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## The Role of Culture in Urban Regeneration

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### (1) From Global Cities to Creative Cities

The global society of the 21<sup>st</sup> century is undergoing a major paradigm shift, “from the nation state to the city”. The “century of the city” is starting.

The cities attracting attention in this process are not only the major urban centers known as “global cities” that monopolize global functions in economics, politics and culture, and are standing on top of the global urban hierarchy system. People are also taking an interest in “creative cities” that cultivate creative arts & culture and foster an innovative economic base. The terrorist attack of 11<sup>th</sup> September provided an opportunity to reconsider the trend of globalization based on market fundamentalism. As a result, many people have taken a more critical view of global cities like New York and expressed a preference for the alternative globalization based on mutual recognition of cultural and social diversity. Many cities are now attempting to stimulate and encourage their citizens by promoting creativity in arts & culture and encouraging innovation in various areas to revive their economies.

Since the bursting of the economic bubble in 90s’, there has been a growing interest in creative cities and the urban regeneration through cultural policy and planning. Japanese cities that have moved in this direction are Kanazawa, where indigenous business leaders and citizens have created the Kanazawa Creative City Council and begun promoting the movement for the creative city from the grass-roots, and Yokohama, where new mayor adopted “the artistic creative city strategy” and established the bureau for promoting “Creative City Yokohama”. Also in Osaka which has been suffering from a long-term recession, the Graduate School for Creative Cities has been established in Osaka City University in order to develop its’ problem-solving urban policy and to foster human capital to revive the city.

### (2) Why creativity moved to the center of urban policy?

As the trend of globalization is progressing, advanced capitalist countries lose manufacturing base and entered into the stage of the new knowledge and informational economies. The key driver of the new knowledge economy is creativity, especially

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artistic and technological creativity. Therefore creativity moved to the center of urban policy.

If we go back far enough in the lineage of the creative city theory, we arrive at the so-called founding fathers of “cultural economics”, namely John Ruskin and William Morris. Ruskin, who was active during England’s Victorian period, resisted the utilitarian economics of the times, and proposed “art economics”, which placed emphasis on creative human activities and receptiveness. According to him, not only artistic works, but all valuable goods have both a functional and artistic aspect, and help to support the lives of consumers and increase their sense of humanity. That which brings out this intrinsic value is “work” – free creative human activity – not “labour” forced upon one by another. He argued that this original, intrinsic value first became an effective value when it was met by a receptive consumer who could evaluate it. Morris, the successor to Ruskin’s school of thought, criticized the mass production and consumption system by large mechanized industries as leading to an estrangement of labour and the de-humanization of life. He went on to coordinate the Arts and Crafts Movement, which aimed at “humanization of labour” and “art-ification of everyday life” by reintroducing craft-like production based upon the creative activities of artisans proposed by Ruskin. P. Geddes and L. Mumford were the ones who began to apply Ruskin and Morris’ thoughts to urban studies. Mumford, especially, in his *Culture of Cities*, lambasted the monetary economics that dominated the megalopolis, and proposed “cultural economics” which places emphasis on human life and environment over anything else, emphasizing “reconstitution of cities to fulfill human consumption and creative activities.” (Mumford, 1938)

Furthermore, looking at contemporary creative city research, we find ourselves arriving at the American urban researcher J. Jacobs, the person who called those cities that were especially good at industrial innovation and improvisation “creative cities.” (Jacobs, 1984) The contemporary researchers of creative cities, like C. Landry and F. Bianchini were influenced by her, and has defined creativity as something more than fantasy and imagination, and placed it somewhere between intelligence and innovation, that is, the concept that acts as a mediator between art & culture and industry & technology. At present, they are continuing with their comparative research on cities, keeping in mind the question of what kind of role a creative culture has in reconstructing the urban economic base. They believe that cities that make much of the creativity of artistic activities and try to have massive “citizens’ creative activities” and “creative cultural infrastructure,” tend to embrace industries who specialize in innovation, and are able to develop an administrative capacity to deal with difficult problems. What is important for creative cities is creative problem solving in the areas of economics, culture, organization and finance, as well as the fluidity to change the existing system whenever chain reactions in such occur. ( Landry & Bianchini, 1995 : Landry, 2000)

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### (3) Possibility of Creative industry and Creative people

With the emerging knowledge society, creative and cultural industries become remarkable as the economic engine of urban and regional development.

