Creative Footprint

TOKYO

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Connecting tourism, culture, and urban development

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TOKYO
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01 Introduction

Creative Footprint

Creative Footprint (hereinafter "CFP") is a research method developed and implemented jointly by nightlife consulting company VibeLab and the University of Pennsylvania. The study was conducted in Berlin in 2017 and New York in 2018, with music venues the target of both studies. This is because music is a driving force in the creation, stimulation, and revitalization of various types of culture, and it can be an effective indicator when visualizing a city's level of cultural activity and problems.

VibeLab

VibeLab is a consulting company specializing in the nighttime economy, established by former Amsterdam Night Mayor Mirik Milan and Lutz Leichsenring of Berlin Clubcommission. The company has built a global nightlife network, gathering the latest information, and spreading the knowledge amongst the growing global community. CFP is part of this initiative.

Creative Footprint is the tool to measure creative spaces and advocate for creative communities. Creative spaces are often the first victims of their own success. We have to be careful not to push them out, not to destroy the fragile communities but to keep them inside the city, where the heartbeat, the pulse of the creative cities resides.

Lutz Leichsenring   Co-founder of the Creative Footprint

In addition to spearheading Creative Footprint, he has assisted in acquiring and safeguarding the various rights of Berlin's nightclub scene since 2009 as spokesman of Berlin Clubcommission. He is recognized worldwide for his role in protecting creative industries by appealing to government through multifaceted activities, and holding unique demonstrations, conferences, and workshops.

Changes always come with the small steps. Creative Footprint Tokyo is the beginning to propel the safe and vibrant night-time economy of Japan. I see so much potential in Tokyo. Each one of you is the pioneer, and the most important thing is to keep the close collaboration.

Mirik Milan   Co-founder of the Creative Footprint,
the former Amsterdam Night Mayor

Mirik served as night mayor of Amsterdam for 6 years from 2012, and as a creative director has led important events in the city for many more years. After being inducted as night mayor, he played an integral role in activating Amsterdam's nightlife scene. In addition to success in Amsterdam, Mirik has encouraged and educated several global cities with interest in the nighttime economy, such as New York, Paris and London, in similar initiatives.

The nighttime economy promotion program and the positioning of this study

With the rapid influx of visitors to Japan, inbound tourism is attracting significant attention as a growth strategy and trump card for regional revitalization. On the other hand, there are also numerous problems with achieving the government's target for tourist spending (JPY8 trillion by 2020, JPY15 trillion by 2030), and the increased spending per person is an urgent task. Under these circumstances, and in light of the fact that tourism trends are moving from consumption of goods to consumption of services, the Japan Tourism Agency is investigating specific measures such as developing new tourism resources focused on experience-based tourism. One of these is the "cutting-edge tourism content incubator business (development of tourism content that utilizes the nighttime)," a nighttime economy promotion program that went into effect starting FY2018.

The program began in earnest in FY2019 with the implementation of (1) thirteen nighttime utilization model businesses, (2) the "development of a statistical calculation model method to understand the economic effects of nighttime hours," and (3) a "study to evaluate the cultural value of nighttime hours." The study in (3) is "Creative Footprint Tokyo." While this study only covers the twenty-three wards of Tokyo, the recommendations obtained from the results of the study are thought to be versatile enough to apply to areas outside of Tokyo as well.

The JPA's nighttime economy promotion program

Thirteen nighttime utilization
model businesses

The development of a
statistical calculation model
method to understand the
economic effects of
nighttime hours

A study to evaluate the
cultural value of nighttime
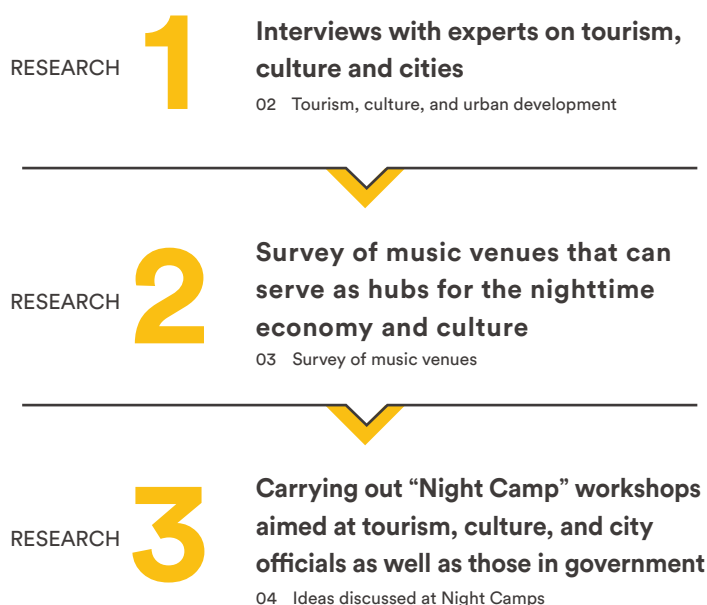hours
(Creative Footprint Tokyo)
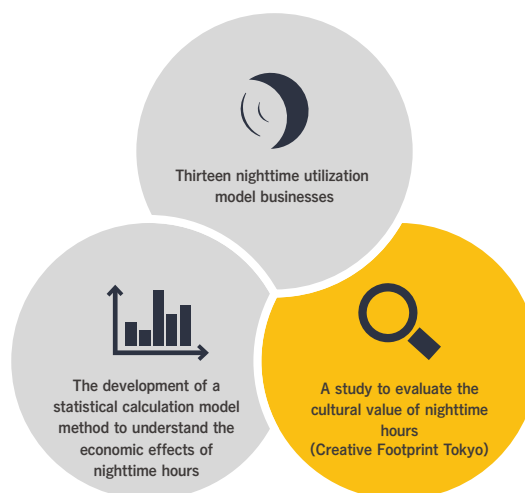
Purpose of the study: to evaluate the cultural value of nighttime hours

Rather than limiting the experience-based tourism program, which includes the nighttime economy, to the tourism industry, this study serves to organically link it with cultural advancement and urban planning. In other words, the experience-based tourism program, which includes the nighttime economy program, is an economic program that aims to increase tourism spending, while also serving as a cultural promotion program and an urban planning program.

Therefore, the main purpose of this study was to cross the boundaries of culture, cities, and tourism, and update them in an integrated fashion through (1) interviews with stakeholders in the sectors of culture and urban development and (2) the study of music venues that could serve as cultural centers and contribute to the nighttime economy. In addition, based on the results of (1) and (2), (3), a workshop called "Night Camp", was held, with administrative officials also involved as the aforementioned stakeholders. This is because, rather than stopping at just a study, this study also contains proposals for problem-solving and relationship-building among stakeholders so that they can execute these proposals.

Details of the investigation

RESEARCH 1

Interviews with experts on tourism, culture and cities

02   Tourism, culture, and urban development

RESEARCH 2

Survey of music venues that can serve as hubs for the nighttime economy and culture

03   Survey of music venues

RESEARCH 3

Carrying out "Night Camp" workshops aimed at tourism, culture, and city officials as well as those in government

04   Ideas discussed at Night Camps

A study to evaluate the cultural value of nighttime hours in Tokyo

Creative Footprint TOKYO

In this study, with the cooperation of the Mori Memorial Foundation*, the Japan Nighttime Economy Association conducted a study of music venues and held discussions on topics such as art, fashion, LGBTQ+, restaurants, hotels, and urban development with various people involved. The number of experts that participated in discussions at interviews and workshops reached over 50 people. Expert remarks cited in this report are extracted from their remarks at interviews and workshops.

＊The Mori Memorial Foundation is a general incorporated association that engages in comprehensive research and publishing activities in the field of urban renewal and development in order to create ideal urban environments that lead to sustainable life for all.

TOKYO

About the Japan Nighttime Economy Association

The Japan Nighttime Economy Association is a platform that helps the national and local governments establish nighttime economy policies and implements them in the private sector in various areas. It aims to use its wide-ranging cross-sector network to build a diverse ecosystem that traverses private industry categories and actively promotes activities such as those below. (Among the directors Takahiro Saito, Takaaki Umezawa, and Ayako Nagaya, Mr. Saito and Mr. Umezawa are responsible for this study.)

■The construction of a network for business persons, government officials, DMOs, and specialists. ■The support of related private and public initiatives. ■The promotion of related rule–making activities ■The strengthening of ties with important global cities and the collection and sharing of expertise from leading cities.

According to the Japan Tourism Agency, policies for the nighttime economy are currently being included in a large-scale policy agenda with input from the Agency for Cultural Affairs and Ministry of the Environment. For this reason it might be advantageous to return back to the starting point here, which is one motivation for beginning this project. From the side of Economics there is an argument that "to increase the length of stay for inbound tourists as well as their total spending, culture as well as nightlife are crucial", and of course this is an important topic. However, if these visitors have gone through the trouble to travel to this country, we would also like to see them become fans and promoters of Japanese culture. It is sometimes foreigners who help unaware Japanese people to recognize the uniqueness, creativity, and essential values of Japanese culture, and so that awareness is important for further developing Japanese culture.

The former night mayor of Amsterdam Mirik Milan, who has provided extensive support to this study, believes the merits of nightlife include social value, cultural value, and additionally economic value. This means that new cultures and communities are born out of free exchanges at night, separated from rigid daytime titles. In order to create cities that attract experimental people rich in creativity from around the world (creative cities), it is essential to enhance nightlife. These types of creative people tend to gather in cities with cultural scenes and local communities that encourage creativity, as well as cities that accept diverse lifestyles. It is for this reason that the nighttime economy is an important component of urban development. It is our hope that this study could trigger discussion and action connecting tourism, culture and urban development.

Takahiro Saito

Newport Law Office
Partner – Lawyer
In addition to striving to revise amusement business regulations concerning dancing after-hours, he has been leading policy measures for the nighttime economy as chairman of the Advisory Board for the "Nighttime Economy Parliamentary League" and a member of the Japan Tourism Agency "Council on Revitalization of Nighttime Tourism Resources". He is the author of "Rule-making – Methodology for transforming society through practicing the nighttime economy" (Gakugei Publishing).

Takaaki Umezawa

AT Kearney Japan Corporate Chairman, CIC Japan Chairman
He organized the Tokyo future vision project "NEXTOKYO" and has assisted in numerous urban redevelopment projects. He is an outside board member for the Cool Japan Fund, and a member of the Japan Tourism Agency's "committee for the activation of tourist attractions". He is the author of "NEXTOKYO" (collaboration, Nikkei BP).

02 Tourism, Culture and Urban Planning

▶ What kind of experience-based tourism is in demand right now?

The primary force behind experiential tourism is the experience of nature and culture. According to the "Survey on the intentions of travelers to Japan from Asia and the West" published in 2018 by DBJ / JTBF, cultural experiences such as the appreciation of traditional Japanese gardens, and historical buildings, as well as walking amidst shopping districts ranked highly, following points such as appreciating cherry blossoms and nature, or looking forward to the food. Visitors from the West in particular showed a strong interest in culture and lifestyle. The enrichment of cultural tourism has become a primary theme, then, as the center of gravity for tourism-oriented countries has shifted to repeat customers and consumer spending, while attracting Western customers and the wealthy class has become an important concern.

Culture is the source for a rich tourism experience and has the power to attract tourists to the region. This has become a challenge in urban areas where cultural diversity is decreasing due to economic maturity together with optimization and standardization, and in regions where the carriers of cultural creation are declining due to depopulation. Thus developing culture is the foundation for promoting experiential tourism.

> " The value of journeys that provide new avenues for your lifestyle
>
> **Hiroyuki Fushitani**

The integration of lifestyle and tourism is the current trend. Through travel, we can experience other countries' lifestyles and points of view and gain new awareness and understanding. The concept that travel gives new guiding principles for our own lifestyles is gaining strength mainly among millennials. It is becoming important to show "what values Tokyo has, and what it is aiming for." Japanese culture is extremely multifaceted. Although it has a high quality, it is varied, which makes it difficult to introduce internationally. How can Japan provide information in a way that makes tourists choose us? Since the purposes of tourism are growing more diverse, it is important to add a variety of value tags. "
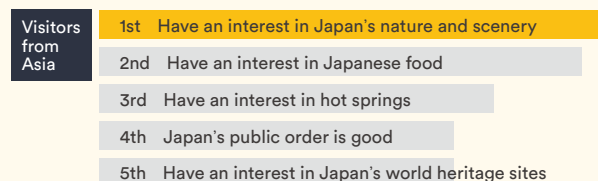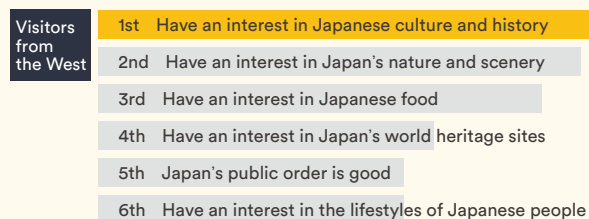

Representative, Time Out Tokyo/Representative Director, ORIGINAL Inc.
After serving as President & CEO of Tower Records, he established ORIGINAL Inc. in 2007. In 2009, he started Time Out Tokyo, a global city guide that conveys the unique appeal of local communities from a global perspective. He has served as an advisor for the national and local governments numerous times and is committed to establishing policy with a focus on the inbound tourism sector.

