others. In that sense the Berliner Festspiele is a very interesting example of a festival. Until about 15 years ago the large-scale Berliner Festspiele was held over the course of several weeks. Since then, however, it has evolved to become a

series of events and festivals held throughout the year, on various scales and featuring highly individual and characteristic events.

The trend is still for large-scale festivals to be held over the course of several weeks, including the festivals of Salzburg, Aix-en-Provence, Glyndebourne, Venice and Beirut. In contrast to this type of festival, larger cities have started to create small-scale festivals over relatively short periods that target various specific communities. In festivals in smaller cities visitors come from all over the world, charmed and fascinated by the arts that are on show. In contrast, in larger cities, festivals tend to be dominated by their own citizens who create celebrations in the form of festivals. A festival held in a large city where the cultural environment is well-developed is a special event that brings together visitors with an interest in a specific theme. It is at such festivals that visitors can further indulge and enhance their own interests and passions. Accordingly, in general it is not the case that the world's major cities utilize festivals as a means of attracting tourists. Although large cities have major galleries and palatial museums, like the British Museum, in general they have tremendous heterogeneity in the arts and cultural scene, including traditional locations (such as museums) for collections of art, mega events such as big concerts and many and varied temporary events. Berlin in particular offers a particularly diverse and heterogeneous scene.

However, I perceive festivals as playing a complementary role to such heterogeneous scenes in major cities. They have a transitory existence that while longer than a single concert, or a night at a club or restaurant, is shorter than the period of a large-scale exhibition. What is important for festivals is how they incorporate future options, or, in other words, what they decide to include in their programs. There are many choices for such festivals. However, the more that festivals can attract artists and visitors from far afield, the more interesting and engrossing they become.

With regard to this point, festivals are very different from the so-called market transactions conducted by city administrations, as well as city government-led sister city celebrations and commemorative ceremonies. Even if various stakeholders in a city all participate together in a single program, this does not constitute a true festival. Examples of such events are Berlin's Music Week and Fashion Week. These are extremely popular events that are conducted by the city as a whole. Participants from various communities in the fields of music and fashion come together under a single concept and this has the effect of mutually enhancing the value of the individual organizations that are involved. However, festivals are not borne through such events. Although events like this may have a theme, they have no program that is planned and devised by a curator, nor is there any involvement by third parties. Events that are first and foremost commercial by nature do not seek to consider or devise themes that encourage participants to think about why the music is being played and what is being expressed through fashion.

Finally, I would like to touch on new forms of events that are positioned as something

between a symposium and a festival, or something between a festival and a trade fair or market. In Berlin there is the example provided by re:publica, a conference that started nine years ago, based on themes relating to digital culture and society. There are also computer trade fairs like game shows that feature celebrities. These kinds of events bring together academic lectures with commercial fairs. However, they also have some of the characteristics of festivals. As can be seen from these examples, a festival is always something that is formed by mixing things together. In other words, it is a confluence of diverse factors, such as works by artists, knowledge that covers multiple discourses, and markets or fairs.

What I refer to as a *festspiele* or festival is a non-religious, secular event that provides cultural enrichment. Such events also generate, or create art experiences, discourses and shared experiences in different forms. What is important is that festivals have an absolute existence, and that they are positioned a safe distance away from market, religious, or political activities. Naturally such an absolute existence to which I have just referred will link to other things, but these are all generally loose linkages. At the heart of any festival is the introduction of artworks, and a temporary community that is formed around such artworks or items.

Festivals create a special time that is given the greatest attention during the course of a year. They represent a few days or a few weeks that bring about a trend in the general continuous flow of cultural activities. In Berlin there are more than 9,000 theatrical productions each year, of which 140 are world premieres. Furthermore, approximately 750 opera and 1,800 ballet and musical productions are opened each year, including approximately 26 world premieres. These productions are wonderful in terms of content and normally all performances are sold out. Each year there are more than 2,500 rock concerts within the city limits and 800 classical music concerts at the Berlin Philharmoniker and concert houses alone.

So, to return to the title of my address: “Why festivals?” Each year the 157 art museums in Berlin hold approximately 400 exhibitions. There are also more than 400 events held by private galleries. In contrast to these exhibitions, festivals present a myriad of exhibits at one time and are implemented to focus attention on a predetermined theme. Performances that are implemented at festivals create a new space. Our experience of art changes together with the composition of the audience. Furthermore, our concepts and knowledge standards relating to art are further expanded. More than anything else festivals contribute to exchanges. They also bring with them at least two implicit promises. The first is their capacity to inspire together with aesthetic exceptionality, and the second is the function of forming a community. At the same time, festivals are held repeatedly. If you were to attempt to systemize the season program of an orchestra house or theater it would result in contradictions appearing, but the exceptional characteristic of festivals is that they are held within a systemized context.

Although festivals may be considered to be a recent phenomenon, there were already many festivals being held after the First World War, or to be more precise, there was great

discussion concerning festspiele. I believe that there is a correlation between this upsurge in the creation of festivals and the historical era, during which political power was diversifying and new social orders were emerging. Many of the long-running classical festivals today were born after the first and second world wars. They were originally established as festspiele. The Salzburg Festspiele and the Breisach Festspiele were both established in 1919. From the 1940s onwards there were a number of other festspiele that were established, including those in Bregenz, St. Pölten, Ludwigsberg, Bad Hersfeld and Berlin. There were also festspiele established for works by Wagner, Mozart and Handel, the Nibelungen festspiele and the Karl May festspiele.

From the early 1980s the East-West political confrontation in Germany became more fluid and from before and after the fall of the Berlin wall several large-scale international festivals were established in Germany, including the Theater der Welt and the Ruhr Triennale. These large-scale festivals sparked the emergence of many relatively small-scale festivals. The Theater der Welt festival was established in 1988 just prior to the fall of the Berlin Wall and since then it has been held every four years in a different German city each time. The newest, most financially well-endowed and conceptually the most modern of all of Germany's festivals is the Ruhr Triennale. Since 2001 it has been held for six weeks each year in various areas of the Ruhr region.

These festivals not only seek to showcase to an international audience the cultural environment of Germany, they also aim to promote the necessary structural transformation in regions that were once proud of their public culture—the Ruhr Triennale being a case in point—and to give those regions fresh stimuli and an international voice. In that sense, a culture has been formed that goes a step further forward from public culture and this is also why these new festivals serve a role in promoting structural transformation.

The Manchester Festival could be said to be another kind of example. The Manchester Festival does not rely on cultural elites, but rather is closely linked to community building and opportunities for participation through the introduction of art.

Festivals are a nexus for self-confirmation in a historical and modern context for people to observe and practice new social activities. Above all, festivals create points of contact for forming networks, in that they provide forums where various issues and subjects that are being faced are condensed into a limited space. Given the multiplicity of festivals that are being opened and launched one after the other, it is difficult to take a broad view of the entire picture, but I believe that all festivals serve to create a certain kind of order. Festivals create micro-linkages between groups and organizations and give people a sense of belonging to a group, which is one of the truly valuable secondary effects of festivals, which can sometimes be overlooked or dismissed when festivals are considered to be merely part of event culture. This is because at their initial point of conception festivals are nothing more than an empty container. They are capable of accepting and bringing in all kinds of contents from traditional

culture to public culture. By acting as special events that are something extraordinary and removed from normal daily life, festivals have the capacity to bring strangers together to engage in a shared group experience. Over the course of time these special events can grow to become defining points in the lives of specialists, corporate employees or politicians. Why should this be the case? This is because they make their mark on the lives of those involved and create change in people's lives. Festivals are at the center of experiences that are repeated year after year and become topics of conversation in their own right. This is because they are the canvas on which, now and in the future, people recall and develop their own personal growth. For example, a conversation might be started by someone saying, "Do you remember the Hans Neuenfels production of *Die Fledermaus* at the 1999 Salzburg Festival?"

In the ideal case festivals can also become forums for the creation of new policy spaces. In particular, performing arts festivals were for many years events that attracted regular ticket holders who came to see their beloved star performers on stage, which excluded much of the general public. However, today's festivals are being held in urban spaces far removed from the red carpet style of old, and targeting diverse groups and various performance formats and media. Festivals today are organized to be open to all, allowing all people to indulge their own pleasures, and also provide opportunities to encounter new perspectives, such as urban club culture, youth leisure culture and immigrant living environments. As well as being an extremely effective way for society to cultivate culture, festivals also provide means to expand awareness and shed light on lesser-known areas of society. Examples include translator festivals, LGBT film festivals and festivals of the music of the Sami people.

In the internet age festivals are a valuable means of creating real and tangible encounters. In general, preparations for a festival are spread over the course of a year and as they may be organized by small-scale organizations they do not seek to confront traditional and classic institutions like theaters, concert halls and museums, but rather work together with them. With themes planned and set by curators festivals enable the realization of diverse outcomes and above all have the tremendous attraction of creating a space for discussion and intercourse through works of art and drama. The flexible structure of festivals means that they also play an extremely effective complementary role to the standard and regular cultural activities implemented by cities. This demonstrates the fruitful complementarity that festivals have with traditional cultural activities.