According to the definition of D. Throsby, cultural goods and services involve creativity in their production, embody some degree of intellectual property and convey symbolic meaning. He formulates a concentric circle model of cultural industries, with the creative arts lying at the core, and other cultural industries (publishing, advertising, tourism, etc.) forming layers or circles around the core, extending further outwards as the use of creative idea is into a wider production context. (Figure 1) Also Throsby stressed that arts & culture may have a more pervasive role in urban regeneration through the fostering of community identity, creativity, cohesion and vitality via the cultural characteristics and practices, which define the city and its citizens. ( Throsby, 2001)

R. Florida advocates “the rise of the creative class” and insists new urban economy is driven by the location choices of creative people who prefer places that are rich in cultural diversity, nice amenity, tolerance to avant-garde and gay people. He emphasizes the “social structure of creativity”, comprising new systems for technological creativity and entrepreneurship, new and more effective models for producing goods and services, and a broad social, cultural and geographic milieu conducive to creativity of all sorts. ( Florida, 2002)

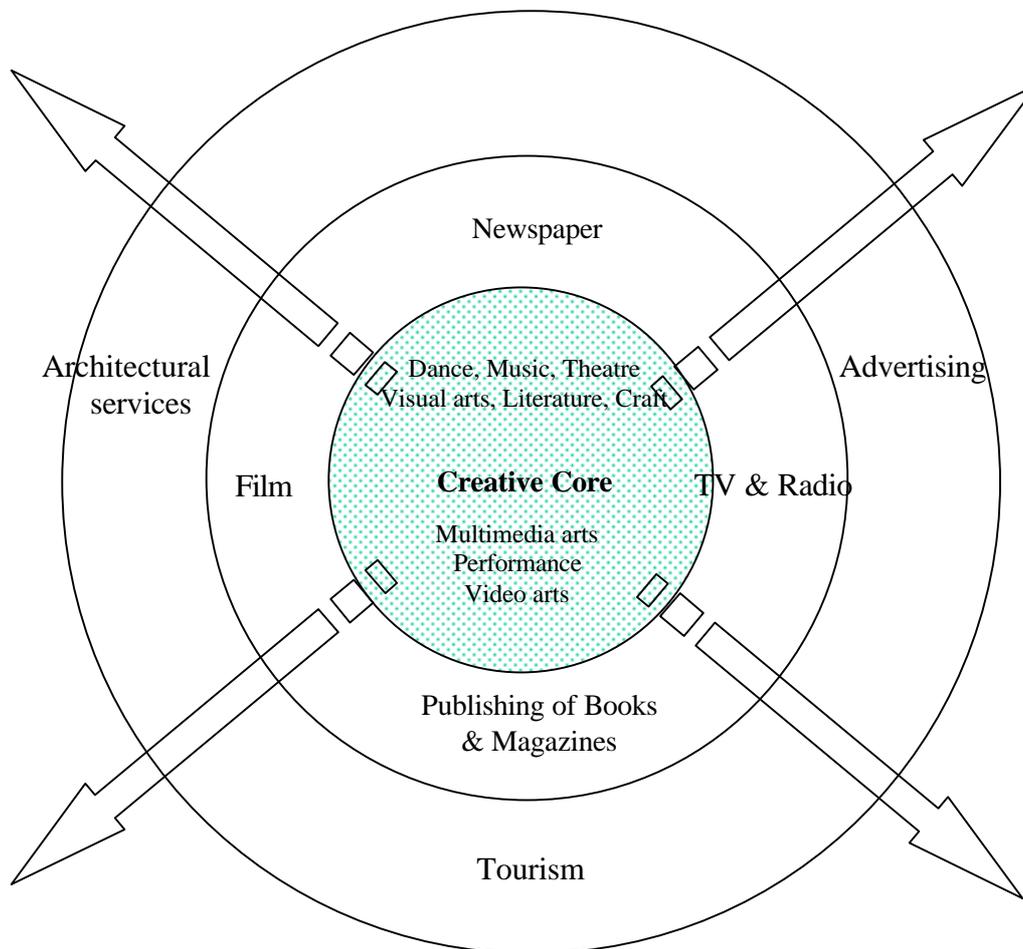
The British government and the Mayor of London have announced a policy promoting “creative industries”, that is, “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” They include thirteen sectors such as advertising, architecture, crafts, design, designer fashion, film, fine arts & antique, game-software, music, performing arts, publishing, software and television & radio. These industries produced £120 billion and hired 1,320,000 employees in 2000, and ranked the second in GDP and the third in employment in London. ( DCMS, 1998, 2001)