HIROYUKI FUSHITANI

What was your motivation for wanting to visit Japan?
Visitors from the West were most interested in "culture", "food", and "lifestyle".

Visitors from the West	
1st	Have an interest in Japanese culture and history
2nd	Have an interest in Japan's nature and scenery
3rd	Have an interest in Japanese food
4th	Have an interest in Japan's world heritage sites
5th	Japan's public order is good
6th	Have an interest in the lifestyles of Japanese people

Visitors from Asia	
1st	Have an interest in Japan's nature and scenery
2nd	Have an interest in Japanese food
3rd	Have an interest in hot springs
4th	Japan's public order is good
5th	Have an interest in Japan's world heritage sites

What are things you want to experience at night while traveling in Japan?
Visitors from the West were interested in the nighttime "cultural experience", whereas those from Asia mentioned "shopping".

Visitors from the West	
1位	CULTURE
2位	EXPERIENCE
3位	MEAL、FOOD
4位	TRADITIONAL
5位	LOCAL

Visitors from Asia	
1位	SHOPPING
2位	WALK
3位	MEAL、FOOD
4位	FESTIVALS
5位	TRADITIONAL

Source: DBJ/JTBF "Survey on the intentions of travelers to Japan from Asia and the West" (2018)

Being "local" and "authentic" is essential to experience-based tourism

We live in an era in which scenery from every corner of the world can be seen through the internet and other media. Images and information from around the world can be accessed extremely easily without even leaving the home or office. Despite this, we travel because there is an experience value that cannot be acquired without actually going there.

Traveling allows us to gratify our intellectual curiosity, gain new stimuli and awareness, and increase our own creativity through experiences and interactions unique to certain areas. This has been explained as something that gratifies people's natural "appetite for novelty" for things that are new, different, or rare; however, in recent years, it has gained attention as "transformative travel" (travel that encourages life changes through special experiences that cannot normally be acquired).

Access to travel and travel information that was once completely controlled by the travel industry has been made widely available to

consumers, making international travel a more familiar concept. Tourists independently gather information, make choices, and take action, guided by their own interests and intellectual curiosity. In addition to the U.S., Europe, and Japan, China has also seen a notable shift from group travel to individual travel.

In light of these trends, two keywords with increasing importance are "locality" and "authenticity." Travelers' eyes are directed toward numerous choices in addition to the existing lineup of travel commodities. The more that choices increase across the globe, the more a region's unique appeal stands out as an element that differentiates its urban experience. Instead of simplified tour packages, authentic tourist experiences that let people feel the breath of the region's real lifestyle provide an abundance of stimuli and awareness. This uniqueness is why there are many cases in which regions that were not listed as travel destinations with mass tours are gaining popularity with practiced travelers.

Authentic experience in Niseko Bar Gyu+

Located in Niseko, Hokkaido, only an antique cola-bottle refrigerator covered in snow can be recognized as the entrance. This unique entrance, which has been covered by various media and become an essential part of Niseko's nighttime landscape, is often introduced as a pioneer of the hideaway bar concept "speakeasy". However in reality, the idea was born naturally after a friend brought an old refrigerator that had by chance been discarded in the neighbourhood and happened to fit the thick wall of a DIY shop made of straw (straw house). There was also a sense of fun and creativity as the owner, Hirashi Watanabe, thought it would be interesting if the concept could be "warming up inside a refrigerator", as well as DIY lifestyle based on a love of nature and not wasting scrap wood. There was no strategic tourism aim there. Upon entering the bar you would be welcomed by a wonderful analog record collection, the warm sound of Hi-Fi audio, and a selection of music overflowing with good taste according

to local DJs. Although listening bars where you can hear records through Hi-Fi audio systems are popular worldwide, this point wasn't necessarily a strategy for Bar Gyu+. When the bar was built, Mr. Watanabe's personal sentiment was to create an "authentic" space where you could enjoy listening to music that you love with good friends who appreciate powder snow, all while watching the snowy birch trees spread out on the grounds behind the bar. After opening in 1999 and being run cosily among close friends, Bar Gyu+'s excellence was discovered by Western tourists in 2006, when a globally warm winter season led skiers and snowboarders to Niseko searching for powder where they were also surprised by the high quality. It was at this time that Bar Gyu+ became internationally known. There, skiers and snowboarders from around the world are fascinated by the local community, unique creativity, and authenticity that is assembled in one small place.

Started by joining the ski club in high school despite his inexperience, after which he attended university in Hokkaido, dropping out after a year and a half. Lives a life immersed in the wintry mountains. He passed time as a hotel bellboy, ski patrol, and instructor, eventually opening Bar Gyu+ in 1999. Although he worked alone in the beginning, his staff have increased to 20 people in line with the increase in Niseko's development, and the entrance to his bar frequently attracts numerous photographers, becoming a prominent photo-spot in Niseko.

Hirashi Watanabe

Cultural experiences that generate tourism

Cultural contents such as music, art, and performances attract visitors to local regions, bringing about secondary tourism consumption in such things as food & drink, and hotels. Nightlife, especially, brings high expectations as it relates to lodging, which represents the largest amount of spending within tourist consumption. This is one reason why nightlife resources are being improved while tapping various cultural resources in areas focused on day-trippers where the night scene is relatively quiet, despite many tourists visiting during the day.

Also, within a new policy shift of "Moving from preserving to activating cultural assets for use", shrines, temples, art galleries, and other such cultural facilities as well as picturesque scenery, are being promoted as unique venues available for use. Improving the physical experience of existing spaces by multiplying new content or novel creativity is especially effective. Therefore it is important to not limit existing spaces to their originally intended use, and allow activities during various time periods, as well as provide permission for artists and creators to utilize spaces in creative ways.

column

National policy measures towards the promotion of cultural tourism

In February of 2020, a Cabinet decision was enacted regarding the "Law on Promotion of Cultural Tourism in Areas Centered around Base Cultural Tourism Facilities". Under this law, the government intends to promote cultural tourism in local regions through such policies as functionally enhancing museums in order to meet certain requirements as "cultural tourism base facilities". Specifically, the government is supporting various types of promotion such as elevating the attractiveness of collections and contents of cultural facilities, schemes for exhibitions and displays that can cultivate a better understanding of culture, improving accessibility to cultural facilities, and encouraging trips around surrounding regions.

Outline of the Law on Promotion of Cultural Tourism in Areas Centered around Base Cultural Tourism Facilities
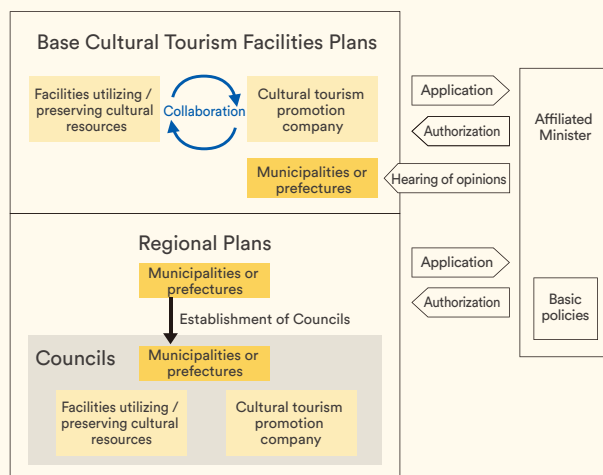
From the Bill (summary) on the Promotion of Cultural Tourism in Areas Centered around Base Cultural Tourism Facilities

1.Special measures for certification of base plans and businesses based on them.

·Those establishing institutions for activities that preserve cultural resources will create plans related to the strengthening of functions for cultural tourism base facilities, in cooperation with cultural tourism promotion businesses, and apply for authorization from the relevant minister.

·In addition to establishing the primary objectives and targets, these base plans will also set out how the attractiveness of cultural resources within facilities will be enhanced, the measures for promoting cultural understanding among tourists, measures for increasing the convenience of movement, and matters related to publicity and business operations, among other points.

·Based on the authorized base plan, the government will implement special measures concerning community boarding tickets for trains and ferries, as well as road and sea transportation methods.

2.Special measures for recognition of regional plans and businesses based on them

·At a council organized by municipalities or prefectures either independently or jointly, a plan (regional plan) for comprehensive and integrated promotion of cultural tourism in areas centered on cultural tourism base facilities is prepared. Those establishing the cultural tourism base facility and the cultural tourism promotion company will jointly apply for approval from the relevant minister.

·The regional plan, in addition to establishing basic policies and objectives related to the promotion of cultural tourism in the area, will set out the enhancement of the comprehensive attractiveness of cultural resources in the area, the increase in convenience of transportation, public relations and business operations, among other points.

·Based on the certified regional plan, the government will implement special measures related to the proposal for registration of cultural properties, as well as special measures similar to 1.

(Source) Culture and Economic Strategy (2017/12/27, Cabinet Secretariat, Agency for Cultural Affairs)

IV Extract from a Vision of the Future aiming for Cultural-Economic Strategies

Regarding cultural arts, new value created from the implementation of these strategies can initiate the systematic preservation and succession of cultural arts resources through being effectively reinvested towards culture. In this way, we aim for the essential development and growth of cultural arts by promoting new up-and-coming artists and creators, and those individuals who will carry on the region's cultural heritage, as well as increasing businesses and private individuals engaged in cultural industries. Moreover, starting with modern day artworks, even those related to various newly created cultural arts resources such as performing arts and pop culture, we are pursuing their value and potential as valuable assets for Japan, whether tangible or intangible. By having the foresight to carry out strategic prior investment in cultivating modern-day creative activities and those who carry them out, and furthermore leading from application to preservation & inheritance, the latent potential can be discovered and developed as "cultural assets for the next generation", and carried forward to the future.

Beachside Bar and Night Cruise in Amanohashidate

Farmer's Market NIGHT MARKET@UNU

Night Market at Kanda Myojin

Nighttime Business Expansion

For FY2019, the Japan Tourism Agency instituted 13 model nighttime businesses as a means of promoting the nighttime economy. Businesses developed include a beach bar at the Amano-hashidate sandbar in Kyoto, illumination of the Beppu Hells hot springs tour circuit, an art exhibit at Kushida Shrine in Hakata, a night market at Kanda Myoujin Shrine, a night market at Aoyama Farmers Market, and an old snack bar district at Fujiyoshida. The local creative community played a major role in the success of all of these businesses.

Effective Use of Vacant Stores in Fuji Yoshida

Beppu Hell's Night

Night Walk in Hakata Old Town

A new form of experience-based tourism that increases its value

Sometimes the cultural content itself is for tourism purposes (destination), and sometimes the content and design work in a supporting role to greatly improve the experience value. For example, designer hotels that focus on building design and interior design and art hotels designed in collaboration with artists are gaining popularity. It has even become common for DJs to play music in hotel lounges. Glamping, a popular luxury outdoor experience, is a good example of using the power of creativity to increase the value of nature-based experiences. The power of content and design lies in the ability to contribute to improving experience value and spending by designing experiences and producing inspiration from various aspects such as food and drink and lodging.


Trunk Hotel – a Cultural Hub Inspiring the City

"Hotels are not just lodging facilities anymore. I think it is important what kind of stimuli a hotel can provide for the city in which it is located. TRUNK (HOTEL) is a place where lovers of music, fashion, and art can come together freely. Through culture, we aim to be a place where new encounters and fusions are created."

Shigenobu Yamaoka
Art Director, TRUNK (HOTEL)

Art and music director at TRUNK (HOTEL), a hotel with the concepts of "environment, local first, diversity, health, and culture." This freestyle hotel lounge that produces artwork and music by DJs is a place of exchange for various people.
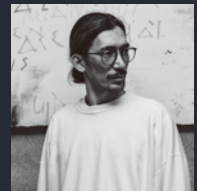
Established under the concept "A Home for Art Collectors" node hotel Shijo-Nishitoin

"In planning the hotel, there were two backgrounds, the activation of the art scene and the promotion of hotel culture. It was thought that the fusion of them would become the originality of node itself, differentiating it from the ever-increasing number of hotels, maintaining the unit price, and avoiding commoditization.