Almost all of the major theaters in Munich, Berlin and Hamburg have organized festivals of their own to date. Examples of these are the Festival of International New Drama (FIND), the Berlin Playwrights Festival, the Hamburg Lessingtage Festival, and the Munich Relations Festival, all of which are held at traditional city theaters. So, are festivals the future for theaters? That is not necessarily the case and I can say with certainty that it is not the case in Germany. As a temporary format festivals have been an actual part of major theater programs for many years. Furthermore, the festival spirit has been incorporated into traditional

repertory and theater management from many years ago. These theaters have followed the logic of festivals throughout their entire seasons and have increasingly come to use it in their management. It is very common in the German speaking world for theater management to be criticized from time to time for the “festivalization” of season programs.

Approximately 25 years ago the now-legendary theater and artistic director Frank Baumbauer aligned the principles of his Hamburg theater with the principles of festivals. Baumbauer daringly sought to break down the old system and introduce four definitions into the private theater system in Germany, namely internationality, intermediality, inter-culturality, and inter-disciplinarity. He also invited in a corporate designer from London and promoted a model for domestic and international cooperation. His aim was to create and coordinate a performance program that would be communicable via the media and also to create an ongoing discourse that would supplement the stage productions. He also contributed to the formulation of political perspectives and described his notions in the cultural columns. Since then the number of independent, small-scale festivals has continued to grow. Why should this be the case?

There are five reasons why an organizer chooses to hold a festival. The first is that a festival can introduce people to things that they do not normally encounter on all levels, for example by bringing foreign repertory to regional audiences, discourse and artworks, and artworks with other forms of art. Festivals also combine performances with installations, and the search for city spaces with guest performances by outside theater groups at famous theaters. They enable classic works to be performed side by side new, first-time works. However, such combinations are distinct from creative activities implemented to date and are limited to cases that seek to provide an opportunity to cast a “third eye” over the era in which we live and find new qualities in such combinations. Festivals create opportunities to promote new understanding and are to the greatest extent possible compact and festive occasions. Secondly, festivals can also be large-scale “messe.” Thirdly, for artists festivals can be a means to support their creative activities financially and also to raise their reputation and name value. Many projects and international contents are born from the networks nurtured by festivals. Fourthly, festivals send out a message to the world about their particular themes. They create conceptual directions, set out political issues and present ideas that cannot be as easily ignored as they could be if they were presented in single isolated events. Festivals tend to magnify their contents. This is simply because the richness of their program attracts attention. Furthermore, as festivals are time-limited, their intentions are similarly limited. They therefore have value to the political and economic worlds. Festival infrastructure is efficient and dynamic and the degree to which they attract attention is relatively large. Fifthly and finally, festivals can be a relatively large adventure for the organizers. Not only large-scale repertory but also small-scale repertory gain attention. At festivals the core repertoire allows the works of unknown authors and artists to be viewed by a wider stratum of



the public that is impossible in the context of consecutive performances or standard repertory theater.

It is for these reasons that artists who engage in joint productions enjoy invitations to participate in festivals rather than stand-alone performances. Accordingly, festivals cannot be events that are held over a long period of time. For each festival it is necessary to consider the appropriate period, venue and costs and to ensure that ticket numbers and the festival structure are in alignment with the resources at hand in the host city. Consideration needs to be given to what the audience wants, who will be mobilized and what is the highest price that the tickets could be sold for, among others. Neither must festivals create internal risks. In other words, a theme must be developed that enables boundaries to be broken and is content-driven, not the reverse.

Festivals could be said to be the rocket engine for the promotion of knowledge in the art world. While traditional theater applies the skills of its ensemble throughout the year, a festival provides a one-off encounter and then ends. Preparations that last a year are brought to a climax at the start of a festival when the program begins and the performances linked by a single theme spew forth onto the viewing public. A good festival will provide something new and excessive. It is valuable to have elements that are well-balanced as well as those that are excessive. It is from among such a selection of offerings that over the course of several days the audience can enjoy experiences and inspiration that would not be possible anywhere else. A festival provides a forum in which time passes to a different rhythm than normal. In contrast to repertory theater or concert halls, which people tend to visit after work, in the ideal case a festival is something that engages the viewer for a longer period, from morning to night, allowing them to be immersed in arts. A good festival will not just provide individual experiences, but rather it will also realize dialogue and discourse among events.

In a lively and vibrant city a festival provides an agora in time. From a political perspective festivals have organizational connotations of a clash between the things that we are used to and familiar with and those things that break down our regular perceptions. In addition, in a fundamental sense there is a further relationship between the audience and works at festivals, namely the difference between the culture of a celebration and the culture of a festival. In the culture of a celebration, for example the experience of listening to a concert by a philharmonic orchestra, the focus is on the audience listening quietly and respectfully to the piece and the excellence of its interpretation, as well as the outstanding abilities of the musicians and stars. In contrast, the culture of a festival is one that focuses on the moment, where the movement in and out of people is permitted and one that does not require any prior knowledge and is generally more welcoming to a younger audience in particular. Festival art is as a rule network art—something that has been created jointly. Well-respected celebratory organizations do not have the capacity to easily set out on a tour. Accordingly, the ballet of the Paris Opera, for example, basically does not go on tour. In contrast, dancers and

choreographers like Meg Stuart, for example are constantly on tour. The relationship with art is constantly on the move, seeking out new locations, and forming networks. In the same way, the audience also changes. The lack of an attachment to a particular theater enables the artist to focus on artistic opportunities, issues and perspectives. Their attachment is to the festival title rather than to the name of a theater. The world of festivals is not a sphere with relatively little freedom that is limited to innovating from predetermined works, or one that is encumbered by rules.

In terms of a culture of celebration, in Japan there is the tradition of Noh theater, which has been passed down through generations almost unchanged. The literary form was established and the performance style was influenced by the teachings of Zeami and passed down by the famous Noh acting families. The Noh audience knows what it wants and expects to see. In contrast, the festival spirit is one that is innovative and inclusive, seeking to look more closely at the present, seeking to create more of an atmosphere and possessing a sense of competitiveness. Festivals bring together the latest developments in the arts from around the world. They also create a market. As the target of festivals is contemporary art, discourse and debate is also engendered, resulting in winners and losers. As festivals create short-term relations among the audience members and between the audience and the artists, the creators that are involved in this collaborative world can be subjected to more vociferous criticism than the long-term relations nurtured by private theaters, concert halls and opera houses.

From a social perspective the world of festivals serves to create freelancers and entrepreneurs and it could be said that festivals are a prerequisite for their very existence. I do not intend to discuss cultural policy theories here. What I would say here is that in contrast to artists of established arts institutions, the sphere of activities and creative situation for freelancers is extremely challenging. However, behind such discussions of cultural policies are the concepts I have described today, which give birth to new types of organizations, production houses, foundations, hybrid theater models and mobile ensembles, to name but a few. These new forms and organizations are in direct contrast to traditional art forms such as Noh, kabuki and bunraku. Festivals are by their nature a mobile and ephemeral phenomenon and performers cannot have their works seen unless they move with festivals. However, we, as an audience seek to watch such works as part of the culture of celebration. It is the culture of celebration that has a sense of dignity that follows closely ancient traditions, unique terminology and self-knowledge.

To the best of my knowledge there are festivals, productions and cultural networks in Japan too. For me, two representative Japanese artists at opposite ends of the rich spectrum of mild and comedic culture are Yoko Ono and Kyohei Sakaguchi. However, both of these two artists have created hybrid art forms positioned between artworks and political activism. Festivals seek such art forms in place of the theater stage, galleries in place of museums, and exchange in place of looking back on tradition. If we perceive large cities to be a combination of

multiple complex systems, festivals can act for us as a point of contact in a specified subsystem. They bring us together with people with no social contact or “otakus.” Just as a strong wind will carry desert sand across the ocean and just as the tsunami lifted up ships and left them stranded on the Pacific coast, festivals have the capacity to create and perpetuate active exchange by influencing production ideas and playwrights’ styles and encouraging competition. The question of whether a large-scale festival would function best for a mega-city like Tokyo, or whether various small-scale creative talents working together within a wider framework would be best, is a question that depends both on financial aspects and also on the presence of good ideas.

## **17:00-17:50 Keynote Speech II**

### **“Expanding international art festivals – deciphering the potential of contemporary art”**

**Eriko Osaka (Director of Yokohama Art Museum)**

In the 21<sup>st</sup> century there are many large-scale exhibitions of modern art being held around the world that are variously described as triennales, biennales or festivals. However, the very first of such events was the Venice Biennale. This fact is recorded in the Asia Art Archive, which provides information about just how many international exhibitions were launched from the end of the 19<sup>th</sup> century to the beginning of the 20<sup>th</sup> century. Although some exhibitions were one-off events, the first event to be held in Europe that continues to this day was the Venice Biennale. In the 21<sup>st</sup> century it is the case that international exhibitions that had their beginnings in Europe and North America have now spread around the globe, now being held in various countries in Africa, Asia and Latin America. The records of the Asia Art Archive cover the period up to 2006 and in July 2014 the International Biennale Association was launched. According to the statistics of this new organization, more than 150 art exhibitions are being held around the world.

The Venice Biennale was first held in Italy in 1895. From the 1890s to 1945 biennales were held in only three locations in Italy and the United States. In the United States the Carnegie International was first held in Pittsburgh, where it continues to this day. The Whitney Biennial, also held in the United States was first begun in 1932 as an exhibition limited to American art, but since then it has opened up to international artists and perspectives.