We estimated the size of Japanese creative industries and compared it to British ones. As shown in Table 1, considering that total size of Japanese economy is about double to British one, Japanese creative industries relatively reached only half in employment and one-third in total revenue of British ones, even though Japanese is superior to British absolutely. As a result, there are possibilities for the growth of Japanese creative industries.

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**Figure 1 Concentric circle model of culture industries**

**Table 1 Market size and employment of Creative Industries ( UK v.s. Japan, 2000)**

Exchange rate  
 £1=¥185

	Market size			Employment	
	UK £ billion	UK ¥ billion	Japan ¥ billion	UK	Japan
<b>Publishing</b>	18.5	3422.5	4815.0	140,800	160,000
<b>TV &amp; Radio</b>	12.1	2238.5	3738.6	102,000	135,000
<b>Film</b>	3.6	666.0	703.5	44,500	22,000
<b>Music</b>	4.6	851.0	2142.6	122,000	38,500
<b>Advertising</b>	10.0	1850.0	6058.0	92,800	93,673
<b>Game-software</b>	1.0	185.0	1210.0	21,500	29,000
<b>Software</b>	36.4	6734.0	10722.8	555,000	525,462
<b>Design</b>	26.7	4939.5	634.0	76,000	44,443
<b>Designer-Fashion</b>	.6	111.0	25.0	11,500	4,500
<b>Fine Arts</b>	3.5	647.5	84.5	37,000	23,500
<b>Crafts</b>	.4	74.0	384.6	23,700	25,900
<b>Performing-Arts</b>	.5	92.5	48.8	74,300	58,200
<b>Architecture</b>	1.7	314.5	300.0	20,900	12,500
<b>Total</b>	119.6	22,126.0	30,867.4	1,322,000	1,172,678

#### (4) Challenges for Creative Cities in Japan

##### *Kanazawa*

An increasing number of cities in Japan are attempting to develop “creative milieu” and revitalize the city and region by utilizing cultural resources and fostering new creative industries.

Kanazawa has been known for a long time as the “little Kyoto”, a human-scale beautiful city on the Coast of Japan Sea is attractive to tourist. The textile industry, which previously contributed to local economic growth in Kanazawa, has declined. Old warehouse and textile factory that are no longer used were utilized to create the Kanazawa Citizen’s Art Center in September 1996. In response to public opinion, these facilities are designed to be used freely “24 hours a day, 365 days a year”. Four warehouses were converted into studio, the “Drama Factory”, “Music Factory”, “Art Factory” and “Eco-life Factory”. The buildings were remodeled to serve as space for performance as well as practice, and directors of these facilities were chosen from ordinary citizens. This example of a cultural center run and used by citizens is attracting attention throughout Japan.

During the seven years since the center opened, a total of one million and half people (three times large as its population) made use of it as both producers and consumers of

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artistic, cultural and environmental events. Kanazawa is famous for preserving traditional arts & crafts and culture, but it is entering a new phase with this praiseworthy attempt to convert the discarded remains of modern industry into a “creative milieu” with the active participation of its citizens.