Regarding activating the art scene, the Japanese art market, especially in the field of contemporary art, is relatively small when compared to foreign markets. From my personal point of view, art is naturally closely related to the cultural power of the country, and this is not only in the category of art, but also highly expandable, including such things as art x fashion, art x music, and art x food.

In other words, if the art market is small, it seems that its ability to transmit is likewise small, as well as its utilization. Therefore it becomes impossible to transmit the high level of Japan's culture to the world. When thinking about promoting the art scene from this frame of thought, there might be many different methods, but I believe in the end that purchasing works created by artists is still the best. So, we created an organization to collect art, continuing activities to increase the number of collectors, and the result was that many collector friends were gathered. The homes and lifestyles of collectors who love art are very culturally rich. For example, I felt richness from their deep cultural knowledge visible in their furnishings and equipment, their food, and their fashion. It was from this feeling that we planned the theme of "home for art collectors", proposing a rich space filled with art and style. If you want to see art works, you can go to museums and galleries, but we propose scenery with art in the living space reminiscent of an art collector's residence, rather than displayed within a large white cube.

Furthermore, while collectors show their art works in their homes or offices, many remain unseen as they are stored in warehouses.

Accordingly, I believe it is a challenge to display art works publicly in spaces such as hotels, where large numbers of people will visit, and so I would like to accelerate such trends. In addition, the hotel is not just a box for overnight stays, but a place where people gather, and is considered as a medium that conveys culture. As a result, the community and culture that intervene there will enhance the attractiveness of the region, creating a cycle for culture to be transmitted again by travelers seeking it. As an international tourist city, although Kyoto has many historic inns and luxury hotels in rich locations, we thought that it was necessary to have a hotel that is innovative and diverse, and that transmits a new culture."

Akinori Kanao

After working in a design office and engaging in various types of business development at a consulting company, he established Canvas Co., Ltd. in 2017. From project planning and design to discussion and communication design, he consistently produces everything from the start of the business to realizing the final concept.

DINING OUT: Adding special value to the dining experience through local culture and location

"DINING OUT" is a phantom restaurant that suddenly appears somewhere in Japan one day, disappears within a few days, and remains only in the memory of its visitors. It is a completely new regional format for expression in which elements such as the nature, culture, history, traditions, performing arts, and ingredients of the region have been re-edited in parallel with the new context. A once in a lifetime experience that brings together the optimal location and production that symbolically expresses the region, ingredients converted through the creativity of the world's top chefs, and service provided by local people. It is currently highly valued by many overseas guests.

Tomoki Oorui
Representative Director, ONESTORY
General Producer, DINING OUT

He strives to compile and disseminate the appeal of a region by utilizing the content creation know-how and media network that he has cultivated over many years. Beginning with "DINING OUT, currently he is developing the "ONESTORY" web media operation, as well as a collaborative project with the magazine "Discover Japan" titled "DESIGNING OUT". He also has the additional post of Executive at wondertrunk, a consulting & PR firm specializing in inbound tourism.

ONOMICHI U2 (Onomichi City, Hiroshima Prefecture) -a complex facility with a cyclist-friendly hotel where you can stay with your bicycle, as well as restaurants, select shops and cycle shops

ONOMICHI U2 is not simply a hotel, but a complex facility that includes restaurants, cafes, and shops that make use of local products and industries. In this region, there are many old-fashioned specialty products such as Bingo Kasuri, which is one of the three major Kasuri patterns in Japan, as well as products such as denim, and lemons.

The power of creativity and design is to be able to add new value to respected old things that are rooted in the local area without impairing their authentic value. This is also visible in ONOMICHI U2 which converted old warehouses with a focus on creativity and design to present all of these things as one tourism experience. Through taking the unique atmosphere of old warehouses and refining the interior design, it became a place where the Shimanami area's history, as well as the present, can be experienced.

How new culture can be created and developed

Cultural content is an asset in attracting visitors for tourism purposes, and it contributes to higher spending by increasing the experience value of food and drink and lodging. It is a major contributor to the culture tourism industry. On the other hand, we must not forget the opposite vector—that is, how tourism can be used to promote cultural advancement. The easy commercialization of tourism often brings about cultural deterioration, and overtourism can be a detriment to culture as well. A sustainable relationship between tourism and culture is essential to the long-term success of a tourism nation.

Discovering cultural value unknown to us

The utilization of culture in tourism is criticized for bringing about the deterioration of culture by simplifying and commercializing it. People claim that when historic and traditional culture is commercialized for tourists, its original authentic value is lost.

On the other hand, cultural expression is a process of evolution and recreation born from the interaction between the creator and the recipient. In particular, tourists with different cultural backgrounds and sensibilities discover new ways to enjoy an area's unique culture through the eyes of an outsider. Often, while it is nothing new to the area in question, it carries a special meaning for tourists. Receiving international attention allows creators to discover the true value that they have created, and it can be an opportunity to polish and develop that value. It is also tourism that can provide an opportunity for the rediscovery and recreation of cultural value.

Photo by Ryoji Iwata on Unsplash

> **The true value of discovering Japan's culture from the viewpoint of foreign visitors**   Kei Wakabayashi

Much of the unique culture that Japan has created over its long history is highly acclaimed abroad. Rather than just being happy that it is acclaimed abroad, it is important to know the reasons why. This will allow us to discover the values that we have held dear.

Why is Japanese animation popular in Africa and South America? Until seeing Japanese animation, people of color only saw strong white heroes. However, it was Japanese animation that showed them the value of 'it being okay to want their own heroes,' even if they are people of color, even if they are weak heroes.

The assessment of Japanese musical instrument manufacturers is the same. Hip-hop and techno music would probably not exist as it does today if not for the turntables, CDJs, synthesizers, and sampling machines made by Japanese manufacturers. It opened the doors for people who could not afford expensive musical instruments to create music, and it became the foundation of the club culture that started small and spread throughout the world. This is the value that Japan has created. However, unfortunately, Japanese people's awareness of this is weak. We should learn through international communication that our values can empower people all over the world.

blkswn publishers
Former chief editor of WIRED JAPAN. After resigning, he founded blkswn publishers in 2018. Also active as a music journalist as well as editing numerous magazines, books, illustrated books for exhibitions, and more. He heads the New School of Music, a project that teaches the 21st century music business and fosters professionals in that field, and Another Real World, an affiliated project that visits advanced global cities. In addition to his work in the music industry, he also conducts cutting-edge activities that cross the boundaries of the urban development and tourism sectors with a focus on music and peripheral culture.

KEI WAKABAYASHI

" Authenticity is the core of
Japanese culture

Nick Dwyer

Japan is rich in history and traditions that have been passed down uninterrupted. Furthermore, they have not been excessively commercialized, so they have a certain authenticity without eliciting a superficial image. Although cosplay, Akihabara, and anime may be popular Japanese content with foreigners, Japan's uniqueness lies in its more diverse and profound culture.

For example, old video game music was an entryway to electronic music, and influenced many musicians. The greatness of Japan's ambient music and city pop from the 1960s to 1980s is only now being discovered and gaining high acclaim with music fans around the world.

The same is true of listening bars where people can listen to music in specialized hi-fi sound. Music fans around the world are being attracted through overwhelming music experiences based on a deep appreciation for music. I think the core of Tokyo's appeal is that it is full of enthusiastic artisans who devote their lives to what they love in all sectors, not limited to music. "

Photo by Nick Dwyer

Filmmaker. He discovers Japanese culture, especially unique subcultures, that have had a major impact on the formation of foreign culture and distributes it on film, etc.

Photo by Nick Dwyer

" Adding new context to Japanese culture
and enhancing its value through
the perspective of foreigners

Yoshiyuki Oshita

It is very important for the appeal of Japanese culture to be rediscovered through the eyes of foreigners. For example, the beauty of a 'Noh' performance, which reduces as much waste as possible, can be redefined from the perspective of the minimalism movement that occurred in the United States in the 1960s. Minimalism is a style of expression that reduces decorative design to the minimum required. This method of expression was introduced via the sectors of architecture, art, and modern music, but in recent years, there has been more collaboration between Noh and Western modern musicians and artists, giving way to expression through new interpretations. It is important to convey the appeal of Noh in this context, as well. Avant-garde methods of expression such as Butoh and noise music are also highly popular overseas, and I feel that the same is true of the Japanese food that we eat every day. "
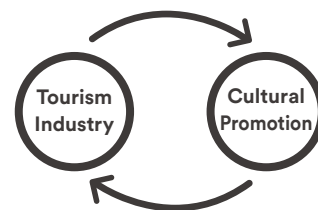

Executive Director, Independent Administrative Institution National Museum of Art; Advisor, Japan Arts Council's "Japan Cultural Expo"; Board Member, Nitten; Trustee, Shizuoka Performing Arts Center (SPAC)

02 Tourism, Culture and Urban Planning

▶ A positive economic flow between tourism and culture

■ A cultural hub becomes a tourist destination

Following the era of patronage by major corporations in big cities during the bubble economy, the 21st century has seen more cultural advancement led by local governments and local influential leaders and companies. Echigo-Tsumari Art Field and Benesse Art Site Naoshima can be considered archetypal examples, but the creation of art festivals and cultural sites utilizing each area's landscape and distinctive features is flourishing all over Japan.

Going forward, there is expected to be more investment in culture aimed at regional advancement through tourism. "teamLab Borderless," led jointly by teamLab and comprehensive developer MORI Building[1], can be considered a successful example of creating an urban destination for visitors to Japan. The tourism industry is expected to build a good economic flow between tourism and culture in which it commits to cultural advancement in order to create new destinations, and then reinvests the tourism revenue gained from this into culture.

Exhibition view, MORI Building DIGITAL ART MUSEUM: teamLab Borderless, June 2018 - permanent, Tokyo c teamLab

[1]: MORI Building DIGITAL ART MUSEUM: EPSON teamLab Borderless: A digital art museum jointly operated by Mori Building Co., Ltd., an urban developer, and Art Collective Team Lab, which opened in June in Tokyo's Odaiba. The huge space with an overwhelming size of 10,000㎡ is composed of five worlds, with about 50 works being exhibited.

> **A real estate developer creating local cultural hubs in collaboration with artists**
> **Ou Sugiyama**

teamLab Borderless had 2.3 million visitors in one year. Roughly half of these were foreigners, half of whom visited Japan to see this facility. In order to create a tourist destination, we branded it as a mecca of digital art and made it possible to purchase tickets before traveling. In order to achieve such an initiative, I think it is necessary for developers to change their mindsets. Rather than simply renting out facilities, developers would act as the project leader, working together with creators and artists to create content. Having this awareness led to the success of the initiative.

OU SUGIYAMA

Following his posts in MORI Building's Town Management Department and Urban Planning and Development Division, he went on to handle cultural affairs at the Mori Arts Center and serve as team leader of the "MORI Building DIGITAL ART MUSEUM: EPSON teamLab Borderless" in Odaiba. Also the director of MEDIA AMBITION TOKYO, Sugiyama connects urban development with digital and technological art from a variety of positions.

■ Tourism investment should be directed at young talent

Tourism can be a new economic engine for cultural advancement, but rather than just investing in well-known content and creators who already have commercial success, we should also invest in the local cultural community and new talent. As mentioned above, polished, modern tourists want to see authentic value that is unique to the area. In addition, it is precisely young talent with little pressure to succeed commercially who are first able to sense the mood of the era and put their all into experimenting to create new culture.

" Art Hotel Initiatives to Return Hotel Profits directly to Artists
Akira Ishigami

I run a hotel designed with artwork in Koenji because I wanted to create a mechanism that returns the hotel profits to the artists. Foreign tourists want to see works by local Japanese artists, so putting these works in the hotel provides a special experience. In addition, the hotel also serves to return to the artists the value added to the hotel by their art. Koenji is not a cash-heavy area, so it is difficult for local artists to make money. How can these artists' talents be expressed in a sustainable way? Through the hotel, we have created a community with this policy. "

AKIRA ISHIGAMI

Manages the Koenji location of BnA HOTEL, which builds connections between travelers and local artists in the space of a hotel based on the theme of "staying inside an art piece." In addition to enjoying the experience of staying in works of art created by spirited artists, travelers can also access the community behind these works.

" A "one-of-a-kind" strong individuality attracts foreigners
Kensuke Hara

In today's club scene, young people tend to frequent small venues rather than large ones. With their strong "one and only" individuality, small venues are also popular with foreigners who are used to visiting clubs. The problem is how to make parties and communities into something sustainable and allow them to see growth without losing that atmosphere. I think this requires the cooperation of people on the business and administrative side. "

KENSUKE HARA

Manager of Manhattan Records, a long-established record shop in Shibuya. He is very well versed in Tokyo's local club scene.

