March 7th

Session 1.

Current Global Status of Corporate Support of the Arts

Presenters/Panelists:

Laure Chaudey - Head of Admical Institute, Legal affairs and international relationships managers [France]

Izan Satrina Mohd Sallehuddin – Founder, Director at Miracle Worker of My Performing Arts Agency (MyPAA) [Malaysia]

Rosli B Abdul Rahim - General Manager, Galeri PETRONAS Group Strategic Communications Division [Malaysia]

Taneo Kato – Executive director of Association for Corporate Support of the Arts [Japan]

At the venue of Creative Center Osaka, the day began with the session focusing on mecenat / corporate philanthropy as an introduction to the whole conference. Creative City Osaka, a part of Chishima Real Estate’s Kitakagaya Creative Village Project, is one successful example. Each presenter offered presentation about cultural backgrounds, trends, and practices of corporate philanthropy in his/her own country.

Taneo Kato pointed out the scale of Japanese “mecenat” and a variety of its contents. The research indicates that the total amount of expenses for Japanese mecenat is almost equivalent to the national budget for arts and culture in Japan. Mr. Kato also referred to the Tokyo Olympic and Paralympic Games in 2020 that its cultural programs will be carried out in the whole country of Japan with 200,000 programs between 2016 and 2020. KMK, in conjunction with corporations over the country and in partnership with Art NPOs, is willing to take over one third of the 200,000 programs, as Kato mentioned.

Laure Chaudey described the definition of “mecenat” or corporate philanthropy, emphasizing that the word has certain criteria. It needs to be offered under a provider’s freewill, with no limitation in contents and fields, applicable to tax benefits for a provider, and valuable for public welfare. Ms. Chaudey mentioned of the trend in France that the companies’ philanthropy has shifted in social activities, employment and education. The purpose of their focus in the arts and culture varies depending on the size of the companies.

Izan Satrina Mohd Sallehuddin explained a history of Malaysia’s cultural background and current cultural situations in Malaysia. As the country with approximately 90 different ethnic groups, National Malaysia Plan
(RMK) was set out fifteen years ago, and has been implemented in order to define, protect and promote Malaysian culture. Currently, the government precedes economic innovation programs in 12 main categories. She noted that for the government’s intensive engagement to arts and culture, MyPAA was established as a private agency to bridge between the government, the private sector and community. Rosli B Abdul Rahim from Petronas joined to provide a short presentation about the company’s philanthropy activities that helped the audience picture an actual case of Malaysian corporate philanthropy.

In panel discussion, the panelists mainly referred to the relationship of different sectors in philanthropy, companies and individual in particular. Ms. Chaudey stressed that the network between enterprises and entrepreneurs in philanthropy is vital. From her research, both show the same intention of utilizing their own business, network, and experiences, except obtaining financial benefits. On the other hand, Ms. Sallehuddin noted corporate philanthropy in Malaysia is in an early stage of the development. For upcoming growth in philanthropy, there is an issue that, in general, people tend to hesitate supporting contemporary arts which they find difficult to understand. Yet, she insisted the importance of engagement by every sector, public, corporate and individual. Mr. Kato concluded the session by noting that companies need to be flexible and innovative in the meaning of their existence and sustainability.

Session 3.
The Creative Economy

Presenters / Panelists:

Jason Potts – Professor of Royal Melbourne Institute of Technology University [Australia]
Nobuko Kawashima – Professor of Doshisha University / Director, Center for the Study of the Creative Economy, President, Japan Association for Cultural Economics [Japan]

The creative economy – a word included in the title of the conference is a quite broad subject that has been studied, discussed, and criticized by different perspectives. This session was purposed to define the creative economy from academic point of views, by inviting two professors whose specialties are either in economics or cultural policy.

Jason Potts remarked that science and arts have the same characteristics. Both create new ideas, fail a market, and transform to valuable assets through innovation. He specified creative economy as developing and adjusting new things, and creative industry as the involvement in every process of changes. His work is to build a model of the process which consists of three phrases: creation, adjustment and preservation of new ideas. By claiming that policy for arts and culture has never been as high priority as for science and technology, Mr.
Potts noted that companies can be more suitable to the process of changes, and more innovative to new creation.