This is a photograph of the Giardini gardens where the Venice Biennale is held. At the Biennale each country has a pavilion of its own, which makes Venice distinct from other exhibitions. The central pavilion was formerly called the Italy Pavilion, and is a renovated version of the original structure that was built in 1894. The Germany Pavilion is situated next to the Japan Pavilion, and was constructed in 1909. Japan was the first country from Asia to participate and the Japan Pavilion was constructed in 1956, after the Second World War. In those days Japan was still suffering from its defeat in war and there was insufficient funding for culture-related expenditure, so the pavilion was funded by a contribution from Shojiro Ishibashi of Bridgestone Corporation. In 1995 the final pavilion to be constructed in the Giardini gardens was the Korea Pavilion. The Venice Biennale is known as the “Olympics of Contemporary Art,” and at the previous event more than 90 countries participated, although only approximately 30 countries have pavilions in the Giardini gardens. Other countries rent spaces around the city of Venice, where they showcase the work of their artists. This is one of the unique characteristics of the Venice Biennale.

Following the end of the Second World War many biennales were launched, including those in Sao Paulo (1951), documenta (1955), and Sydney (1973). A biennale is held every two years and a triennale every three years, although Sculpture Projects Münster is an event

that began in 1977 and is held every ten years.

This image shows the outdoor artwork created by Japanese artist Shinro Otake at the most recent documenta exhibition (turns to screen). Mr. Otake has also kindly created a work for this year's Yokohama Triennale (turns to screen again). This shows a sculpture by Keith Haring at the 1987 Sculpture Projects Münster. The Sculpture Projects Münster maybe held only once every ten years, but a number of the sculptures have remained in the city, whereas others are dismantled when the exhibition is over.

In the 1980s Asian Art Biennale Bangladesh was launched. Bangladesh gained its independence in 1971 and among the members of the United Nations it is known as one of the poorest countries in the world, but nonetheless a biennale was begun in 1981 and continues to this day. After then various other international exhibitions were initiated, including in Indonesia (Jakarta Biennale; 1982), Cuba (Bienal de la Habana; 1984), and Turkey (Istanbul Biennial; 1987).

The number of exhibitions continued to increase through the 1990s, including La Biennale de Lyon (1991), the Taipei Biennial (1992), the Sharjah Biennial (1993) and the Asia Pacific Triennial of Contemporary Art (1993). It was after 1995 in particular that there was a blossoming of exhibitions in the Asian region. This image shows the inaugural exhibition of the Asia Pacific Triennial held in Brisbane, Australia in 1993, which focused exclusively on Asia-Pacific art. The Gwangju Biennale was launched in 1995, the year in which the Korea Pavilion at the Venice Biennale was completed, and this amply demonstrates the lengths to which the government of Korea at the time was seeking to send out an international message about contemporary art in Korea. The venues for the biennales of Lyon and Taipei and the Asia Pacific Triennial are all art museums. The venue in Lyon is the city's Museum of Contemporary Art, in Taipei it is the Taipei Fine Arts Museum and for the Asia Pacific Triennial the venue is the Queensland Art Gallery. Not all biennales are held in art museums, however, and the venues and method of operation are rich and varied.

This image shows a scene at the art museum at the Taipei Biennial. At the Sharjah Biennial the outdoor artwork in the inner garden was particularly impressive, created and installed by SANAA, a collaboration between Japanese architects Kazuyo Sejima and Ryue Nishizawa. This image shows a scene from the Asia Pacific Triennial that featured an outdoor installation by Shinji Ohmaki.

“Manifesta,” the European biennial of contemporary art, is held in a different city on each occasion. This event began in 1996, and was held in 2002 in Frankfurt. This year, for the first time, it is being held in the Russian city of St. Petersburg. Russia first appeared on the contemporary art scene in the mid-1990s and since then has held many international exhibitions. Other biennales that started in the 1990s include the Montreal Biennale (1998) and the Liverpool Biennial (1999).

The Berlin Biennale in Germany started in 1998 and although the venues that focus mainly

on art works are not large, this biennale is unique in that it is held in a city with such a distinct history as Berlin. I hear that the process for organizing the Berlin Biennale is to appoint an artistic director and then have the designated person live for more than six months in the city to gain a proper understanding of the city and its people before planning the biennale.

After the spectacular opening of the Gwangju Biennale in 1995, as the 21<sup>st</sup> century dawned a new biennale, the Busan Biennale, was launched in 2002 with a focus on artists. The Busan Biennale is held in the Busan Museum of Art, with a variety of other venues also hosting exhibitions. Other exhibitions also had their start in the early 21<sup>st</sup> century, including the Gunagzhou Triennial in China (2002), the Marrakech Biennale in Morocco (2005) and the Moscow Biennale in Russia (2005). This image is from the 2010 Busan Biennale. Over the last few years the number of biennales has continued to expand significantly, including the start of the Singapore Biennale (2006), Biennale Jogja in Yogyakarta, Indonesia (2009), and the Kochi-Muziris Biennale in India (2012). In the case of the Singapore Biennale too, although the main venues are museums, works are displayed in a variety of locations.

There was a boom in art museum construction in Japan in the 1970s. This was a time of increasing economic well-being in Japan and many local governments decided to begin construction of their own art museums. In the 21<sup>st</sup> century there has been a further boom in international art exhibitions, which have been held in all regions of the country. Although there are a tremendous number of international modern art exhibitions in Japan, the scale of these exhibitions is generally quite modest. Although there were already international art exhibitions being held in the 1960s, of those that are still continuing the first was the Fukuoka Asian Art Triennale, and there was a surge in such events around the turn of the century. In the case of Fukuoka, it was in 1999 that the Fukuoka Asian Art Museum (FAAM) was opened, which gave the impetus for the Fukuoka Asian Art Triennale to be launched. Another triennale to be launched at a similar time was the Echigo-Tsumari Art Triennale, which displays works outdoors in rural locations including mountains, forests and fields, and which was launched in 2000. The Yokohama Triennale that I am involved in was launched in 2001. As of 2014 various art festivals with a focus on contemporary art are being held throughout Japan. One of the features of such festivals in Japan is that they are not limited to major cities, but many are also held in small towns and rural locations.

There are both urban and rural models for festivals in Japan, or, in other words, festivals where artworks are placed in a natural environment and others where they are placed in an urban context. Among urban environments there is also a great deal of variety, with ordinance-designated cities of more than 1 million residents holding festivals and other regional cities, where depopulation has already begun, that seek to create new urban landscapes through the power of contemporary art also holding festivals. At the Echigo-Tsumari Triennale the organizers chose a participation-based format that was held in a disused elementary school in the mountainous region of Niigata Prefecture. This image shows

artworks installed at the Setouchi Triennale, which is held at the Teshima Art Museum and in the port area of Takamatsu City on the Seto Inland Sea.

In the case of Japan there are various types of organizers of such festivals. There are not many organizers in Japan that focus solely on opening international exhibitions. The world's oldest biennale—the Venice Biennale—is an organization that concentrates exclusively on the biennale format. There are many similar organizations that have their own dedicated secretariats established and raise money through special funds in the name of a biennale or triennale foundation. The Bienal de Sao Paulo is one such organization, which is operated under the auspices of the Foundation of the Bienal de Sao Paulo. However, in Japan it is rare for an organization to be exclusively dedicated to one kind of event and one of the standard forms is the Fukuoka Asian Art Triennale, the organization of which is led by central and local governments, with an organizing committee and the host being the public art museum. The Yokohama Art Museum also serves as a venue for the Yokohama Triennale, but that does not mean that we are involved in every aspect of the triennale—the City of Yokohama is the major actor in organizing and arranging the triennale. Also, there are cases where a private sector organization is making the arrangements, cases where the artists come together to organize their own event, and also cases where culture-related non-profit organizations (NPO) organize events. Unfortunately it is not the case in Japan that there are foundations established (in our case it would be something like the “Yokohama Triennale Foundation” if such a body existed) that engage exclusively in arrangements for a triennale or similar event with dedicated, full-time staff. One of the major challenges in Japan, therefore, is how to sustain the biennale or triennale and ensure its continued existence.

We have moved on from the former Cold War structure, which was characterized by confrontation between the Soviet Union and the United States, to an era in which there is competition between cities. As a result of globalism large cities have come to resemble each other in many aspects and when considering ways to demonstrate a city's unique points and characteristics it has come to be recognized that culture and the arts have a major role to play. It can be said that when creating an attractive city it is impossible to overlook the arts. A further point is that the creative city concept has emerged as a meaning of utilizing the power of art in cities and communities to create new regional and urban development and make a city even more appealing. There is a growing recognition that arts are not merely limited to the cultural sphere, but can also make a large contribution to increasing economic well-being and raising the quality of people's everyday lives.

However, there are many young people today who may have an appreciation of the Impressionists, but are still not familiar with contemporary art. Nonetheless, when we seek to decipher today's modern world, it is unmistakably the case that the challenge of creating new forms of expression through contemporary art is something that can be understood and appreciated more by the younger generation than their older forebears. The effectiveness of

contemporary art in nurturing the generations of the future has thus come to be recognized.

I would like to give you an overview of the Yokohama Triennale. Yokohama Art Museum was not involved in the Yokohama Triennale from its outset in 2001. We were not involved at all in the first three events that were held in and after 2001. The Yokohama Triennale was a national project that was initiated by national leaders. There was an increased recognition that as an economic superpower Japan would need to do more to think about the cultural message it sends out to the world, and the Ministry of Foreign Affairs indicated its thinking that this could be addressed by holding a regular large-scale contemporary art exhibition. That was in 1997.