KEI WAKABAYASHI

" A subculture updating outdated mass industries
Kei Wakabayashi

Japan has many outstanding grassroots projects, but they are separated from mass industry. In the music field, success is seen as when something that was originally a subculture has a "major debut" and becomes popular on a mass scale. Instead, it is important for subcultures to aim to fulfill a role of updating the outdated mass industry. That is the meaning of "culture driving the economy." Likewise, in tourism, rather than the tourism industry incorporating culture, I think that culture should lead by providing new ideals for tourism. "

Tokyo's position in the world

Tokyo, Japan's capital, is a metropolis unlike any other in the world, with a population of 14 million (as of August 2019). Even in terms of economic scale, Tokyo has a GDP of JPY 108 trillion (prefectural gross production, FY2018), forming a large-scale economic sphere rivaling that of London and New York. On the other hand, being a city of this size, Tokyo is home to a variety of local communities and cultures, which is perhaps what makes it unique. Here, we will examine Tokyo's current position as a city based on two city ranking systems that compare it to other global cities.
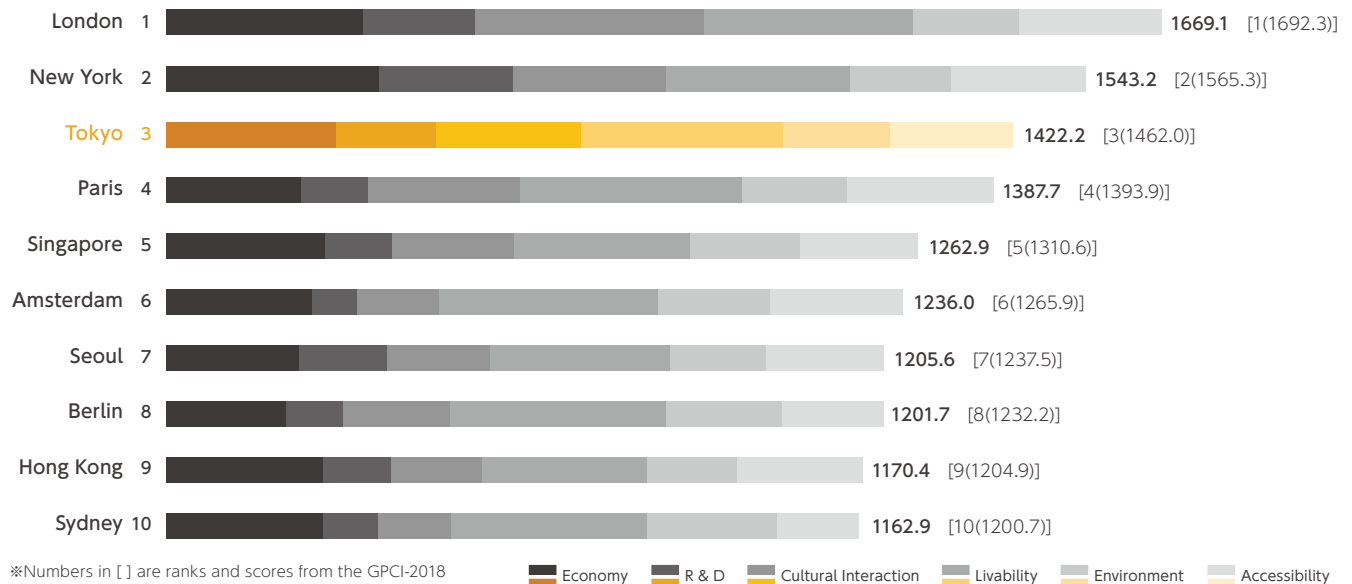
A study on the comprehensive power of cities

The Mori Memorial Foundation
Global Power City Index

The Global Power City Index, conducted by the Institute for Urban Strategies at the Mori Memorial Foundation, evaluates cities' comprehensive power based on the six factors of economy, R&D, cultural interaction, livability, environment, and accessibility. According to the FY2019 ranking, Tokyo has the 3rd highest comprehensive power, following London and New York. When broken down by sector, it ranked 4th in economy, 3rd in R&D, 4th in cultural interaction, 11th in livability, 23rd in environment, and 8th in accessibility.

When comparing Tokyo to London, which had the top comprehensive power, the biggest difference in scores was in cultural interaction. In order to further improve Tokyo's comprehensive power, it could be contended that increasing cultural strength is essential. When looking at the content of "cultural interaction," we can see that while Tokyo is strong in the indicators of "number of hotel rooms" and "attractiveness of dining options," it is inferior to other cities in terms of "nightlife options" and "number of cultural events."

Comprehensive Ranking

City	Rank	Score	[GPCI-2018]
London	1	1669.1	[1(1692.3)]
New York	2	1543.2	[2(1565.3)]
Tokyo	3	1422.2	[3(1462.0)]
Paris	4	1387.7	[4(1393.9)]
Singapore	5	1262.9	[5(1310.6)]
Amsterdam	6	1236.0	[6(1265.9)]
Seoul	7	1205.6	[7(1237.5)]
Berlin	8	1201.7	[8(1232.2)]
Hong Kong	9	1170.4	[9(1204.9)]
Sydney	10	1162.9	[10(1200.7)]

※Numbers in [ ] are ranks and scores from the GPCI-2018

■ Economy ■ R & D ■ Cultural Interaction ■ Livability ■ Environment ■ Accessibility

A survey on urban lifestyles

📖 MONOCLE[*1]
Quality of Life Survey 2019

The Quality of Life Survey conducted by British lifestyle magazine Monocle is a ranking system that evaluates major cities around the world from the perspective of culture and lifestyle. In the 2019 survey, Tokyo ranked 2nd after Zurich. Tokyo was also chosen as 1st for three consecutive years from 2015 to 2017. The magazine's evaluators listed the following as Tokyo's appeals.
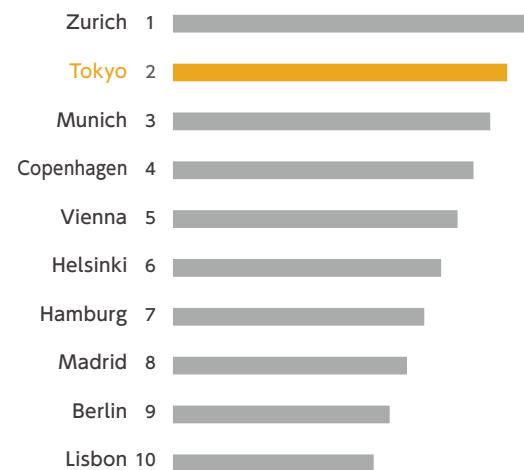
The message that can be gleaned from Monocle's high evaluation of Tokyo is that the city's appeal lies not only in its safety and efficiency, but also in the rich and deep culture found in the food, streets, and sense of community that remains in the towns scattered throughout the large city of Tokyo.

"Provide a great quality of life of those who live there and also visit, from culture to security, food to courtesy, it **has everything covered**."

"While we'd welcome other challengers we're still in thrall to **Tokyo's unique blend of small-town warmth and big city excitement**."

"What continues to impress most of all though is that for all its size and pace, **this is a megalopolis with a heart**, where small courtesies still matter."

Quality of Life Survey 2019 Top 10

Zurich	1
Tokyo	2
Munich	3
Copenhagen	4
Vienna	5
Helsinki	6
Hamburg	7
Madrid	8
Berlin	9
Lisbon	10

*1：Monocle: Launched by Tyler Brûlé, who worked on "WALLPAPER" in 2007, Monocle is considered premium media that pushes beyond the existing framework by delivering the latest global information on international affairs, business, culture, design and fashion through the multifaceted features of a magazine, the web, and video distribution.

📖 TimeOut[*2]
The 50 coolest neighbourhoods in the world 2019

In their ranking titled "The 50 coolest neighbourhoods in the world", Timeout's global team notes Lisbon's Arroios at No.1, followed by Tokyo's Shimokitazawa. They reason that Shimokitazawa, which compared to nearby central areas like Shibuya and Shinjuku isn't seeing much commercial development, is valued "for possessing an atmosphere sensitive to fashion, as well as a counter-culture legacy that retains an underground appearance, and is overflowing with 'street cred' (trust from urban youth) ".

*2：Timeout: A city guide first published in London in 1968. As a community-based city guide, it has become a global brand that operates in 38 cities in 39 countries (in 13 languages). It was adopted as an official travel guide at the 2012 London Olympics. It is currently published in many formats including magazines, guidebooks, websites, smartphone apps, and tablet apps.

▶ Cultural advancement and urban planning

Cultural advancement is intrinsically linked to urban planning, and the two evolve side-by-side. In the urban development field as a whole, the specifications prioritized tend to be easily definable functional values such as the functions and area of the office, business, and residence, and the transit and energy efficiency. Cities that are streamlined based on these factors have a tendency to homogenize. However, for mature cities that have already met certain functional requirements and that cannot be easily differentiated through their degree of having fulfilled these, the emotional value of the city's lifestyle and level of culture — in other words, the city's points of appeal that can be experienced by all five senses — will be more important, as emphasized in Monocle. Furthermore, it is those towns that let people experience the local lifestyle, values, and culture — rather than a collection of homogeneous high-rise buildings — that make authentic tourist experiences possible. It is an area's unique culture and distinctive appearance that is the source of its appeal.

Photo by Josh Appel on Unsplash

> **"A city is a place where a small boy, as he walks through it, may see something that will tell him what he wants to do with his life." — Louis Kahn.**

These words are not far off from the concept of "transformative travel" introduced at the outset of this text. The idea of placing importance on such coincidental encounters ("serendipity") is also valid in culture-centered urban planning. Culture is not something that is created by following a systematic plan. Most new culture is not created in spaces built intentionally by businesses and administrations, but by starting small and spontaneously in the corners of the city and haunts for social outcasts. Spontaneous culture where you can see the players' faces, touch them, smell them, and even feel their body heat is precisely what increases a town's level of culture and creates unique appeal. How can we revitalize such initiatives and cultivate the buds of fresh culture without crushing it? It is plausible that environment building for this purpose is also expected of urban planning.

Conditions for Diversity in Cities - Jane Jacobs

column

An important condition for a city with a high level of culture creativity is diversity. In her book "The Death and Life of Great American Cities" (1961), American urban planner Jane Jacobs gives the following four conditions for diversity in cities. Rather than being functionally divided cities that are completely focused on efficiency, they have mixed primary purposes and a diverse range of people. There are countless spaces between buildings around the small blocks, where the buds of new culture spring up one after another. Furthermore, people who walk through the town are filled with serendipity. Jacobs' imagined conditions for such a town will be the most important indicators when linking cultural advancement and urban planning.

1 Mixed primary uses
Most places within the community have at least two (preferably three) primary uses.
People go out at different times and stay in places with different purposes.

2 Short blocks
Most blocks are short. Roads are used frequently, and there are frequent opportunities to turn corners.

3 Buildings of various ages
There is a mix of buildings with various ages and states of repair. These buildings bring about diverse economic gains.

4 Density
Regardless of the purpose, people gather at a sufficiently high density.

" Local culture that develops naturally and spontaneously from a community base

Mitsuaki Koshizuka.

Culture is created in haunts for social outcasts. The relatively informal connections that we happen to make at places like festivals are important. These connections lead to feelings of companionship and shared goals, which become communities, and in turn mass culture is born. "

A photographer who is also involved in a wide range of activities such as producing films, editing a new magazine that introduces Japanese culture, running a kimono shop, and producing festivals.

Produces content based on Harajuku's "kawaii" culture, such as Kyary Pamyu Pamyu's music video and Kawaii Monster Cafe. He has expanded his activities to a global scale, such as being selected as a cultural ambassador for the Agency of Cultural Affairs.

" The value of culture in revitalizing and activating disaster-stricken areas

Sebastian Masuda

The Netherlands' NDSM Wharf, a former shipyard in a once-economically disadvantaged area in disrepair, was revived through the power of art. Artists such as myself became involved in urban planning, and skateboarders and artists came together to create a variety of cultural facilities that helped return prosperity to the town. I think art can commit to the revitalization of a town, but this requires administrative leadership and policy. "

" Allow small-scale cultural activities and induce large-scale growth

Sayumi Gunji

Rather than making large investments in large-scale projects, I think that creating a numerous pop-up events will lead to more opportunities for young people. As rent increases, there are fewer and fewer places where young people can express themselves with fashion, music, and art. There should be more entertainment events in which many small events are happening simultaneously and people can hop from event to event. There are opportunities to start small and become bigger. I think that if towns were like this, a lot of talent could be created. "

She is involved in a wide range of activities centered mainly around fashion, including founding, operating, and writing for fashion magazines, serving as fashion supervisor for TV dramas, and performing TV commentary.