### *Kyoto*

Stimulated by the success of the Kanazawa Citizen’s Art Center, the historical city of Kyoto has produced its own “creative milieu”, the Kyoto Art center, which opened in April 2000. It is housed in an old elementary school in the center of the city. Originally built in 1869, it features stained-glass in the entryway, a tea ceremony room, and a large Japanese style hall. Because it is located in a kimono wholesaler’s district and has also been used for both commercial and local cultural purposes. To take advantage of its value as a cultural property, the building was remodeled to create a gallery and studio spaces and is attracting attention as a facility that supports the creative work of young artists who need a place to rehearse or produce their work.

In addition to these examples, there are also spontaneous grass-roots movements led by citizens and young artists.

The traditional crafts and industries that have been the pride and identity of Kyoto throughout its history have become a part of the live of its citizens both economically and culturally. They have also had the function of preserving the unique urban cultural landscape. Now that these industries are declining, however, older wooden raw houses are being torn down and replaced by new apartments and parking lots, so original urban landscape, “primal scene” of Kyoto, is in danger of changing completely. In a counter-movement, artists are moving into vacant old residences and warehouses in the so-called Nisijin area, old textile district, and an attempt is being made to restore the vitality of the city. The old wooden raw houses (called Machiya) in Nishijin are unique because they combine space for the artisan work involved in the production of Yusen dying and Nisijin textiles with living space. These houses are creative spaces that provide stimulation to artists not found in ordinary residences, and almost 100 artists are now living and working in this area.

### *Osaka*

Osaka was once the foremost industrial city in Japan as well as a national center of finance and commerce. Today, however, it has the highest unemployment rate in the country. The number of homeless people is increasing rapidly, factories are moving overseas, and headquarters of large corporations are moving to Tokyo. Osaka’s economy is rapidly deteriorating, and the city is in a historical period of decline.

Creative industries above mentioned, becomes noteworthy for urban resurgence in Europe recently. How can such creative industries be promoted in Osaka? Creative industries rely greatly on the diversity and creativity if a city’s culture, so cultural

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creativity is now an important issue for Osaka. There are many artists and creators in Osaka, but there is a shortage of talented producers and facilities for the incubation of creative industries (creative cultural infrastructure). A number of private theaters have closed after the bursting of the economic bubble, and the most capable television producers working in Osaka have been taken to Tokyo.

In spite of these trends, I am keeping an eye on two ventures that have value as creative infrastructure and “creative milieu”. One is Outenin temple, a Buddhist temple that support a non-profit little theater for young actors using the main temple building as a theater, and Mebic Ogimachi, a creative business incubator opened 2003 in an old water bureau building in downtown Osaka. It is necessary to develop emergency programs to foster creative people and to make “social structure of creativity” in Osaka.

#### (5) Conclusion--- Six Essential Elements of Creative Cities

There are following elements of the Creative City by above analysis.

Firstly, not only artists, scientists, workers and craftsmen should involve themselves with creative work, but also all citizens should evolve (or expand) their free creative activity. As a result, they are able to feel satisfaction with their lives. In order to make this condition, it is necessary to encourage production of useful and culturally valuable goods and services, and to improve environment of factories and offices.

Secondly, ordinary life of citizens should be artistic. To do so, it is necessary to ensure enough income and free time to be well off. In addition, reasonable price of high quality consumption goods should be supplied and arts & culture like the performing arts should be appreciated with low price.

Thirdly, universities, technical schools, research institutes, theater, library, and cultural institutions which support creative activity of science and art in a city have to function as the creative support infrastructure.

Fourthly, the environmental policy is crucial. It preserves historical heritage and a city's environment and improves amenity. Consequently, citizens enhance their creativity and sensitivity.

Fifthly, a city has to have the well-balanced economic basis which supports sustainable and creative region.

Finally, in terms of public administration, the Creative City is composed of the creative integrated urban policy, unified cultural policy with industrial policy and environmental policy under the democratic management of the public finance.

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