When the ministry announced this initiative there was consideration given to where the venue for such an exhibition could be. As various cultural events were already held in Tokyo the government sought the opinion of local governments around the country as to where the best location for a contemporary art festival would be. One of the first cities to indicate a willingness to host such a festival was Yokohama. This led to the city of Yokohama organizing the Yokohama Triennale in cooperation with the Japan Foundation and the first triennale was held in 2001. In 2004 Yokohama unveiled its creative city policy and the Yokohama Triennale was positioned as one of the core events for this initiative.

The 4<sup>th</sup> Yokohama Triennale was held in 2011, the year in which the Great East Japan Earthquake struck Japan and one in which the entire nation faced an extremely severe situation. Even prior to the earthquake the government's policy had changed and the Japan Foundation was no longer involved in the event. Following the change of administration to a government led by the Democratic Party of Japan, the focus for Japan Foundation activities moved away from the domestic sphere to concentrate more on international efforts. The result was that responsibility for organizing the triennale fell entirely to the city of Yokohama. At the same time that the organization of the triennale changed the Yokohama Art Museum became directly involved as one of the main venues for the triennale. It was decided that as the Japan Foundation would no longer be involved the Agency for Cultural Affairs would take over the government role and provide support for the Yokohama Triennale as an international festival. 2011 was an extremely difficult year, but by the museum becoming one of the main venues for the triennale we sought to contribute to urban development in Yokohama and the world by utilizing our creative city resources through art, in line with the city's creative city policy. That was the organizational structure that was ultimately adopted for the fourth triennale.

The theme that was devised for the 2011 triennale was "look, nurture, connect." "Look" referred to encouraging people to acquire the capacity to look at and appreciate contemporary art. "Connect" referred to giving consideration to the important element of connecting contemporary art to older works, countries and genres and linking together not only artists but also as many as possible of the people of the city as well. "Nurture" referred to support for nurturing young artists and also the fact that the Yokohama Triennale was positioned as an



opportunity to nurture the city residents who were supporting the festival and also those who came to visit.

This photograph is from the first Yokohama Triennale, showing an enormous locust that was created by the artist Noburu Tsubaki and his collaborators on the exterior wall of the Yokohama Grand Intercontinental Hotel. It also shows the flag installation created by Daniel Buren for the second triennale in 2005, and the works installed in and around the Yokohama Landmark business district for the third triennale in 2008. From the first to the third triennales the venues for the events changed each time—there was no fixed venue. This meant that the city of Yokohama had to prepare and make arrangements for new venues each time. From the fourth triennale the Yokohama Art Museum became the main venue and an installation by artist Ugo Rondinone featuring 12 sculptures was set up outside the main entrance to the museum. The fifth triennale has just finished on Monday this week and this shows a scene from the interior of the museum. The enormous structure at the main entrance is the “Art Bin,” a container to dispose of art, created by the British artist Michael Landy.

One of the characteristics of the Yokohama Triennale is that under the creative city policy new venues are created and used by renovating old spaces as art centers in collaboration with a new NPO that is engaging in new activities. The main venues for this year’s triennale were the Yokohama Art Museum and the Shinko Pier Exhibition Hall, but there were other areas, including the former red-light districts of Kotobukicho and Koganecho, where venues were created in young artists’ studios, book stores and galleries. We also received the cooperation of the NPO Koganecho Area Management Center, collaborating together to hold an exhibition that coincided with the triennale. In addition, this year a total of more than 1,700 supporters from among Yokohama residents participated in the triennale. Everyday many of these supporters would attend the various venues, where they gave talks, or helped with the setting and operation of the venues. Their help was a tremendous encouragement to the organizers.

The Stanford University professor Tina Seelig teaches courses on entrepreneurship and innovation, in which she cites nine points for boosting creativity.

The first of these is “observation,” namely taking due care and attention to observe something. This leads to an enhanced capacity to comprehend things. The second is “challenge assumptions,” namely, to overcome preconceived ideas and be receptive to new concepts. The third is “metaphor,” or linking ideas to other unrelated areas. By linking to something that on first glance appears to be unrelated helps you to discover diversity. The fourth is “reframe the problem.” This means that at times when you have attempted to solve a challenge from one direction only to fail, you should attempt to look at the challenge from a different angle, which helps you to gain knowledge and awareness of multiple perspectives. The fifth is “space matters” when engaging in creative work. For example, it is questionable whether you can work creatively and generate ideas in a cramped and messy office. If you put this in the art context, I consider that a festival is one way of breaking out of the everyday

mold into new spaces. Creating such spaces is an incredibly important element. The sixth point is “teamwork.” Understanding each other’s roles and functions helps to lead to an appreciation and understanding of each person’s different skills. Appreciating other people’s skills leads to improved communication. The seventh point is “time matters.” Although it is necessary to spend ample time engaged in one thing, it is also important to use limited time effectively. Planning and being systematic is something that is often mentioned in the work environment and it is an important and necessary factor. In his keynote speech Dr. Oberender introduced a variety of festivals that take place in Germany, noting that a preparation period of one year is necessary. In the case of the Yokohama Triennale, one year is not enough; I believe that two years is the minimum we require. The eighth point is “Try lots of things and know what works.” This means that by actually experiencing things that have not been solved in theory, if you then face difficulties it will be possible to draw on your experience to make things work. It is necessary to have such flexibility. The ninth point is “attitude,” namely having the confidence to lead something through surely to resolution and to solve problems creatively.

These points that I have mentioned are all elements that we can gain from contemporary art. Things of a nature that we have never seen before, creative and challenging things, and things that we are unaware of are all things that we don’t usually seek to readily accept, but if we can overcome our preconceived ideas we are actually able to accept them, which is a truly wonderful thing. This shows that how words and ideas that may be spoken of in the business world can also be relevant for the work of art. I believe that it is important that such elements that are required in the complex world in which we live are extremely important, and not just in the confines of the art world.

The major reason and driving force for continuing contemporary art festivals like the Yokohama Triennale is to seek to draw out answers about how we can live in the contemporary world. Arts and culture have the power to bring together people with different values. Although communication among Asian countries on the political level may be facing difficulties, on the cultural level we can overcome such barriers. By acquiring creativity and imagination we can improve the quality of the society in which we live. Regrettably we are not able to eliminate confrontation and conflict from human history. However, no-one believes that war is a good thing. We must work to avoid confrontation and conflict before their effects are felt on those people close to us. That is why powers of imagination and creativity are truly required.

We live in a convenient international society, where, in the digital age, information spans the globe in the blink of an eye and what was once thought difficult can easily be achieved. However, in such a society there are many occasions where standard values are sought to be expressed through numbers and statistics. It is through art that people can learn about the importance of values that cannot be expressed by numbers. It is not a question of how many

people come to an exhibition or how many tens of thousands of people are aware of an exhibition, what is important is whether people can express the essence or concentration of their own experiences through art. Naturally, when we hold an international exhibition with the support of the national government, we want many people to see it and to raise broad awareness about it, but what is also important is for us and the people who come to recognize the tremendous importance of values that cannot be expressed through numbers.

**18:00-19:35**

**Panel Discussion**

<b>Panelists</b>	<b>Thomas Oberender (Artistic and Managing Director of Berliner Festspiele)</b> <b>Eriko Osaka (Director of Yokohama Art Museum)</b> <b>Louise Jeffreys (Director of Arts, Barbican Centre)</b> <b>Mihye Lim (Director, Arts in Education, Seoul Foundation for Arts and Culture)</b> <b>Yusuke Hashimoto (Program Director, ROHM Theatre Kyoto / KYOTO EXPERIMENT)</b> <b>Konrad Schmidt-Werthern (Head of the Department of Culture in the Senate Chancellery in Berlin)</b> <b>Katsunori Miyoshi (Director General of Arts Council Tokyo, Tokyo Metropolitan Foundation for History and Culture)</b>
<b>Moderator</b>	<b>Masao Katayama (Managing Director of the Saison Foundation, Member of Specialist Committee for Cultural Policy, Tokyo Council for the Arts)</b>

**Masao Katayama:** The city of Tokyo has declared itself to be a city of cultural creativity and positioned culture as one of the indispensable elements required for city policy and planning. Today we would like to focus on art festivals in particular and engage in discussion on what meaning such festivals have for cities.

Japan's cultural policy was once mainly focused around constructing cultural facilities. The central aim of cultural policy was to build art museums and halls and Tokyo itself is home to a number of cultural facilities run by either the city or national governments, as well as many private cultural facilities. While this policy has led to Tokyo being extremely well served by actual facilities, the feeling cannot be denied that less attention has been given to nurturing artists and supporting creative activities. Among the major cities of the world, perhaps it has been the case in the past that Tokyo has not been a city that lends itself well to creative activities.

However, over recent years the situation has been changing. In order to enhance support for creative activities in Tokyo, Arts Council Tokyo was established in 2012. Professional staff were appointed to engage in support programs and a system was developed for such programs to be implemented. Among the cultural facilities of Tokyo, the Tokyo Metropolitan Theatre, which until a few years ago was available only as a rentable space, appointed its own artistic director, being reborn as a creative theater with its own production staff.