03 Study of Music Venues

▶ Core concept of the CFP

Although the CFP surveys music venues such as live houses, nightclubs, and music bars, it is not solely focused on surveying music venues and further does not rank them. Music becomes a driver to stimulate various places to become cultural hubs and is foremost in getting a feeling for the atmosphere of the times. The CFP attempts to evaluate the comprehensive cultural power of cities by focusing on the advanced level and expandability of such music. From this point of view, there is little meaning in evaluating a venue based on commercial success alone. Rather, it is more important that the venue is a place where experimental and creative expressions are possible, or a place that is open to diverse communities. It is insufficient to quantitatively measure the venue size and the number of people alone. It is much more important to have local venues that have continued to sustainably foster local culture over many years, even if they are not considered large-scale facilities in terms of attracting customers. A city's cultural power is clearly evident when places like art spaces, outdoor public spaces, or historical buildings and locations expressing cultural heritage are creatively activated.

Likewise, an environment that enables such expressions is also important. One important factor in evaluating the cultural power of cities is whether legal restrictions aren't excessive, and support is sufficient, or whether an administrative body can be quickly accessed to mediate should these issues be a problem. From this perspective, CFP will show the cultural potential of music venues from the three perspectives of "content", "space", and "framework", visualizing the issues.
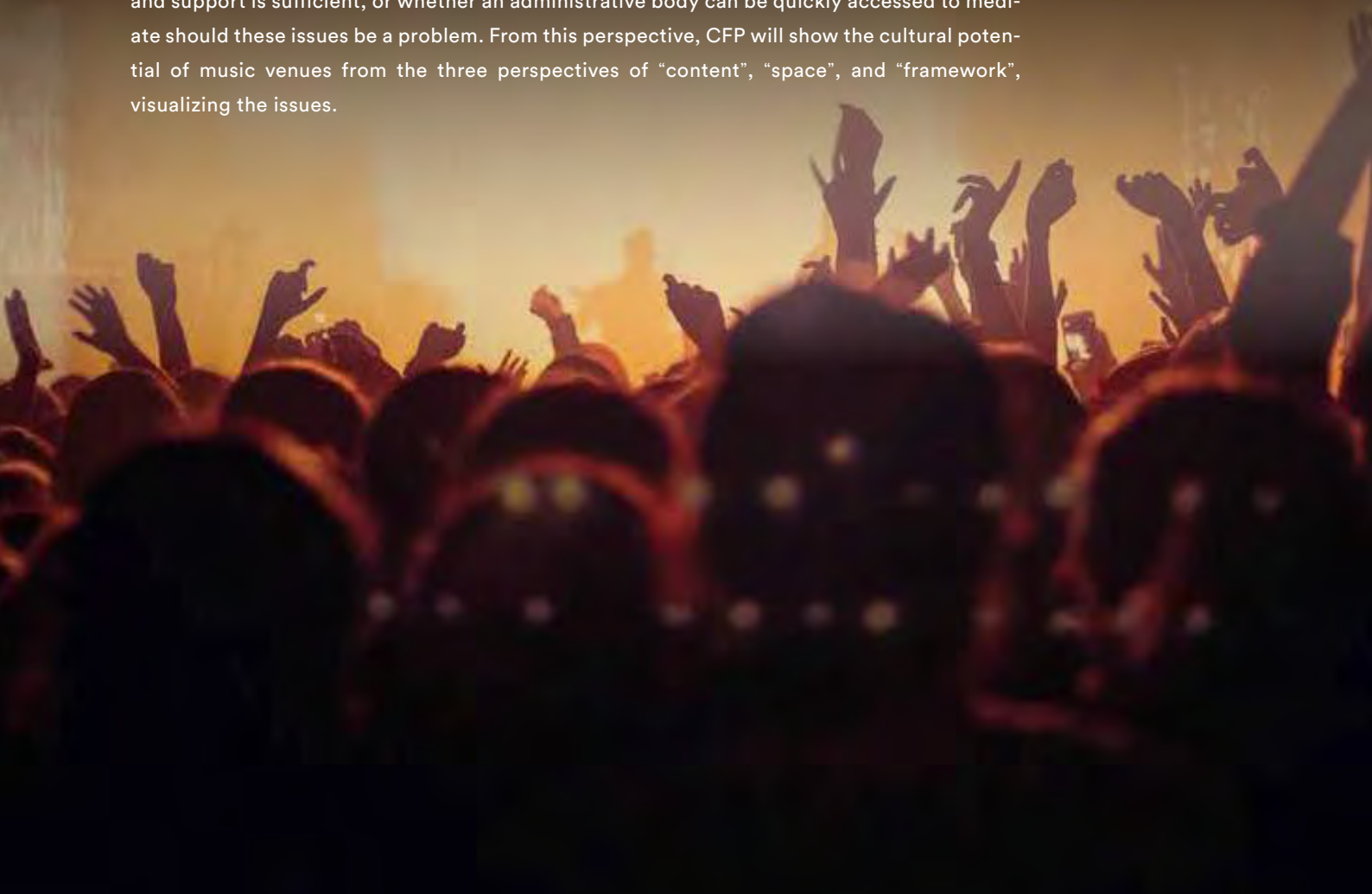
Why CFP focuses on music

Historically, music has been able to sense the mood of an era acutely and exhibit new values ahead of the market. In addition, it is linked to various other cultural domains such as art, fashion, dance, film, advertising, and IT, stimulating these while functioning as an engine to create the next generation of the culture industry. In that sense, it is no coincidence that South by Southwest in Austin, Texas and Sonar in Barcelona, Spain – two initiatives that set trends in the tech and art industries - both began as music festivals.

It is nighttime that demonstrates to the utmost the cultural value of music. It's more likely that varying communities would intermingle during the night when they are liberated from standards and titles of the daytime. Also it is likely that advanced expressions rich in experimental nature would more easily come about at night when people are freed from daytime values. The Nighttime economy is a term that focuses on the economic aspects of the night, but we must not forget the social value as a place for people's communication, and the creative value as a seedbed for culture.

Furthermore, music and peripheral culture become part of a city's identity and form that city's image. This becomes clear when you look at punk rock in London, hip-hop in New York (the Bronx), techno music in Berlin, Jazz in New Orleans, grunge music in Seattle, or K-pop in Seoul. The same is true with Tokyo, with many foreigners associating anime and video games with the chaotic image of Tokyo. Japan's "city pop," which is popular abroad, seems to bring about a nostalgia-filled fondness for Tokyo. In addition, many foreigners seem to associate Japan's ambient music, which has recently been highly acclaimed abroad, aligning with the image of Zen and meditation.

This study uses music as an opportunity to examine cities' comprehensive cultural strength and link this with tourism to accelerate activity in both.

Photo by Austin Neill on Unsplash
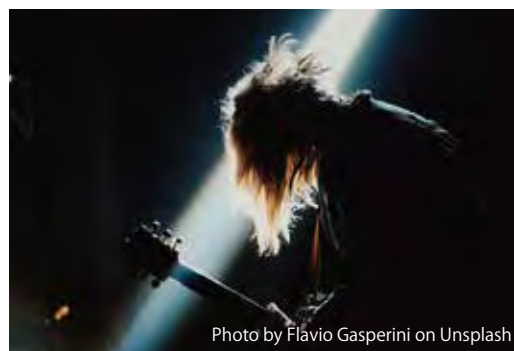
Photo by Flavio Gasperini on Unsplash

Photo by Mohammad Metri on Unsplash

> " **Music is the engine that creates the next generation of the culture industry**
>
> **Kei Wakabayashi**
>
> Musicians are expected to have an instinctual perceptive ability to know what would be interesting to do. From a business standpoint, that ability is like a divining rod that can uncover new markets. Music is a form of culture that can be expressed individually and with a minimal investment. This is precisely why it could be called the easiest way to experiment with setting the trend for the era.
> The value of pop music in society lies in the fact that it conveys the message, "It's okay to be like this." Thanks to the appearance of artists like Boy George and Prince, things that were not socially acceptable before are now accepted and considered ordinary. This gradual expansion is important. "

KEI WAKABAYASHI

▶ Study method

Data collection

In the music venue survey, quantitative and qualitative data of music venues was compiled using the following research method jointly developed by VibeLab and the University of Pennsylvania, and conducted in Berlin and New York.

1

Creating the underlying database

Starting with a list of music venues (facilities that provide customers with music-related content) in the twenty-three wards of Tokyo created by the "iFLYER"[*1] database, information from various sources was added to create a comprehensive database to serve as the foundation for this study.

It was then narrowed down to venues that hold public events at least once a month. The following data was collected from the 581 music venues that remained.

2

Qualitative Data

The following quantitative information was collected for each music venue.

- Item
- Location
- Type
- Size
- Number of events per month
- Hours open
- Social media and number of followers

Club, disco (mainstream), outdoor, concert hall, live performance bar, theater, cinema,music bar, gallery, restaurant/cafe, rental venue/warehouse, arena/stadium, commercial store/shop, production studio/coworking space

3

Qualitative Data 1
Evaluation of each music venue

Each venue was qualitatively evaluated by experts in the following four categories: 1. Promotion; 2. Community Focus; 3. Creative Output; and 4. Experimentation. Answers were given based on the following four-grade evaluation: 1. Not at all likely; 2. Not too likely; 3. Somewhat likely; 4. Very likely. The mode of the experts' scores was used as the venue's[*2] score for each question.

- Promotion
Is the promotion/marketing of this space focused on artistic content (artists, lineups,performances)? Are musicians the main reason why people attend these venues, and not e.g. culinary offers?

- Community Focus
Is the venue a consistent and regular platform for a niche genre and a stage for its emerging acts? Is it known as an inclusive space for the LGBTQ+ performers and audiences? Is it a hub for certain marginalized groups, scenes, milieus or is it a hot spot of the immediate neighborhood to mingle?

- Creative Output
Do artists in this venue perform live sets and/or original works? If DJing, is it performed to a level of artistic merit?

- Experimentation
Compared to other venues in the city, is this venue a platform for new and experimental trends, sounds and art forms? Is it a place for niche genres and experimental performers as well as extraordinary event concepts?

4

Qualitative Data 2
The environment surrounding music venues

In order to comprehensively evaluate the environment surrounding music venues in Tokyo, the evaluators conducted the same four-stage evaluation in response to the following five questions.

- Cultural activities in public space and public property
Is the city's public space administration open-minded for music events? Is public property easily accessible for events from local music promoters? Is it easy and affordable to rent a public venue or to receive a license for a music event in a public space?

- Public Transport
Is the city's public transport available in a high frequency after midnight? Are the main nightlife hot spots easy reach and well connected? Is public transport affordable for the artistic community and audiences?

- Overall event policies & regulations
Are the city administration and law enforcement using discretionary power to regulate the music event industry? (e.g. are 24hr events offered or broadly tolerated?). Is local police not imposing forceful raids or police operations at music events?

- Funding & Grants
Does the government offer subsidies for infrastructure such as rehearsal studios, festivals and music venues? Is there sufficient government funding for artistic community available like artist residencies, funding for music albums or travel allowances?

- Accessibility & Discourse
Is there easy access to government representatives when it comes to nighttime economy? Is there a music representative / association / Night Mayor which is in a dialogue with city officials and bridges the gap to the artistic community? Does the city have an open and collaborative approach to solving issues?

Compiling quantitative / qualitative data

※1：iFLYER: Started in 2006, it is one of the largest music news websites in Asia,delivering information on festivals, clubs, and concerts. The event information provided is updated in real time by thousands of industry professionals. Content such as aggregated event information is provided to hundreds of external applications and websites through the iFLYER API.
※2：Mode: The mode in statistics refers to the value that appears most frequently in a data group or probability distribution.