Nobuko Kawashima pointed out that economy in developed countries needs to be assisted by culture. A competition between cities of transforming to creative cities and attracting luxury industries has been in escalation since 1990s. She mentioned that culture plays a crucial role in this, agreeing Mr. Pott’s idea of culture being innovative to many industries. To conclude, she emphasized that it is necessary for those who enact cultural policy to share a sense of the crises that we now need a shift for the relationship of culture and economy.

In discussions, the two panelists referred to the investment to creativity that would result in sustainability. Mr. Potts reflected it as a source of the ecological system of society, while Ms. Kawashima’s point of view came from its function; the operating system of society. As for specifying creative industry, according to Mr. Potts, the industry contains consumption and entertainment; however, its focus is placed in the changes to experimental and dynamic forms from consumption. Ms. Kawashima gave an opinion that the term of creative industry works effectively for cultural policy to fit into reality, rather than drawing a boundary between commercial entertainment and non-commercial cultural assets. In conclusion, Mr. Kato summarized that business companies should look into long-term outcomes of innovation and branding from creative investment, rather than invest only if there is only an immediate financial return.

March 8th

Session α.

**Forming a Platform for Promotion of Culture**

Session α began with a debate in relation to the establishment of Cultural Promotion Platform, bringing various fields of personnel together. Firstly, Kato Taneo, executive director of KMK, remarked recent activities of KMK such as GBFund (the Great East Japan Earthquake Fund), and 2021 Arts Fund. Then, he proposed ‘Creative Archiperago’, national cultural programs in relation to Tokyo Olympic and Paralympic Games in 2020, which he specified that the idea came from ‘Creative Britain’, London Olympiad and Cultural programs. Mr. Kato emphasized on the needs of strong partnership in cultural activities based on the indication that the culture itself changes economy. At the same time, he recited the weak framework of NPOs who, he thinks, can be suitable partners for corporations, and proposed the necessity of establishing a platform by corporations, supporting agencies and associations in order to make up the deficit.

Norikazu Sato from Art NPO Link warned that towards 2020 Tokyo Olympic and Paralympic Games, many
organizations and associations will be established, who are proposing their ideologies of ‘culture’, and that the
more organizations will be established, the more activities, which are not coherent in the quality, will be
increased, and as a result, these cultural activities cause a sense of crisis and disorder. In order to avoid such a
distress, he suggested that regular meetings which focus on how Japanese culture should be presented,
needs to be hosted. He also stressed that it is important to implement actual activities and seek a possibility of
activities outside of Tokyo. It is due to the indications that there are no sign of artistic and cultural development
outside of Tokyo.

Carolina Roa from Teatro A Mil Foundation in Chile, raised an example of establishing a promotion platform in
the field of performing arts in her country. She described that it originally started because of strong demand of
artists who are eager to show their own works and to tour internationally, therefore the programs were created
accordingly, and the foundation to create an international network was built and has been developed to this
day.

Special Lecture 1
Social Creativity Through Culture

Guo-Qiang Cai – Artist [China]

In Guo-Qiang Cai’s keynote, he expressed that, having looked through all his works in the last twenty years, he
is still “exploring” what is the meaning of social creativity through arts and culture. Mr. Cai introduced some of
referred to our modernized and polluted society and environmental issues directly.

Mr. Cai’s art works are often featured in the use of gun powder and firecracker which are considered to be
unfriendly to environment. Regards to this, he insisted that the efforts of, for example, using environmentally-friendly gunpowder have been made to produce dramatic performances on a surprising scale.
Firework is one of key cultures in our civilization; therefore, he insisted that we need to inherit it for next
generations, and at the same time, we need to find alternations to produce more ‘earth-friendly’ fireworks.

Mr. Cai emphasized that creating an art work is a method to learn different civilization and society, and to make
a harmony with one’s own culture, tradition and ideas. Then, he introduced his future projects and plans; a
virtual island of art studios for children in the world, and a think tank invested by Mr. Cai and his wife to explore
the capability of art and culture.