With regard to today's theme of festivals, there is an international performing arts festival in

Tokyo called “Festival/Tokyo.” After long-running efforts on the part of various people this festival has come to be recognized internationally as a festival with a focus on creativity. There is now a broad-based recognition that culture is more important than ever before in the life of a city. Culture should not merely serve the needs of people who already have an interest in the arts or consider the arts as a pastime. Culture needs to enhance the attractiveness and appeal of a city overall, attract people and bring them together. There is a clear recognition now that culture should benefit all people. In addition, there is also increasing attention being given to the potential that the arts have in other areas, including education and welfare.

The role played by festivals has expanded from what it used to be. A festival is not merely a platform to display artworks, it now needs to be a forum for creativity and a hub for networks. Government administrations have such expectations of festivals. These efforts are not limited to Tokyo—the city of Yokohama was quick to align itself as a city of creativity. Indeed, this year Yokohama was selected to be the Culture City of East Asia 2014, representing Japan in a network among the three East Asian countries of China, Korea and Japan.

Today we are fortunate to have with us panelists from Japan and overseas who are each engaged on the front lines of cultural activities or cultural policy in their respective cities. There is perhaps no better lineup of panelists than those with us today who are better qualified to talk about culture in cities and the role of festivals. I would first like to ask each panelist to talk a little about their own activities and comment on their ideas about festivals, based on the two keynote speeches we have heard today.

**Louise Jeffreys:** Our vision is arts without boundaries and our mission is world-class arts and learning. The Barbican Centre is in the center of London, and to the east of the center are some of the poorest areas of London. We have been working with those communities for many years. To the east of the Barbican is the Olympic Park, which was a key regeneration project for London. The position of the Barbican made it essential for us to engage with the cultural Olympiad as much as we could.

The cultural Olympiad began in 2008 when the Olympic baton was handed over to London by Beijing, and finished in 2012 when London handed over to Rio de Janeiro. The London 2012 Festival was the last six months of this period, a very intense period of cultural activity. It was the biggest nationwide UK festival ever, a once-in-a-lifetime opportunity and had a branding that connected the events not only in London, but across the country. I would like to say a few words about how we connected the Barbican to the cultural Olympiad.

There are five overlapping characteristics concerning our involvement with the cultural Olympiad and in particular with the festival. First is quality. It was really important that although we wanted to be a part of this amazing festival we also wanted to be ourselves. Our exhibition about the Bauhaus that took place during this period was not actually an official

part of the festival, but somehow had reflected glory from the festival and ended up being our best-attended art exhibition ever. On the other hand, an event that we produced for the festival called Africa Express, which saw musicians travelling on a train up and down the country and stopping off to do concerts in schools, factories, in workplaces and in public place, was something that was new for us and reached a lot of new audiences and was free.

We worked during this festival on a local and global level. The Olympics is all about welcoming the world to your city and showing your city to the world. Homegrown companies such as Complicite, a company which has a close relationship with Tokyo, was a key part of our program. We also did events such as Back2Black, which profiled Brazilian artists and musicians. We chose Back2Black because Rio de Janeiro would be the next Olympic city.

We always work in partnership, never more so than during this period. We wanted to introduce new artists and new audiences and we wanted and needed to access new funding that was around at that time, which enabled us to amplify what we do anyway. We presented Robert Wilson's "Einstein on the Beach," a project that had been far too expensive for us to realize at any other time. I had been trying to realize this project for ten years; this was the time when we actually achieved it. We also did a much more populist exhibition than we have ever done before, "Designing 007," which is still touring the world and making money for the Barbican.

I think generosity is very important to remember as a part of cultural life and especially the Olympics, when you are trying to be part of something bigger, sharing the credit and being more than you can be alone. This is epitomized for us through a huge season that we did profiling the work of Pina Bausch, where we worked with Sadler's Wells, the London dance house. While Sadler's Wells and the Barbican had often in the past been seen as rivals, we worked brilliantly together during this time. We also did projects which brought unusual elements together: a project called Urban Classic brought a symphony orchestra together with urban musicians, doing concerts for free in east London outside the Barbican walls.

Finally, in terms of legacy, someone today has said that Tokyo is already thinking about 2021, and it was really important for us to think about legacy from the beginning. Our engagement with east London was there before the Olympics and continues afterwards. We were invited to curate the festival that opened the Olympic Park as a park, one year after the Olympics had finished. It was a huge pleasure and a privilege to do that. We worked with a lot of local organizations. We continue to produce free events in east London, but these are being made ever more in collaboration with other people. They have three characteristics: us bringing international and national work, us profiling the work of young people that we work with in a variety of different communities, and us helping and working with local people to profile their work within these events. This combination works very well for us.

**Mihye Lim:** I am from the Seoul Foundation for Arts and Culture, which was established in

2004 by the Seoul Metropolitan Government. I have been involved with arts and cultural festivals and now I am involved with arts and education programs, in other words creative engagement with the arts. I would like to give a brief overview of what the Seoul Foundation for Arts and Culture is doing. We are running international artist residency and exchange programs. We are running 15 cultural arts facilities including 11 art spaces for artists and we are organizing and supporting a number of major arts and cultural festivals as well as conducting education programs and mécénat programs with the corporate world.

Let me give you an overview of festivals in Seoul today. One of the largest companies in Korea, Hanwha, holds an international fireworks festival each year, and the current annual budget for the city of Seoul's cultural and arts programs is 50 billion yen in total, of which 30 billion yen is allocated for cultural programs. We have five major areas to support under the cultural policy of Seoul Metropolitan Government. The first area is everyday cultural life and this is an image from the Itaewon Stairway Flea Market. It is a hotspot for cultural life in Seoul at the moment, with many foreigners living there.

The second area is building a creative and artistic city. This image comes from the Seoul Foundation for Arts and Culture's programs Art Campaign-Art Wing. It is a project to present opportunities to introduce, sell and rent artworks for artists and those who show an appreciation of the fine arts. The collection is selected by an official process through which new and experienced artists from various genres, such as two-dimensional, three-dimensional media and others, apply. Part of the profits from selling and renting artworks are donated to the campaign.

The next area concerns aesthetic experience and participation. It comes mainly in the form of arts festivals. This image is from the performing arts festival, one of the biggest in Korea.

The next area is about cultural tourism and storytelling. We have a project called "Memory in Seoul," which aims to record the voices and life stories of the contemporary citizens of Seoul and record them in the Memory Studio that is located in the Seoul Metropolitan Government building.

The fifth area relates to ecological and sustainable environment for culture. This image comes from a project that I am involved with, seeking to achieve creative engagement with the arts. The importance of this area continues to increase and gain attention.

There are about 400 festivals in Seoul each year and 2,500 nationwide. Approximately 10 percent of festivals are supported and hosted by Seoul Metropolitan Government, with a budget of about 20 billion yen.

There are about three types of festivals in Korea, in terms of their purpose and character. The first one is festivals for economic growth. These are mainly focused on historic and cultural contents and come together with various tours, shopping, dining and performances. In 2012 there were more than 300 of this type of festival, of which 41 were hosted by Seoul Metropolitan Government.

The Hi! Seoul Festival is one of the city's most representative cultural and arts festivals and is held in October every year. The festival started in 2003 and has continued under different themes every year. The theme for 2008 was "Four Seasons," in 2009 it was "Seoul Palaces in Bloom," and in 2010 it was "Artistic Performances." For those three years I was in charge of producing and planning. Since 2013 street theater has been the main theme, providing various street art performance and citizens' participatory programs. This image is from the 2009 winter festival, which had a theme of "Festival of Lights." The art installation in the image was created by the media artist Nam June Paik entitled "Fractal Turtleship" and was installed in a large plaza outdoors.

The second type of festival is for arts and creativity development. These are mainly focused on high arts and performances. Recently they have come to include public art, media and popular culture also. These festivals have the intention of giving cities a cultural identity and K-POP is one of the main themes right now. Our foundation gives out grants to nurture arts and culture through festivals.

The third type of festival is for cultural life and togetherness in mega-cities. This involves creative engagement with the arts, including arts in education, touring arts spaces and sometimes these types of festivals may look to be far removed from culture, but ultimately they are linked to cultural mentalities. They usually include audience participation with fun, joy and sharing. They include a variety of themes from food, art, books to walking and talking.

I believe that festivals stimulate and bring social innovation. I think that Tokyo is a wonderful city and it has many cultural assets and historical sites. You can be the top city in the festival world.

**Katayama:** I was surprised to hear that of the 400 festivals held in Seoul each year, 40 of these are hosted and sponsored by the city Government. I wonder what the situation is in Yokohama and how many festivals are sponsored by the city?

**Osaka:** There are many festivals, both small-scale and large-scale, and it is therefore extremely difficult to know what standards to apply when making comparisons.

**Katayama:** Yes, you are right. There are micro-events that are organized by individuals too. Can I now move on to ask Mr. Hashimoto from Kyoto to make his comments?

**Yusuke Hashimoto:** I currently work in the preparatory office of the ROHM Theatre Kyoto, which is scheduled to open in January 2016. In parallel to my work at ROHM Theatre Kyoto, I have also been working these past five years as the program director of KYOTO EXPERIMENT (Kyoto International Performing Arts Festival), since its establishment.



KYOTO EXPERIMENT is an international performing arts festival that was initiated in Kyoto in 2010. Prior to the establishment of this festival there were already performing arts and dance festivals in Kyoto that introduced local artists, but KYOTO EXPERIMENT was the first of its kind to introduce international artists to a Kyoto audience. As it is not a large festival it does not encompass all genres comprehensively, rather it could be referred to as a festival with contents that have a specific slant or focus. That is the meaning of Kyoto “experiment” and it is through this festival that we aim to introduce the artworks of artists who are seeking new and pioneering forms of expression.