Score composition

The Total Score for Tokyo's Creative Footprint is calculated as the mean value of the following three parameters. Both the Total Score and the parameter-based scores are out of 10.00.
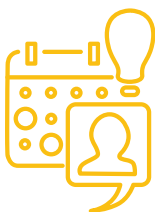
CONTENT

Score calculated based on the extent of diversity, promotion, community focus, creative output, and experimentation in each venue's programs as evaluated by music-related experts

Promoting Events

Community Focus

Creative Output

Experimentation

Interdisciplinarity

SPACE

Score calculated based on each venue's years of operation, size, reputation on social media, ease of access of the location, and the venue's multi-functionality

Size

Location

Time of Operation

Design of Space

Reputation
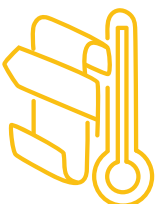
FRAMEWORK CONDITIONS

Score calculated based on experts' opinions on social and legal environments and conditions

Public Cultural Activities

Public Transport

Funding Overall

Overall Policies

Accessibility

Study results and findings

CFPscores
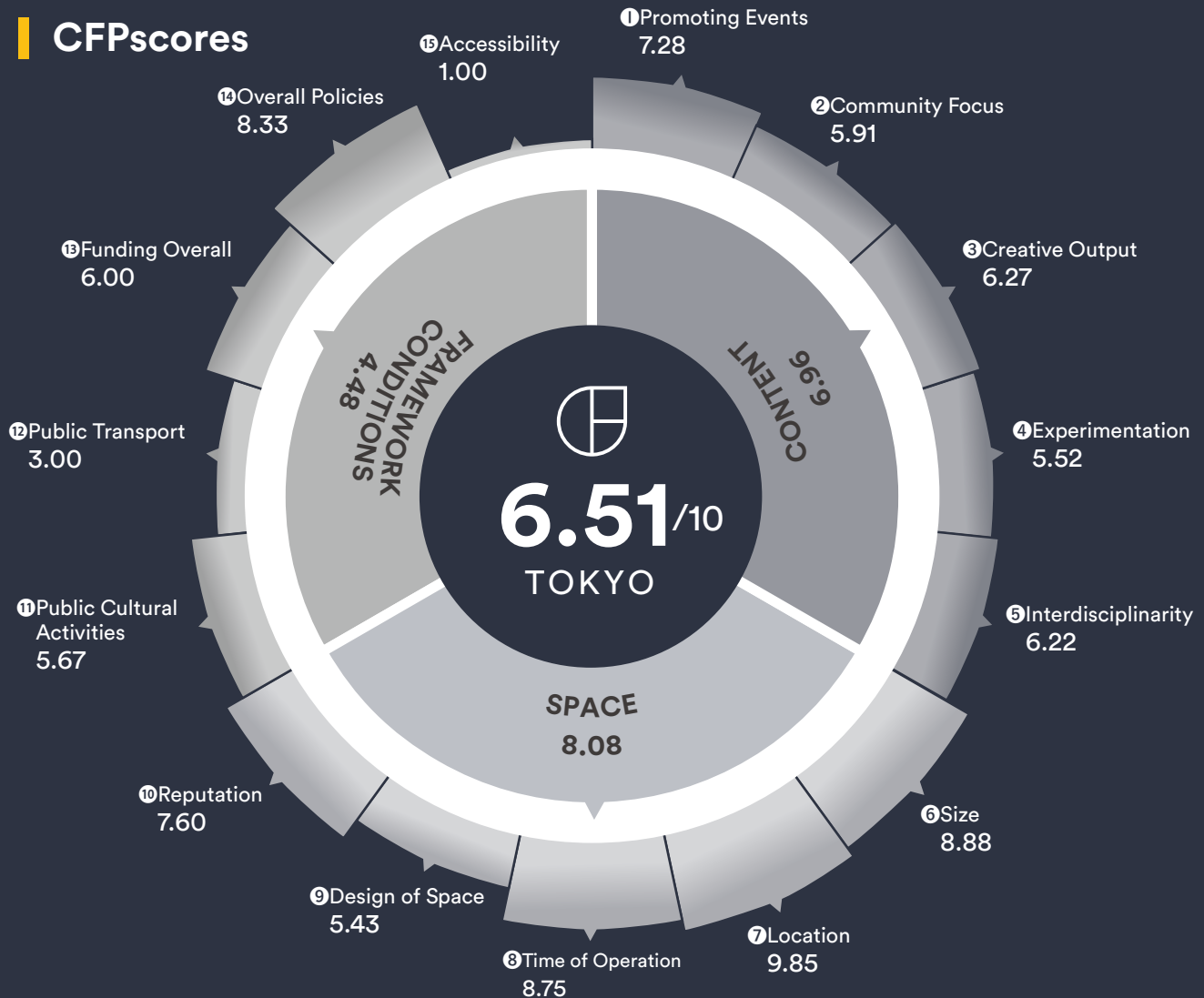
⓯Accessibility
1.00

❶Promoting Events
7.28

❷Community Focus
5.91

⓮Overall Policies
8.33

❸Creative Output
6.27

⓭Funding Overall
6.00

❹Experimentation
5.52

⓬Public Transport
3.00

FRAMEWORK CONDITIONS 4.48

CONTENT 6.96

6.51/10
TOKYO

⓫Public Cultural
Activities
5.67

❺Interdisciplinarity
6.22

SPACE
8.08

❻Size
8.88

❿Reputation
7.60

❾Design of Space
5.43

❼Location
9.85

❽Time of Operation
8.75

CONTENT	
6.96	
❶Promoting Events	7.28
❷Community Focus	5.91
❸Creative Output	6.27
❹Experimentation	5.52
❺Interdisciplinarity	6.22

SPACE	
8.08	
❻Size	8.88
❼Location	9.85
❽Time of Operation	8.75
❾Design of Space	5.43
❿Reputation	7.60

FRAMEWORK CONDITIONS	
4.48	
⓫Public Cultural Activities	5.67
⓬Public Transport	3.00
⓭Funding Overall	6.00
⓮ Overall Policies	8.33
⓯Accessibility	1.00

Comparing Berlin, New York, and Tokyo

Total Score

BERLIN **8.02**
NEW YORK **7.29**
TOKYO **6.51**
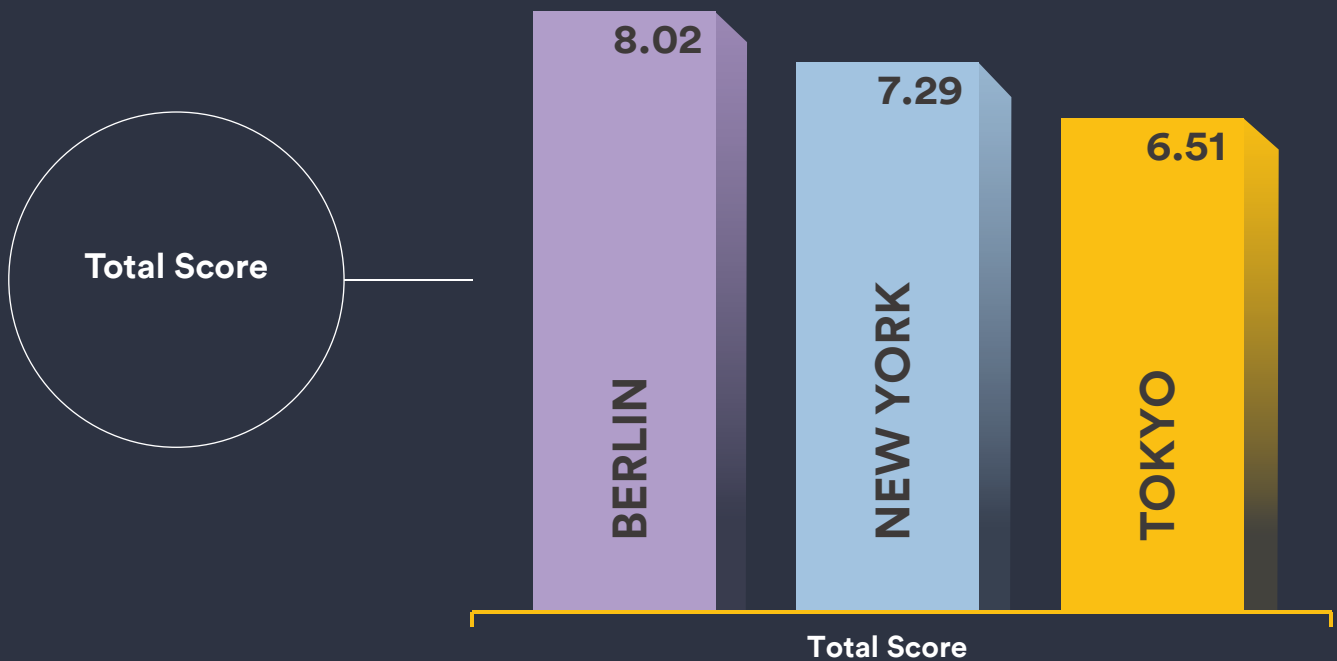
Total Score

Tokyo's CFP Total Score was calculated as 6.51/10.00. This is lower than the previously calculated scores for Berlin and New York; it is 1.5 points lower than Berlin, which has the highest ranking. While the Total Score is weaker than the other two cities, when looking at the parameter-based scores, we can see that some items were ranked highly.
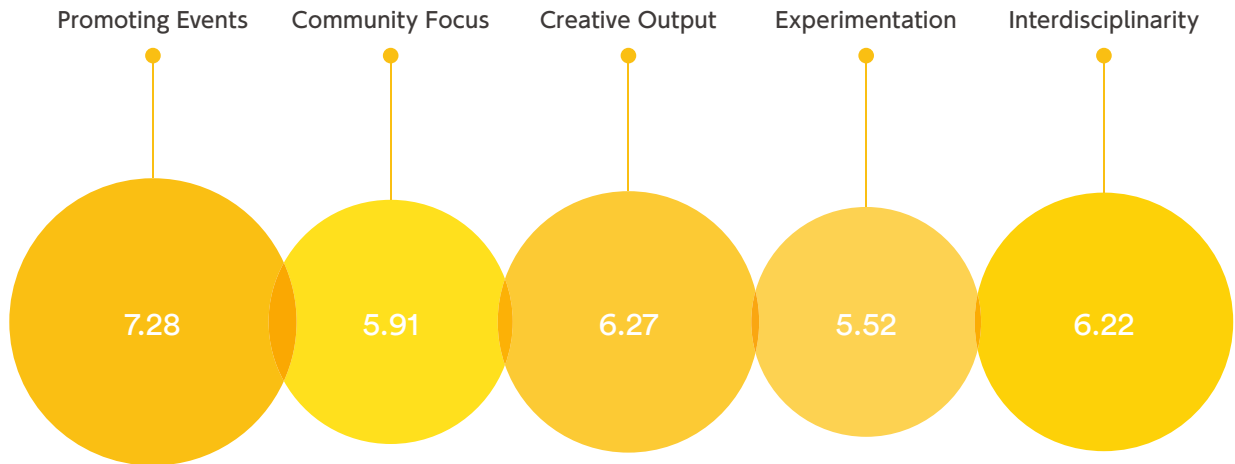
Parameter-Based Scores

	Content Score			Space Score			Framework Conditions Score		
	BERLIN	NEW YORK	TOKYO	BERLIN	NEW YORK	TOKYO	BERLIN	NEW YORK	TOKYO
	6.75	6.92	6.96	8.49	8.59	8.08	8.82	6.35	4.48
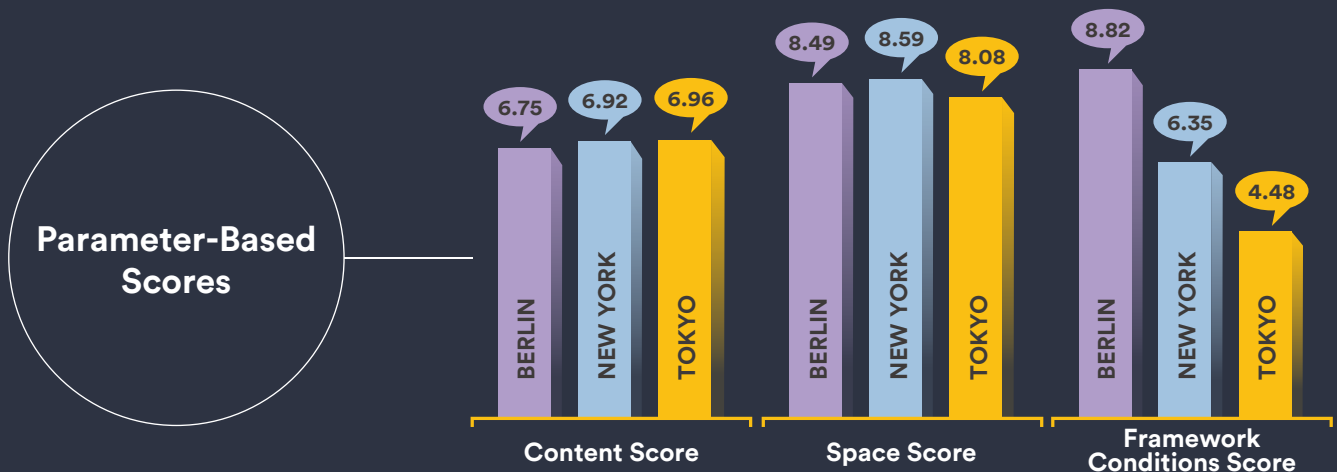
First, Tokyo's "Content Score," was 6.96/10.00, which is slightly higher than Berlin and New York. Next, Tokyo's "Space Score," was 8.08/10.00, which, while weaker than the other two cities, is not a low score by any means. The biggest difference between Tokyo and the other two cities lies in the "Framework Score". From Tokyo music experts, Tokyo received a score of 4.48/10.00, differing from Berlin, which scored higher by 4.3 points, revealing that there is a harsh social and legal environment surrounding music venues in Tokyo. As described above, the three parameters of "Content Score," "Space Score," and "Framework Score" are each broken down further into five components.