“A single artist is tremendously weak and small to the enormous government and system,” Mr. Cai said. In his
words, art is weak but that is why it is real. He noted the necessity of presenting small efforts and effects made by artists.

Special Lecture 2
Management, Economy and Culture

Takeo Obayashi – Chairman of Obayashi Corporation [Japan]

Takeo Obayashi expressed his idea that it is a community and people who have created and nurtured ‘culture’, and not the country or companies. At the same time, he claimed that Japan has few population from an extreme wealthy class, and no affluent support to art and culture from corporations compared to Western countries. In addition to this situation, the public budget for arts and culture is remarkably smaller than the world standard.

Mr. Obayashi strongly argues that, as there is a saying of ‘economy is the servant (patron) of culture’, economy needs to fill in these financial absences in order to support culture within an economic system. Providing historical examples of Japanese tea ceremonies and how businessmen supported and nurtured Japanese culture through them, he introduced us the merchant’s teaching of “San-kata-yoshi” (creating benefits for the three; a seller, a buyer, and a society), which was Japanese tradition at that time. At the same time, he specified the current trend of economic complete devotion as dangerous because Japanese corporations are unfavorable towards donations and supports with no immediate benefit and financial return. Mr. Obayashi stressed that it is important for us to create an economical system which contributes the society and culture itself.

Then, Mr. Obayashi introduced Backers Foundation he also belongs to, and explained their many activities that involve not only corporative workers but also public and communities, and have spread nationally and internationally. Also he introduced artworks that are created and exhibited in his company’s headquarter in Tokyo. He stressed that these artworks were specifically created and built to function as both artworks to view and daily commodities that the company employees can use every day. In addition, he claimed that there is a limitation to what individuals and corporations can achieve, and that is why the country and local governments have to communicate well with them in order to support what they cannot do and make it work.

Finally, he pointed our five things that we have to work towards culture: 1) education for next generation, 2) preservation of cultural heritage 3) preservation and development of traditional cultures, 4) development and presentation of Japanese culture to the world, and 5) that of from the world to Japan.
Presentation & Table Discussion

5 guests made presentations. And at Table Discussion, audience can select and join a group by the five presenters. There will be Q&A time based on the presentation and discussion among the presenters and group.

[Kitakagaya Creative Village Project]
Tomoko Kitamura - Regional Revitalization Department, Chishima Real Estate Co., Ltd [Japan]

At the Presentation, Tomoko Kitamura explained the concept of Kitakagaya Creative Village Project, in which they utilize Chishima’s properties that are too old to sell or not in use into artistic galleries, creative studios, and performance spaces in order to resolve a problem of increasing vacant houses in Kitakagaya area. For instance, Ms. Kiatamura showed Creative Center OSAKA, former shipyard that has not been used for a long time.

She also introduced many projects that the company has been involved; such as art meetings, performance events, and symposiums. Currently, the company encourages artists and local people to use unused properties of the company effectively and creatively, in particular, collaborating with the local government and communities in order to revitalize local society and economy.

Table Discussion particularly focused on Kitakagaya Minna Nouen (creative farm), which the former participant of this project explained the objectives and achievement from his experience. Also there was a question about the strategies in order to structure the projects and gain the approval and support from local communities and people. Ms. Kitayama stated that, by collaborating with artists who could play agents between the company and public and local communities to communicate with them, and recommend the project to them, the company gained trust of the local communities and public.

[Arts Support KANSAI]
Hiromi SASAKI - Executive director of KANSAI OSAKA 21st Century Association [Japan]

Hiromi Sasaki explained that Arts Support KANSAI (ASK) was established in order to support art and culture in Osaka in April 2013, fighting against the decision of local government to cut down on expenses for music and traditional arts and events. They have been fundraising at many events and performances. Mr. Sasaki particularly stated many people from the economical world, celebrities in the field of art, culture and entertainment, has contributed and supported ASK.
In regards to the structure of ASK, Mr. Sasaki claimed that they play a role of agency who collects the funds from the public and contributes their funds to art and culture. In particular, ASK focuses on 'visualization of the funds'- which contributors can visually see where their contributions are going, and both sides can communicate and connect, by giving us successful examples.