The festival is held for approximately one month every autumn and the parent organization arranges approximately 10 performances, which form the official program. Among these are usually one to two productions that are entirely new, with the festival organizers having communicated directly with the artists to create a new performance. Approximately six productions, or more than half of the official program is comprised of performances that introduce works that have been created jointly in cooperation with other organizations. This format makes it possible for audiences in Kyoto and the wider Kansai region to see productions that are world-premieres or Japan-premieres.

An important element of KYOTO EXPERIMENT is not just the official program with works that I select as the program director, but rather the fringe program that brings voluntary participation programs into the festival, which are performed around the city of Kyoto for the duration of the festival. There are two categories in the fringe program: Open Entry Performances, which are the standard format for a fringe festival, or in other words a format in which anyone can freely participate, and another fringe program that allows next-generation curators and program directors to have an opportunity to create their own programs. There are also various symposiums, workshops and other programs covering various aspects of performing arts, which all together ensure the opportunity to approach performing arts in a comprehensive manner.

In 2013 a total of approximately 22,000 people came to see the various performances, including 12,000 for the official program, 4,500 for the fringe program and 5,500 for various free-of-charge related events. This year’s festival has only just concluded, but we expect that final audience figures will be about the same as 2013. Although comparisons are difficult to make, when you consider that the population of Kyoto, at 1.4 million, is approximately one-tenth that of Tokyo, you can see from these figures that there is an incredibly high degree of interest in such works among the viewing public in Kyoto.

The festival itself does not have a permanent, independent operating structure, but rather is run each year by an implementing committee comprised of various organizations that are involved in the performing arts in Kyoto. Originally I made the proposal for the festival to the Kyoto Art Center, with which I had been involved in a drama project. After that we approached the city authorizes and other related institutions, from which an implementing

committee was ultimately formed. The Kyoto Art Center was born in 2000 at the initiative of the city of Kyoto and is housed in a former elementary school and run by the Kyoto Arts and Culture Foundation. In addition, in 2000 Kyoto University of Art and Design created its Department of Film Production and Department of Performing Arts and also built a theater. The Kyoto Performing Arts Center, which runs the university's theater, is also participating in the implementing committee for the festival. From last year, the Kyoto City Music, Art and Culture Promotion Foundation, which runs ROHM Theatre Kyoto, also participated in the implementing committee. The committee's membership is comprised of representatives of these various organizations and institutions, who engage in discussions and decide on the running of the festival. Under the auspices of the committee a secretary-general is responsible for the actual running of various operations, and the program director creates programs, with the committee discussing and approving various specific ideas.

The structure that I have just described was not one for which there was an initial framework. I was originally an independent producer, working in the performing arts field. I worked with various artists and as I engaged in work at various cultural facilities such as the Kyoto Art Center and the Kyoto Performing Arts Center, which is the university theater, I began to think about how we could make Kyoto's current performing arts scene more visible. More than 10 percent of Kyoto's 1.4 million people are students and these people of the younger generation are engaged in cultural activities on a daily basis. However, it was the case that no matter how active these young people were on the cultural scene in Kyoto and no matter how many new works they created, unless their work was channeled through Tokyo it was impossible for them to gain overseas recognition. This is something that I found strange. If it is possible to create a work of art in a certain place, then there are always various aspects and contexts of that place woven into the work itself. To take the work out of these contexts and package it as a product for sale is something that I felt to be unnatural and wrong.

I began to think of ways in which the works that had been created could be kept in their own context and appreciated and evaluated as works in such a context. It was then that I came upon the notion that if the context for the works was defined on the city level, it would be beneficial to be part of an international network of similar cities. One of the aims of KYOTO EXPERIMENT, therefore, is to create a direct network among cities. If a map is drawn centered on a certain area, with terms of reference for evaluation already set out, then this could eventually create a stranglehold on new forms of expression. In order to be open to and accepting of new forms of expressions, various terms of reference and evaluation are required and to that end I believe it is necessary to have a more decentralized image that seeks to redraw the map.

Furthermore, when forming the implementing committee for KYOTO EXPERIMENT, it was necessary to form mechanisms for deciding on who would determine the festival program and based on what intentions. Cities already have infrastructure in place that provides an

environment for those who wish to come into contact with performing arts as part of their interests or pastimes to do so at any time. In that context the question arises that if a festival seeks to be all things to all people, just what new values can it present to such a city and does a festival program itself have any meaning or significance unless it seeks to question conventional values in the city? It is in attempting to respond to such questions that we are always seeking to consider what devices we should use to present the festival to the public.

Kyoto is renowned as a city of traditional culture, but the people who live in Kyoto do not spend all their time visiting temples and shrines and wearing kimono every day. They are also engaged in new activities and experiencing new culture. As a resident of Kyoto myself, I sought to renew the city's cultural identity and realized that it was necessary to create opportunities to introduce our culture in a format not based on external evaluation. Merely because Kyoto is a city that attracts tourists does not make it necessary for us, as residents, to subsume our own creativity and create an image of Kyoto as it is perceived by others.

Festivals are public forums and they are also temporary forums. I believe that a festival is a platform that enables people—both participants and organizers alike—to utilize its characteristics as a temporary and public forum to take the knowledge they gain home with them.

**Konrad Schmidt-Werthern:** I remember the time when Berlin was still divided and I was brought up in West Berlin. When I ask myself what I remember of West Berlin, the festivals come to mind. The jazz festival and the theater festival, and so forth. These festivals really brought the world to Berlin, which was not as international as it is now. The festivals were like the fresh blood that came to the Berlin cultural scene.

After the wall came down, the cultural infrastructure of Berlin changed a lot. We gained more than half a city's worth of new infrastructure and became an entirely different city. I wouldn't say that the importance of festivals has changed since then, but they have become different. They are not so much the basic infrastructure of cultural life any more, but they filled the gap. This is what Dr. Oberender said when he characterized festivals—they have become specialized and what is not provided by the normal infrastructure of Berlin could become the program of a festival.

This is something that is important to note, when deciding what kind of festivals to have in a global city like Tokyo. Another thing is that you cannot contemplate a festival without the artists. I don't think we have spoken enough about the artists today. You can have the best festival in the world—Bayreuth No. 2 or Cannes No. 2—but if you are a dull city, without artists you are still a dull city, even if you have festivals. That marks the difference between small cities and a city like Tokyo. You really have to embed a festival into a vivid arts scene and therefore creating a festival without thinking about properly providing funds for artists is not such a good idea.

I would like to spend a few moments talking about the risks presented by festivals. The risk is that a festival can be relatively feeble in terms of its structure. As someone who is responsible for the funding of cultural activities, this weakness of festivals can lead to the invention of a festival at one point, prior to a major event like the Olympic Games, but once the event is over you may find that you do not need the festival any more. That is different to an institution. If you invent an institution, the bricks and mortar will remain for much longer. This is something that needs to be remembered with regard to festivals: they are like fireworks—once the fireworks are over, you see nothing but dust. It is therefore a good idea to embed a festival into a vivid arts scene, but also to embed a festival into a very strong institutional scene, which as I learned today you already have in Tokyo.

**Katsunori Miyoshi:** Arts Council Tokyo was established in 2012. When deciding on the name for the new organization we referenced Arts Council England, an organization with more than 60 years of history and also the status of activities in other countries, with the aim of launching full-fledge activities in Tokyo to promote arts and culture. Arts Council Tokyo currently has more than 10 full-time staff and we work to promote, from a specialist and long-term perspective, arts and cultural activities in the international city of Tokyo, while also respecting the independence and creativity of arts and culture. Arts Council Tokyo was the first organization of its kind in Japan, comprised of full-time experts in the arts. In addition, through collaborative activities with related organizations at home and overseas we are also seeking to enhance our activities. 2020 in particular will be a milestone year and as we look forward to six years' from now, we aim to engage actively in efforts, making sufficient preparations with a great sense of ambition and desire.

Tokyo is home to a tremendous variety of arts and cultural activities. There are also a wide variety of facilities, run by city, national government and private institution. Temporary venues are also used and performances are also given outdoors in various locations. Events cover multiple fields from music, theater and fine art, to locations big and small, including theaters and ateliers. Tokyo also hosts many festivals each year, so many that it is hard to keep track of them all. Support for arts and culture is the main pillar of Arts Council Tokyo's activities and each year we receive applications for support of various events, including dance festivals and joint productions with overseas collaborators. Today I would like to introduce to you two of the festivals that Tokyo is currently focusing a great deal of efforts on, "Festival/Tokyo" and "Roppongi Art Night."

"Festival/Tokyo" was launched in 2009 with the aim of sending out a creative message internationally about performing arts and expanding the boundaries of performing arts in the city. Tokyo Metropolitan Government, Tokyo Metropolitan Foundation for History and Culture and the Festival/Tokyo implementing committee are working together to hold a festival in the Ikebukuro area of Tokyo. Each year a theme is selected and in addition to

contemporary theater by performers who are active on the global stage, we also invite seasoned artists and up-and-coming artists, who give many performances through joint collaborations, many of which are entirely new. At last year's Festival/Tokyo a performance entitled "100% Tokyo" was staged, in which 100 people participated, representing the population structure and composition of the city itself, in terms of age, gender, nationality and type of work. There was also a full-length staging of "Tokaido Yotsuya Kaidan," a famous kabuki theater piece, arranged by Mr. Yuichi Kinoshita, who is renowned for his modern reimagining of traditional kabuki theater. Even in traditional kabuki performances it is standard practice to perform only selected highlights, but for this performance it was planned to do a full-length staging. Another of last year's truly varied programs was "F/T Mob" a flash-mob program, whereby artists appear in unexpected places, in parks or plazas, etc., and encourage passersby to join in with their flash-mob. This year Festival/Tokyo 2014 will begin on November 1 with an opening by Mr. Yoshihide Otomo and will continue for 30 days. As this year marks the start of the "Asia Series," there will be a special feature on the arts of Korea.