Parameter-based analysis
Content

CONTENT

Promoting Events	Community Focus	Creative Output	Experimentation	Interdisciplinarity
7.28	5.91	6.27	5.52	6.22

● Under "Content Score", which was high overall, the highest scoring of the five components was "Promoting Events" with a score of 7.28/10.00. This component calls into question whether the people who visit the music venue go there for the artists and content as opposed to going to eat or drink.

● The next highest score was achieved in "Creative Output" at 6.27/10.00. This component calls into question whether performances held at the venue contain original content created by the artists themselves, as opposed to simply reproducing hit songs.

● The high scores for these two components indicate that Tokyo has many artists that exhibit originality and many venues that customers visit for the purpose of seeing these artists perform.

" Culture rich in experimentalism derived from the local scene attracts foreign visitors
Lauren Rose Kocher

The quality of Tokyo's indie music content is by no means inferior to that of international cities, and it is very popular with foreigners. The content of Tokyo's music venues is diverse and experimental. In Koenji, Nakano, and Shimokitazawa in particular, where rent is relatively low, there are a lot of interesting events. Rather than focusing on booking famous foreign DJs, they try to selectively create their own scene and community. "

After previously handling new businesses and public relations at Sony Music Entertainment, she currently serves simultaneously as Japan Business Development Representative for FUGA, a Netherlands-based music distribution company, and Representative Director and COO of ZAIKO, a multilingual electronic ticket platform. She is a member of the Cabinet Intellectual Property Strategy Headquarters "Conception Committee." She also holds a party named "WAIFU" to promote a safer space for the LGBTQ+.

LAUREN ROSE KOCHER

TAMAYU TAKAYAMA

Entertainment lawyer residing in New York, she is also the owner of Copetin, an international boutique consulting firm with a strong focus on the entertainment industry. Along with booking well-known foreign musicians for Japanese festivals, such as Summer Sonic and Sonic Mania, she introduces Japan's unique local culture to foreign influencers and the like.

## " Local venues supporting regionally specific culture that attracts foreign visitors
Tamayu Takayama

I think that Koenji, Shinjuku Nichome, and Akihabara MOGRA are unique Japanese experiences and have something great to offer. It is very important that venues support the town's community and culture. "

" Music venues create culture together with their patrons

Akiko Usuki

A club should be a work of its own, rather than just a venue. Each club has its own club culture, and the patrons who love the club are also part of that work in addition to the DJs and bartenders. That becomes a community, and the club spins a variety of stories from the time it opens to the day it closes. This is a completely different story from the club's popularity, size, and capital strength. "
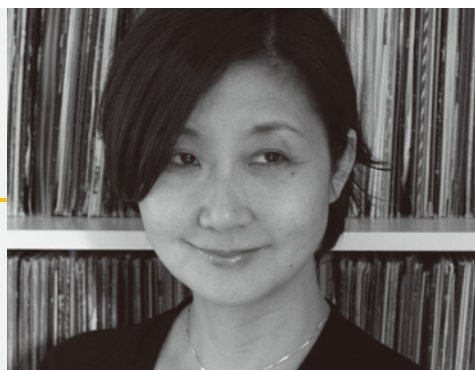
Handled press and planning services at well-known Japanese clubs such as Shibaura GOLD and MILK before becoming independent. She manages artists that perform at clubs such as DJs and VJs. In September, 2017, she attended "CHICKS ON A MISSION /NOCTURNAL EMPOWERMENT", a conference held by women who are active in the night scene as representatives of Japan. She is currently acting as the leader of "CHICKS ON A MISSION" in Tokyo.

Manager of MOGRA, a club in Akihabara focused on anime music which is now globally renowned. An active DJ, he is also a demonstrator and lecturer for "PioneerDJ" which has top market share of DJ equipment.

" The current conditions for music venues fostering a culture unique to Japan

D-YAMA

I opened Akihabara MOGRA because I wanted to spread Japanese music. I opened it in Akihabara where there is no club scene to speak of, and I think it was possible to cultivate a unique culture because of this. Japan has a lot of great music as well, and it has a lot of interesting subcultures peripheral to music. Anime and anime music is also extremely popular abroad. I think it would be interesting if rather than competing to book foreign DJs, clubs could become a foundation to cultivate original Japanese culture. "

" Music venues acting as a "third place" that accept diverse individuals

Masaaki Ariizumi

Clubs and music bars are "third places" as coined by Ray Oldenburg. You will always be welcomed by the owner and other regulars even if you just stop by suddenly by yourself. There are no ranks like in a workplace; everyone is equal there. Equality is desired not only by social minorities, but also by those in high positions and by tourists. They are also places that value visitors as "individuals" rather than just "customers." I think that interacting with local people and music allows even international tourists to feel a kinship with the town. "
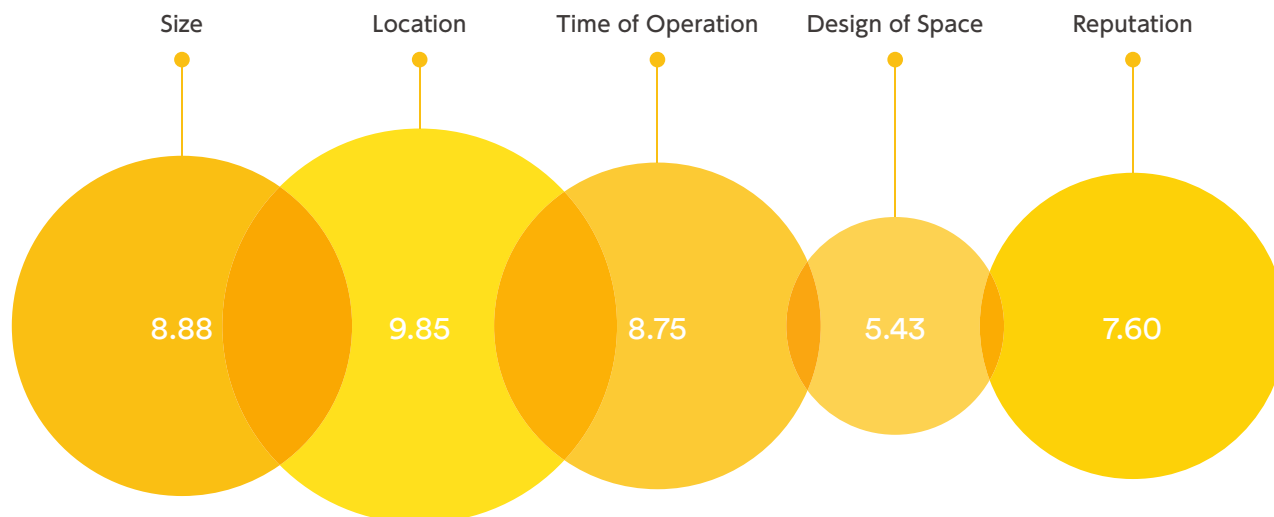

Manager of Bridge, a popular music bar in Shibuya. For more than 30 years, he has managed clubs and music bars that represented their generations.

Parameter-based analysis
Space

SPACE

Size	Location	Time of Operation	Design of Space	Reputation
8.88	9.85	8.75	5.43	7.60

● One of the five components of the "Space Score" parameter that scored remarkably high was "Location." In this parameter, which evaluates how close each music venue is to the nearest train station, Tokyo scored 9.85, which is an extremely high score.

● The next highest scores were "Size" at 8.88 and "Time of Operation" with 8.75. For "Size," the existence of medium-sized venues where profitability and unique identity can coexist generates high scores. The fact that Tokyo has a large number of venues to start with, many of which are[*] medium-sized venues from 101 to 500m², contributed to this score.

● Furthermore, the score for "Time of Operation" is based on the fact that, the newer the music venue, the more its specs and design lend themselves to holding innovative and unconventional programs, and thus the higher the score. In contrast to the other two cities, in which there is no major deviation in the number of years of operation, most music venues in Tokyo are relatively new, having been in operation between 4 and 10 years, which contributed to the higher score.

● A component of "Space Score" with a relatively low score was "Design of Space"(5.43). This parameter calls into question whether the music venue can be used for multiple purposes. The more purposes for which it can be used, the wider the demographic that can be received and the higher the venue's sustainability in the face of gentrification (a shift in an area to an affluent character accompanied by rising rent prices). Tokyo scored low because it has many single-use music venues.

YU MIZUSHIRO

Representative Director of good mornings Co., Ltd. He "creates spaces" in Tokyo's Marunouchi and Nihonbashi areas as well as other areas all over Japan, and is involved in numerous projects that improve regional problem solving and added value.

" Highly stimulating and creative experiences through utilizing unique venues

Yu Mizushiro

Unique venues have a high experience value and should be utilized more. For example, by curating spaces in a certain way, such as using a night museum as a unique venue, we can create new experiences, stimuli, and encounters. I think that how a city's empty space is used is as important as or even more important than content development. Even globally, the east side of cities is becoming interesting, such as East London in London, Brooklyn in New York, and Le Marais in Paris. I think space is being used in a skillful way. "

＊：Number of Target Music Venues Tokyo:581 Berlin:429 New York:495

" Versatility creates new value for buildings

Seiichi Saito

In urban development, one should think about the specific value for which the area is recognized. If the cultural accumulation that has taken place on the land is to be valued,then the developer needs to consider culture in its urban development. In terms of business profitability, the correct choice would be to have tenants move into offices that can earn stable high rents. Comparatively, it would generally be unprofitable to build a cultural facility.

On the other hand, however, the presence of cultural facilities raises the cultural brand value of the area, and it becomes a magnet that attracts people, creating consumption and prosperity. If the operation is successful, it is possible for the cultural facilities to become profitable on their own, with further synergies created in the area. The same can be said for retail stores and restaurants. By focusing solely on rental income, you would be limited to large chain-stores which possess significant capital. Small-scale shops full of imagination and creativity from which one can anticipate future growth might lose business opportunities, but those kinds of shops would likely bring about a fresh appeal to the building and area separate from rental income.

In urban development, I feel that curation based on a multifaceted understanding of these various values is extremely important. This way of thinking will become even more important in the coming era due to the declining birthrate and aging of society, as well as the increasing number of vacant offices and rooms, and ever-diversifying workstyles.

The flexibility of a building's use might then become a factor in the local area's competitive power. Although it was an office until then, with the transition of the times, efforts are being made to convert buildings that have finished their natural roles into pop-up galleries, and such a place is greatly welcomed by creators and artists. Of course, it is necessary to give top priority to safety and security, but I think it is also important to flexibly consider regulations such as usage restrictions in order to capture regional value from multiple perspectives. "

He has learned architectural design in Columbia University (MSAAD), and has started his activity as a creator in NY from 2000. After establishing Rhizomatiks in 2006, he is currently the Representative Director of the company. He is the creator of numerous interactive art pieces in the arts and commercial sectors that drive digital technology using the city as a background.

" The D J's role in producing a space

Naz Chris

Music is an everyday thing; it's a lifestyle. A DJ's role is to suggest various ways to enjoy music based on the location and time period, without being limited to nightclubs and live performance bars. When a "music second" mentality is adopted, music can be produced naturally in a variety of places to be enjoyed while people are dining with friends, looking at art in a gallery, and so on. "
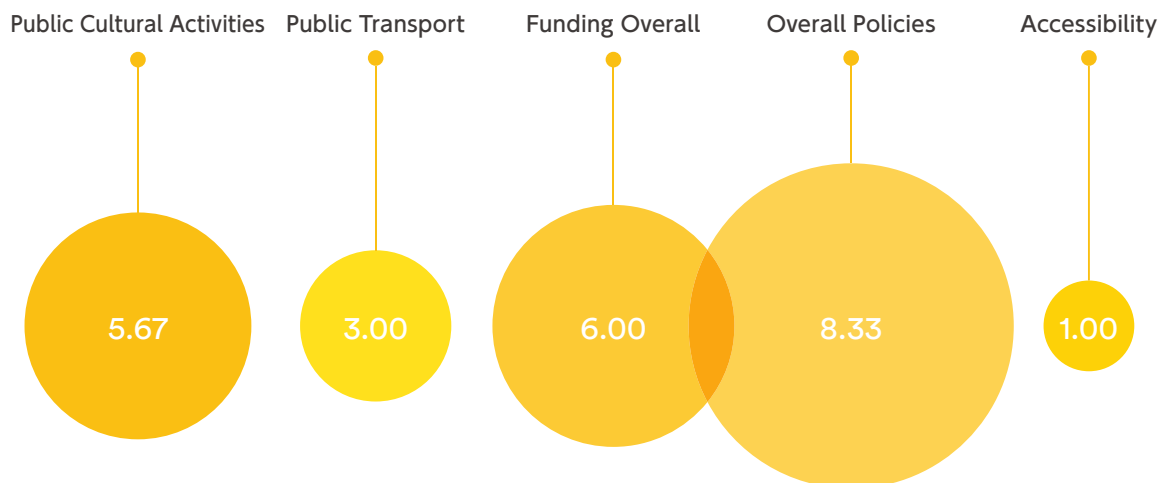
DJ. In addition to working as a DJ at a variety of parties, she performs a wide range of music-centered activities such as producing and MCing radio programs and writing interviews. In recent years, she has also been involved in starting "CHICKS ON A MISSION," a project started in Amsterdam to promote the active involvement of women in the nightlife scene.