At Table Discussion, participants were particularly interested in the selection point and process of funding applications. Also several of them commented how they were impressed with Association’s fundraising strategies, in which they managed to gather over 1,500 participants. Mr. Oshima, secretary of Arts Support KANSAI, answered with details as well as useful tips of how to plan and network in relation to the fundraising and matching.

**[Parasophia: Kyoto International Festival of Contemporary Culture 2015]**

Nobuyuki Ozaki - *Parasophia Office Executive Director [Japan]*

Nobuyuki Ozaki pointed out that Parasophia is hosted by Kyoto Association of Corporate Executives. And he explained that this is because of traditional characteristic of Kyoto where, historically, public has been seizing the initiative for events and performances. He also stressed out how this festival succeeded to bring many renowned international artists to join the festival, and how the exhibition spaces, spread throughout Kyoto, are well-though and well-planned in order for viewers to dive into artworks.

Then Mr. Ozaki explained that Parasophia is a coined word that means ‘dialogue with wisdom on the other side’. Through the artists and their creative processes arising from their intimate relationship with Kyoto, he stressed out, their works bring a new awareness in Kyoto, which will result in forming a platform of thought and creation that will lead to the future.

**Table Discussion** started with the history of Parasohia. Many of participants were interested in the intention and creative process of this particular festival as well as the strategies of raising large sum of money. Then the discussion of money issue advanced in more depth with detailed numbers. Mr. Ozaki then concluded with the uniqueness of Parasophia, which is a non-commitment festival that is a typical characteristic of people in Kyoto.

**[Arts and Culture in Malaysia]**

Izan Satrina Mohd SALLEHUDDIN - *Founder, Director of MyPAA [Malaysia]*

Izan’s presentation began with her notes of MyPAA as private agency which aims to formulate a network a
between art communities and corporations, and government. She introduced their activities, such as festivals that tie up with the government and corporations, arts galas for supporting cultures, and regional arts conferences for creative practitioners and business leaders. MyPAA also encourages Malaysian artists to collaborate with foreign artists, and also fundraise once a year in order to enhance the awareness of Malaysian art and its identity.

Ms. Sallehuddin pointed out that the role of MyPAA is to develop a sustainable system, which has strong networking resources, art management methodology, and ability to create partnership between public sectors and the government, and finally to build KMK in Malaysia.

Table Discussion started with the feedback of Namura Former Shipyard (1st day of the conference was held in here), which Ms. Sallehuddin answered that she was impressed with the intention and usage idea of the space as well as providing similar activities in Malaysia. Rosli B Abdul Rahim from Petronas suggested more effective and creative usage of the space by approaching public more and bringing public arts to make community centre. For the questions of the company's evaluation, she insisted that, in order to establish a good relationship with the government and public sectors, it is important to visualize MyPAA's achievements; showing the succession of its branding, and convincing them that they will gain added values in their business by connecting with MyPAA, and through arts.

['Coordinating an international art project']

Carolina ROA - Head of the Internationalization Division of FITAM [Chile]

Firstly, Carolina Roa introduced her Teatro A Mil Foundation, a non-profit organization which was established within a public society, specializing the development and promotion of Chilean art and culture particularly in the field of performing arts. She pointed out four objectives; internationalization of Chilean theatres; projects supporting young artists; a development of fundraising system from public sectors and government; sustainable festivals and projects to gain stable incomes. As an example, Ms. Roa introduced 'presenters' week', a platform where professionals and artists exchange their ideas and debate a progress of Latin American theatre industries.

Finally, she concluded with the importance of strengthening international collaborations and alienations; for instance, by inviting foreign companies to perform in festivals in Chile, in return, it has become possible for them to promote Chilean theatre companies to the world.
**Table Discussion** began with the scale and trend of Chilean festival that many participants were keen to know. Ms. Roa stressed that large-scale performances are current trend and more favored, and people are occasionally encouraged to participate in the performances. There was a tricky question about the trend of Chilean festival as a result of the conservativeness of Chilean people, who are protecting their ideology and cultural identity against USA. Ms. Roa admitted that, although they often collaborate with other Latin American countries, the intention of Chilean that they want to be recognized separately from American, occasionally create conflicts and influences the festival. As an example, although English is required, they speak their mother tongue, Spanish wherever they perform around the world.