The second festival I would like to introduced is "Roppongi Art Night." Roppongi is in central Tokyo and as well as being a center for business, it is also home to many commercial and cultural facilities. The event was launched in 2009 by Tokyo Metropolitan Government, Tokyo Metropolitan Foundation for History and Culture and the Roppongi Art Night implementing committee, with the aim of creating a new type of urban landscape and lifestyle by proposing a festival whereby visitors enjoy art in Roppongi at night. In a part of the city where many young people congregate, we created a diverse program that ran from sunset to sunrise, with art exhibitions, performances and talks by artists taking place in art museums and commercial facilities that remained open the entire night. This festival now attracts 700-800,000 visitors in the course of one night. For 2014 Mr. Katsuhiko Hibino served as artistic director, and based on the theme of "Move your body!" a variety of contents were presented that focused on the physical nature of art, including parades, food, art programs and production of patchwork art.

In a city where arts and cultural activities are taking place on an everyday basis, we seek to create festivals that provide stimuli to people and encourage them to open their eyes to new experiences. In response to the questionnaire we implemented at last year's "Festival/Tokyo," we received many comments that visitors expect more opportunities to come into contact with new works, experience new forms of expression not limited to just the performing arts, experience new values, and to have programs in which a wide range of people can participate.

At Arts Council Tokyo we receive opinions and advice from the Council Board, which is comprised of members with great knowledge and experience in diverse areas not limited solely to culture, and who engage in considerations on the long-term goals and development of cultural promotion in Tokyo. The Board considers festivals to be a highly significant means

of gathering artists in Tokyo from home and overseas. A cultural vision for the next ten years, including and beyond 2020, that will set out cultural policy for Tokyo is currently being formulated and this is also something in which Arts Council Tokyo is involved. At the core of such a policy are considerations of the traditional and the contemporary, growth of the city and dynamism. The focus is on continuing to advocate a message of cultural creativity to the rest of the world and festivals constitute an increasingly important part of such a message.

**Katayama:** I would like us to consider what values that festivals can create in a urban context. Firstly I would like to hear from someone who is directly involved in creating festivals. Mr. Hashimoto, what do you focus on in terms of values to be created by a festival? Why is the festival you hold in Kyoto an “Experiment”? You are responsible for a wonderful program that daringly brings together many young artists. Is this a favorable approach for directly creating city networks?

**Hashimoto:** I don’t know whether it is favorable or not, but my idea was that when holding a festival in Kyoto, it was not necessarily meaningful to just send out a message about the stereotypical image that everybody has of Kyoto. I think that in terms of the outcomes of strengthening a message about a city, the focus should not necessarily be on raising creativity or creating value in that city, but rather that the value lies in how the festival is perceived and accepted in the city. Festivals are not necessarily about seeking to export Japanese culture and artists to the world; they are first and foremost aimed at an audience in the city or region where they take place. How artists from around the world are accepted and appreciated is a perspective that can demonstrate the broad-mindedness and vision of a city.

For me, a message is something that is passive and without its own identity. It is an expression of seeking recognition from someone else and the evaluation of the message is conducted externally. That is why I felt that a “message” was somewhat strange in the context of an art festival. It is rather how a festival is accepted and perceived and objectively evaluated that sets the identity for a city and arouses a kind of respect in people from other countries and regions. That is how festivals can create a kind of value in a city.

**Katayama:** Cultural policy in Japan tends to focus on the phrase “sending out a message,” and you have shone a critical eye over such a focus. Thank you very much.

Ms. Jeffreys, you have told us that the cultural policy of London is “art for everyone,” or providing opportunities for people to experience art and culture who do not usually have the opportunity to do so. What specific measures do you employ in your festivals to achieve such a policy?

**Jeffreys:** It has changed over time. When we first started doing work to access people who

have not accessed the arts before, it took the simple form of taking programs outside the Barbican into the community and making it accessible. We programmed it, paid for it and decided what to do, and people came. It is now much more sophisticated than that and now, if we are working on something new, we will do a lot of work with the local community and local councils and arts organizations, so that it feels like something that is really ingrained in the local community. We would see our intervention in a short-term way—it is about working with a community to build their capacity to present the type of event that they want to present themselves. We need to be in a position where we do not become fundamental to the presentation of that event. That is something that is really hard to achieve, but it is something that we are working on.

In some ways the cultural Olympiad did that. They had a big focus for example, through a project called “Unlimited,” on profiling disabled artists and although that is not continuing as strongly as it did during 2012, it certainly changed the game in terms of the recognition of disabled artists. Their focus on doing events that were free and in the community has changed the debate. There is so much talk now about the democratization of funding and real concern about the proportion of public funding that it spent on elitist art and the smaller percentage that is spent on art that is available for everyone.

**Katayama:** Ms. Lim in Korea are you also concentrating on efforts to promote the participation of citizens?

**Lim:** Korea’s cultural policy has been based on cultural democracy for the last 10 years, and there are five or six factors we should consider when considering cultural policy. These include artistic excellence, participation, access, conservation and diversity. In Korea we are focused on participation because we have experienced rapid economic growth and the rich are getting richer and the poor are getting poorer. The situation is changing.

**Katayama:** The city of Seoul has introduced a voucher card system for its citizens, particularly those on low incomes, to promote participation in culture. I wonder if this scheme has produced any results?

**Lim:** The voucher program started about five years ago. It was because of the reason I just mentioned—cultural democracy. It is aimed at low-income citizens in particular and I think that it is an effective way to boost or nurture an artistic or cultural taste among people. It also helps art administrators to plan more high arts festivals and arts and education programs.

**Katayama:** Dr. Oberender, in your keynote speech you stated that a festival is an attempt to create a temporary community. Would you care to elaborate a little further?

**Oberender:** The question why we have this increasing number of festivals is for me one of the main points. It is difficult to explain why we find new festivals every year in a situation in which everyone has less money. The less money we have, the more festivals there are—this is a curious development.

There is a reason why this should be so. It is a reaction to the general social development of our society. In a time when capitalism becomes more and more rigid, liberalization forces us to explore our own capital as a human much more intensively. Society is losing more and more its shared unity through religion, tradition and values. In this situation festivals provide a kind of substitute for what we have lost in society and give us something in common with other people, but in smaller circle and a more fluid way. In a way, the entire society is becoming more fluid and in this process festivals are an expression of a contemporary awareness of life. Festivals are not forever, but for a certain time they are important. I think that people like this feeling that they feel assured by a very clearly defined issue.

On the other hand, festivals have a kind of spirit similar to social networks. You have a very high level of excitement about something that is over the next day. It is also, in these contemporary times, a good point to remember that festivals are very good tools in a world that is changing so fast. It is difficult for us today to develop something like the political positions that our grandfathers found it easier to describe in the past. I think there is a new kind of policy process behind that and it is as a part of this social development that makes festivals more attractive for society.

It is worth speaking about the risks that are related to festivals. Festivals are easy tools for politicians, because they can end tomorrow. It is easier to kill a festival than a 100-year-old orchestra or museum. In the time of capitalism festivals are an interesting tool for politicians and also for large companies, because they can stop the money for festivals if they are no longer interesting. This is the value of festivals in that they are insecure as a structure. This is an attraction of festivals, but it also presents dangers.

**Katayama:** Dr. Schmidt-Werthern, what is your largest expectation for festivals from the administrative perspective? What role do you think that local governments should play in festivals?

**Schmidt-Werthern:** I do not think that there is only one answer to your question. You really have to look at the city that is thinking of inventing a festival. A festival can fill a gap, it can be like the firework that I was referring to, and disappear after one-to-three years. That is the other side of the coin—you cannot talk about the advantages of a festival being that it addresses real issues in real time, without acknowledging that it may disappear and be meaningless one or two years later. However, small cities get their identity from festivals and



for them a festival is much more important than for large cities.

The answer to your question is very much dependent on the city that you are talking about. Every city has to find its own answer. The more complex a city is, the more difficult it becomes to define a good festival. That is the same for both Berlin and Tokyo, unless you go into the small festivals and splinter groups and become more segmented in what you offer to your populations in the form of such smaller festivals.

**Katayama:** Mr. Miyoshi, what are your expectations for festivals such as “Festival/Tokyo” and other events?

**Miyoshi:** I am not in an administrative position myself, but rather I work together with the city administration. For a local government the significance of an international festival is its capacity to nurture people, which is a major policy of any government. In order to nurture people various forms of communication are necessary. For example, through an international festival it is possible to get to know, through arts and culture, what is happening in the world and what issues are being faced. Also, it is possible to learn about various things, such as differences in concepts and values. The basic concept of festivals is exchange and in order to conduct exchange and I believe that unless a message is sent out it is unlikely to lead to exchange. Therefore it can be understood that a message leads to interaction and exchange, which then leads on to acceptance, appreciation and understanding of various things, concepts and issues, which helps to nurture and develop people. A festival is a platform that creates communication toward that end.