**Panel Discussion**

Guo-Qiang Cai - **Artist [China]**
Laure Chaudey - **Head of ADMICAL Institute, legal affairs and international relationships manager [France]**
Motoki Ozaki - **President of KMK, Advisor of Kao Corporation [Japan]**
Jason Potts - **Professor of Royal Melbourne Institute of Technology University [Australia]**
Yoshikazu Shibakawa - **President of Chishima Real Estate Co., Ltd. [Japan]**

Moderator

Mitsuhiko Yoshimoto - **Director of Center for Arts and Culture, NLI Research Institute/ Director of KMK [Japan]**

Panel discussion began with historical introduction of KMK and mecenat activities around the world by the moderator, Mitsuhiko Yoshimoto.

There were four major issues which panelists mainly debated throughout the discussion. Firstly, the role of corporations related to artistic activities. As Jason Potts pointed, even though corporations are still in a process of searching a value and identity within mecenat activities, they are working together with public sectors, foundations and individuals to produce activities as well as participate in these activities. Laure Chaudey called this phenomenon as ‘Collective Impact’.

Secondly, on the question of creative economy in the world, Mr. Potts characterized it as a paradigm shift, which was also mentioned by Motoki Ozaki from historical, political and economic points of view. Panelists agreed that it is important to hybridize art and culture as a part of economy (economic policy), and to democratize them. Ms. Chaudey added, in order to revitalize economy through art and culture, the field of education also needs to be prioritized to raise the awareness.

Particular example was raised by Yoshikazu Shibakawa that art and culture is often used for the city’s branding, which results in the competition between cities and economic growth. Another example was raised by Ms. Chaudey that it is a Western tendency nowadays that entrepreneurs contribute and invest to art and culture as
a business point of views, wishing to influence on economy but also to gain the resource and value of financial investment towards them. She claimed that the funders nowadays wish to be involved in or be part of the activities rather than only contributing to it financially.

Thirdly, many panelists pointed that how mecenat activities have changed from ‘CSR’ to ‘R&D’, specifically from ‘supporting and sponsoring art and culture’ to ‘investing for the society to give social impact’. Mr. Ozaki suggested that art and culture would work as R&D for corporations, in which they can use and apply their abilities, techniques and skills into these fields, which Mr. Potts pointed out; it is not possible for the government to do so.

Finally, there was a networking debate, which started from examples of Crowd Funding. The world has become digitalized, and with this digital culture, it is possible for individual artist to find communities, corporations, foundations and public sectors anywhere in the world, and to receive the support and funds as well as to develop massive network through internet. Mr. Chaudey agreed that it is important to get every individual who are part of a project involved, and such networking system play an important role for making this possible. Furthermore, panelists concluded that formulating a platform and network, not only nationally but also internationally, is important. In particular, behind this debate, as Mr. Ozaki stated, Japan currently faces a problem that it is hard to gain an understanding inside the corporations when it comes to investing towards art and culture. It is due to the fact that they cannot visually see the evaluation of investment or immediate return benefit.

Whereas, in this panel discussion, Guo-Qiang Cai warned, from an artist's point of view, that contemporary arts have been more systematized which does not allow any creativity, and often concerns with money. The value of artists has changed, and the artists have changed themselves to fit into the corporations’ or society’s favorism. He opposed this trend, claiming that art is not fixed, rather flux and changeable through time, artists’ intentions, creativity and moods. In addition, regarding the role of art, he insisted that it is to connect people, collaborate with people, and sympathize with people. In particular, he explained through his own artworks how they have been accepted internationally, and as a result they have become tools for people around the world to communicate.

Through Mr. Cai’s talk about the relationship between his gunpowder artworks/fireworks and Shiseido’s cosmetics, the audience could grasp how corporations and artists can share the same intensity and goal, by learning they had a common goal; beauty and creativity and the history that a single artist and single corporation created did certainly give a social impact to the world.

Mr. Yoshimoto summarized with his own interpretation of this conference’s theme ‘Creative Economy and
Social Creation’, and concluded the discussion.