Another point is that through festivals it is also important to demonstrate the arts and culture of the city where the festival is taking place. Japan is in a unique position and Tokyo is at the heart of Japan, and therefore various events are being held in the course of the city’s daily life, encompassing everything from the traditional to the modern. Festivals are an important platform for providing stimuli to arts and culture in Tokyo’s highly unique and individual setting.

From the perspective of city planning and policy, Tokyo has taken the lead as the nation’s capital in attracting attention from Asia and the wider international community and from now it will continue to demonstrate the various issues and challenges that Tokyo and Japan as a whole face and how Tokyo is responding to them. Festivals are an important platform for creating such opportunities.

**Katayama:** I believe that government and the festival itself share subtle links and relationships. Although they may share the same purpose they have different stances and given art’s power to create new values, some of these values may be contradictory to those of government administration. That is something I would like to discuss, so can I ask Dr.

Schmidt-Werthern: as the person responsible for cultural policy in the Berlin city government, do you make any requests at the outset to Dr. Oberender with regard to the running or program of the Berliner Festspiele?

**Schmidt-Werthern:** I am not the direct funder of Dr. Oberender's festivals, because he is funded by the central government. If he was funded by the local government I think that we would talk about objectives, but not about the detailed content. After all, he is the artistic director and if he tells me that a program is the right one for a festival I would believe him, because he is the expert. I would talk about objectives, for example, the involvement of children. I would ask about the parts of the program that extend to society and the audience. It would not be top-down, however, because we respect what they do artistically.

**Katayama:** There has been discussion about how difficult it is to ensure the continuation of biennales and triennales. The Yokohama Triennale is now being held for the fifth time, so is this because the organizers have created a good partnership with government administration?

**Osaka:** In accordance with the saying, "persevering through something difficult makes one stronger," I believe that whatever position you are in the benefits of continuing to persevere are significant. Although a large-scale art festival brings with it large risks, it is through such a festival that we get to know the artists and the flexibility and diversity of art. If we can accurately gauge how the festival will be accepted, it is possible to send a message out. What is important when sending a message out is not to create something, but to ensure that quality is maintained consistently, so that the festival spreads to more and more citizens and becomes recognized by professionals, thus creating a community through the medium of art.

At this year's triennale we benefitted from the participation of 1,700 supporters from among the residents of Yokohama. The attraction for them in participating in the triennale was the social links that it created. Their participation in this event transcended age, gender and work-related affiliations. The fact that all these people were able to work together towards a common objective played a very important role in today's society, where communities are constantly being broken down. Therefore the continuation of festivals is important not just as events where artists' works are displayed, but also as a means of benefiting from and nurturing the life that art can breathe into a community.

**Katayama:** Mr. Hashimoto, have you found that you can work well with the Kyoto city government?

**Hashimoto:** "Publicness" is a word that is always subject to great discussion. For example, when creating publicity materials for an event, there is always discussion about whether the

content of the event would be adequately conveyed and described through such materials. The reason why this is the case is because of differences in the perception of timescale. When engaging in projects and creating publicity-related materials differences arise in terms of the perceived span during which results and outcomes will be created. On the artistic side, the basic view with regard to artistic activities and publicity is to serve not just current residents, but to leave something in some form for future residents too, taking a long-term view. On the government side, focus tends to be placed on how a cultural project will be perceived “now” by the current residents of a city. This is something that I come across often.

The government side also often points out that “private opinions should be voiced in a private place.” This view is nonsensical to my mind because without private opinions how can public opinions be formed? “Public” for me is the representation of the will of assembled individuals. Therefore, if it is not possible to express private opinions in a public place then such a place cannot be defined as being public. That is what I argue, but I often lose the argument (*laughs*).

**Katayama:** I would next like to address the importance of providing public money from the perspective of creating value for the future. Discussions about this issue cannot ignore the Olympics. Mr. Miyoshi, could you tell us what kind of cultural policies you seek to create with a view towards the 2020 Olympics?

**Miyoshi:** There are a number of points that we have to consider with regard to culture in Tokyo. The first is that from an international perspective Japan is an Asian country and Tokyo is the capital of Japan. It is extremely important to consider our position in Asia in 2020 and beyond. The second point is that with regard to the Olympics, while unavoidably the main spotlight will be on Tokyo as the host city, we have to think of a cultural program that will go some way to correct the heavy concentration of attention on Tokyo. It is a difficult question to address, but it is one that we must consider. The third point is the creation of networks. Networks exist in various forms, both domestic and international, and we must use the Olympics as an opportunity to consider networks that bring together different generations and people of different backgrounds.

Finally I think that it is important for people to recognize once again the tremendous richness and diversity of Tokyo’s cultural resources. Although 2020 is an initial target, we must continue to consider arts and culture into the future, 10 and 20 years’ hence. In that sense 2020 will be an important year for concentrating our minds on the way forward.

**Katayama:** The cultural program for the London Olympics was on a grand scale, with approximately 40 million people participating. Ms. Jeffreys has noted how important it is to consider programs that go beyond the end of the Olympics. Can I ask Ms. Jeffreys if the

legacy initiatives that were initially programmed for after the London Olympics have proceeded according to plan?

**Jeffreys:** It is interesting that the legacy of a festival held around the Olympic or Paralympic Games might not be an actual festival. The legacy might actually be in the infrastructure, in investment in arts and the artists and investment in cultural organizations. I think that London 2012 helped to profile disabled artists, and highlight the power of free events in the community to build pride in the community and in the nation.

I would like to talk a little about artistic risk. I think that artistic risk can be one of the points of difficulty between government agencies and cultural organizations. By their very nature government agencies tend to be risk averse and arts organizations have to take risks. One definition of success can be occasional failure. If you are not failing from time to time, you are not taking the risks you should be. So maybe one of the legacies should be the right to fail, because artists have to take risks.

**Schmidt-Werthern:** I completely agree. That is the reason why we provide funding. You are right that sometimes governments are risk averse, but sometimes artists tend not to see the whole picture. I have had to shut down one or two festivals in the past, because there were too many of the same kind of festival. I had to decide from a government standpoint that there were too many short-film festivals, and therefore a decision was made to give taxpayers' money to other groups.

## Q&A

**19:35-19:45**

**Q:** I am an artist and my name is Satoshi Yamada. I believe that in terms of the contents of arts festivals there are things that could be done in Germany that could not be realized in Japan. Is there anything that you feel that has been done well in Japan?

**Schmidt-Werthern:** Berlin has a very successful joint exchange program with Tokyo. Every Berlin artist has so far realized his art projects in Tokyo and vice-versa. From my experience, when it comes to Tokyo, I cannot see that there is any difference with Berlin in terms of regulations. We are united in our aim to attract good artists in both Tokyo and Berlin, which is the best thing.

**Hashimoto:** In terms of regulation of expression, there is no system whatsoever in place that seeks to check artistic contents in advance, so I have never even considered a situation in which we have come so far only to be unable to put on an event or exhibition. Naturally I talk

with people about certain physical limitations and safety aspects, etc. However, with regard to content there are no instructions or regulations in place at my festival, so it is difficult to respond to your question.

**Q:** My name is Hasegawa and I am a student. Mr. Miyoshi stated that festivals provide an opportunity to nurture human resources, but could you explain how you perceive that festivals act as a platform for such human development? In contrast Dr. Oberender stated an opposing view, namely that festivals are something that can be easily discontinued, so I would like to ask Dr. Oberender what he thinks of festivals' potential to develop human resources?

**Miyoshi:** International festivals provide an international environment in which to meet and communicate with different people. This is precisely a situation in which people can develop their skills, both the artists and the audience. As a forum for such skills development I believe that it is important to continue to organize and hold festivals.

**Oberender:** As the head of the organization of the Berliner Festspiele, I have already discontinued one festival and founded another. In a way it is natural process, but sometimes it becomes a dangerous process, especially if the economic situation is the reason for making decisions that destroy cultural heritage. I want to answer your question in a different way; maybe it would be a good way to summarize the value of festivals.

When the wall came down in Berlin, for several days and weeks afterwards the people all over Germany were full of smiles, because they were touched by a movement that was bigger than the things that ordinarily happened in their daily lives. I think that sometimes very good festivals can have the same effect. They unify and they let us experience that there is something more that is important in our lives—joy and experience—things that you cannot buy in any shop. It is good that we get tax money to do this.

When Germany won the recent World Cup we were able to feel that we were Germans together in a good way, not in a bad, nationalist way, which was something that we had been frightened of before. When former Chancellor Willy Brandt fell to his knees in Poland in the 1960s he gave a sign to the world that the Germans regretted what had happened during the war. It took much longer for the German nation as a whole to begin to be able to express regret. In the 1990s and the beginning of the 21<sup>st</sup> century the Germans started to embark on a new life as a democracy that is no longer in fear of falling back on bad old times.

To hold the Olympic Games in Japan could provide a big opportunity to have a new experience of what Japan is in the world and what Japan is to the Japanese themselves.

**Katayama:** Thank you very much. There is no conclusion as such to today's discussions. We have heard various valuable opinions that will be of great value and reference to Tokyo going

forward. I would now like to bring the panel discussion to a close by thanking the panelists and the audience for their participation today. Thank you very much.

**19:45 Closing**