Parameter-based analysis
Framework

FRAMEWORK

Public Cultural Activities	Public Transport	Funding Overall	Overall Policies	Accessibility
5.67	3.00	6.00	8.33	1.00

Overall Policy: This component calls into question how the administration handles nighttime business at music venues. The evaluation criteria includes questions such as whether the administration oppresses the music industry, and whether the police department conducts mandatory searches of music events.

● In June 2016, with the revision of the "Act on Control and Improvement of Amusement Business" and the establishment of the new "specific entertainment and restaurant business" category, it became possible for music venues to legally operate late at night if they fulfill certain requirements, which contributed to the high score. However, issues still remain, as small-sized venues with a service area of less than 33m², and venues that operate in areas other than large-scale commercial districts, are unable to acquire specific entertainment and restaurant business permits. We would have to also note that many of these kind of small and decentralized venues, have a high qualitative evaluation. It is speculated that this is because it is possible to operate creatively and with a high degree of experimentation due to low land prices as well as by moving away from areas susceptible to the risk of rising land prices. It is venues such as these that become the bearers of local grassroots culture which creates locally produced new cultures.

● Among these small sized venues, most are not operating as "Amusement Business" in the first place, so we can deem that there are a number of venues which do not require the permission. However for the ones which do require the permission, the regulation itself is vague, making it very difficult to acquire.

● Some experts commented that, since the standards are now more clearly defined after the revision of the Act on Control and Improvement of the Entertainment Business, they think regulations have also become more tolerant. However, the situation for live venues that fall into the category of so-called "small venues" is still harsh. It depends on the area, but often local governments and police still have a lack of understanding regarding the nightlife industry, and it still feels insular.

YUSUKE NAKAGAWA

Representative Director of ASOBISYSTEM CO., LTD. He is spreading the pop-culture in Harajuku, and also vigorously working on the domestic inbound measures. He is also known for sending out Kyary Pamyu Pamyu and Yasutaka Nakata to the world.

"
Creating rules by working backward from an ideal scenario
Yusuke Nakagawa

Since the Act on Control and Improvement of the Entertainment Business was revised, there were various discussions about the state of the regulations. When moving forward with the discussion, we should start thinking about the form of the rules and regulations in terms of what kind of culture we want to create and calculate backwards from there. Otherwise, it will always end in dissatisfaction with the regulations, and the discussion will not move forward. While late-night events at clubs are important, DJ parties using various spaces besides clubs have recently become more popular. These are the places where culture is born. In addition to discussing the laws and regulations related to clubs, I think we need to have a discussion aimed at being able to use various spaces during various time periods. "

The next component evaluated was "Funding Overall," which calls into question whether or not the administration provides financial support or subsidies for music-related facilities. The score for this category was 6.00/10.00.

● Comments from evaluators such as "Although there is some financial assistance, it is clearly not sufficient" and "Even though there is financial support for such things as classical music and traditional entertainment, financial support for popular rock is extremely low" were captured. It can be seen that there is a mechanism for financial support, but it is not sufficient, and depending on the field, financial support is almost non-existent. Financial assistance for highly experimental independent music activities is necessary, as they are difficult to operate from a commercial basis. Although these activities produce new culture, public support for such assistance may be insufficient. Also, although it is not considered official support, there were many opinions regarding the expansion of private business infrastructure and services that support artists and creators.

The importance of business infrastructure that makes the "scene" sustainable
Yasuo Takada

Representative Director of clubberia inc., a music media company focused on Japan's foremost clubs. He is also active as a DJ both in Japan and abroad.

The international club scene has the ecosystem to make the scene sustainable. In addition to venues, DJs, and artists, promoters and booking agents work as a team. This provides the mechanism to connect performers and venues by advertising and spreading events, which is the scene's foundation.

YASUO TAKATA

YUUKI YOSHIYAMA

CEO of Hybrid Consulting Co., LTD. In addition to conducting business consulting for various companies, he is active as a DJ. As Representative Director of GMO Cultural Incubation, Inc., he brought EDC, one of the world's largest electronic dance music festivals, to Japan. He is also an Officier of Ordre des Coteaux de Champagne.

What is needed now is a business producer who can cross culture, tourism and urban development
Yuki Yoshiyama

I think there is a need for business producers who can traverse culture, tourism, and urban development. Japan has a lot of excellent creators and artists who create culture. I think that if we enlarge the group that is able to support these creators as sustainable businesses, Japan's culture industry will also see major growth in the sectors of tourism and urban development.

Tech fields that are becoming increasingly important for promoting culture
Jay Kogami

I think that in order to promote the nighttime economy, in addition to artists and creators, it is necessary to have a more substantial variety of business players. There are just as many jobs at night as there are in the daytime, and I think we need an environment in which their need is acknowledged by society and workers can work in good economic conditions. I feel that we are especially lacking in service tech players such as cashless payment and artist booking compared to international cities.

Chief editor of All Digital Music, a media that traverses the music, entertainment business, and technology sectors. As a music journalist, he is very well versed in the latest in the music business in international cities. In recent years, he opened the NewSchool of Music with Kei Wakabayashi and team.

JAY KOGAMI

03 Study of Music Venues

The "Public Cultural Activities" component calls into question whether the city is tolerant of its public spaces being used for music events, and whether permission to hold events in public spaces can easily be obtained. Tokyo scored 5.67/10.00 in this component.

" The artist can provide the highest quality expression if an expressive location and environment are prepared

Masahiro Tsuchiya

When running the Rainbow Disco Club music festival, what is important to me is that the audience and performing artists think of it as their own space. If the audience and artists are provided with the best possible environment, the audience will see it as a special experience that stands out from the numerous festivals that they attend, and the artists will put on outstanding performances that meet their expectations. It also serves as an opportunity to expand the festival's presence through a variety of networks. However, this is not possible without the support of local administrative bodies and residents, so I hope to further deepen the interaction with locals going forward in order to contribute from even more diverse perspectives. "

Sponsor of Rainbow Disco Club, an outdoor music festival that boasts overwhelming popularity due to its high music quality that has been held not only in Japan, but also international cities such as Amsterdam.

MASAHIRO TSUCHIYA

" Utilization of public spaces that can have a cultural impact on more people

Kenji Kohashi

By holding events in public spaces around town or in 'unique venues' that have a different primary purpose, rather than closed spaces such as clubs and live performance bars, we can impact more people. Furthermore, such events are opportunities to get people interested in dance music and a variety of cultures. Events are an important space to present introductory showcases. However, there are a variety of regulatory barriers to holding events around town. I think we need a mechanism that allows us to conduct events smoothly while managing risk. "

In addition to bringing Ultra, one of the world's largest electronic dance music festival, to Japan as Creative Director and serving as general producer of Future Hanabi Entertainment STAR ISLAND, he has also recently been creatively active in the urban planning sector.

KENJI KOHASHI

"Public Transport" evaluates the frequency of late-night public transport, how convenient it is for users to reach nightlife sites, and transportation fares. Since trains— the main form of public transport in Tokyo—do not run late at night, this component had a low score of 3.00/10.00.

● Evaluators raised comments such as: "Public transportation does not run late at night, so it is difficult to get to and from nightspots. For this reason, nightspots are limited to certain areas." , "Making transit more convenient accelerates the effective use of former plant sites in gulf and riverside areas and creates diverse night culture." , "Due to the size of the Greater Tokyo Area, the time of the last train is an important element when planning shows. We calculate backwards from this to determine the end time and thus the start time. However, since people must arrange their schedules based on the time of the last train, situations arise in which it is difficult for people to go to shows, and the staff have to leave at a certain time." were raised.

" Night transportation that supports the youth to access night culture

Kosuke Takada

I feel that the number of young people who go out at night is overwhelmingly lower than it once was. More young people are going to festivals, so I don't think that their need to get together in groups and enjoy music has decreased. I think one of the things hindering nightlife culture is the last train. "

Representative of lost and found llc. Since launching ageHa in Shin-Kiba 14 years ago, he has been involved with many large events. After becoming independent, he has been producing events for large-scale clubs in Tokyo.

KOSUKE TAKADA

Accessibility (the accessibility to administrative bodies and decision makers) evaluates whether administrative representatives can be easily accessed regarding contents related to the nighttime economy, and whether there is a mechanism such as a night mayor that can discuss with the city on equal terms. In this component, Tokyo received a particularly low score of 1.00/10.00.

● Evaluators raised comments such as: "Access is not easy, and there is a dissociation of common understanding between the administration and the field.", "It is important for night scene representatives or organizations to be able to share problems with administrative bodies and deepen mutual understanding.", "There has been significant improvement in accessibility since the inauguration of the Diet members' caucus on the nighttime economy. However, participation on the part of the foreign community and the women's community is weak, and it feels like there is a bias toward the male perspective." were raised.

" Cultural support from governments and companies that support DIY

Mitsutaka Nagira

I used to think that DIY was a spontaneous thing. I had the image of something suddenly sprouting from nothing, blooming, and becoming large on its own. However, if you really think about it, most of us are taught reading, writing, and arithmetic in school, and we learn about history, culture, and art. We acquire some kind of minimum knowledge before setting out on our own paths. This does not conflict with DIY at all; in fact, it is essential as the basis of DIY. Behind London's still-fresh independent music scene, there are musicians who value their autonomy and numerous systems that support the DIY scene. This is a message regarding London's culture, and it forms the core of the city's brand that attracts musicians and music fans from abroad. (From DIY is a Beautiful Word: New School of Music London Tour '19 Report) "

In addition to introducing the currently progressing jazz scene in his publication "Jazz The New Chapter," he recently opened the New School of Music with Kei Wakabayashi and team.

MITSUTAKA NAGIRA

" British cultural support centered on organizational collaboration

Jay Kogami

In London, it was impressive that the roles and responsibilities of music groups had been clarified. In particular, the concept of finding and solving the fundamental problems of the music industry and society is commonly supported. Visions can be shared quickly, collaborative systems can be easily established, and issues are jointly addressed. Governments, administrations, and cultural organizations are also linked, and large companies provide free support, but the purpose of doing so is not to improve the brand image of the company or as a part of the government's public relations objective. For example, the "PRS Foundation[*]" is supporting various British artists who are aiming to expand overseas in various ways, such as by providing funds and showcasing live performances. Recently young British artists have stood out by performing at events like SXSW, and other music festivals in North America, and this was due to the support of PRS. In other words, a clear line is drawn between the role of the major label and the role of "PRS" that supports indie and independent artists, and the use of subsidies and the segregation of administrative support functions are clearly divided in the British industry and music scene. It is said that clarity contributes to the transparency of the music industry and administrative cooperation, as well as the construction of programs in which it is easy for anyone to participate. Even though the country and environment are different, I felt a big difference in the problem-solving method, framework, and way of thinking from the Japanese government and industry, where the operation of cultural subsidies and cultural support are always black boxes.

This is quite different from the division of roles between the individuals in the music industry and the people involved in the culture business who oversee achieving a given structure, in-house operations, and finalizing a budget. This alternative foundation that does not exist in Japan is rooted in the music industry, culture business, and promotion of artist development, probably because of the common attitude of British cultural support centered on organizational cooperation.

(An Alternative Foundation for Supporting Culture: Learnings from the "New School of Music" London Tour 2019 (Jay Kogami) "

＊A UK copyright management organization. Part of the collected copyright fees will be placed in a fund, and various support programs will be implemented for artists who need support.

JAY KOGAMI

Area-based analysis
Geographic clusters of venues in Tokyo

Based on the locations of a total of 581 music venues located in the twenty-three wards of Tokyo, an analysis was conducted on what kind of geographic clusters these venues form. When visualizing music venue clusters, it was found that clusters in the twentythree wards exist in the eight areas shown below, from highest to lowest density.

Legend:
- ≤1
- ≤3
- ≤5
- ≤7
- ≤9
- ≤12
- ≤19
- ≤27
- ≤33

Number of venues per town-block
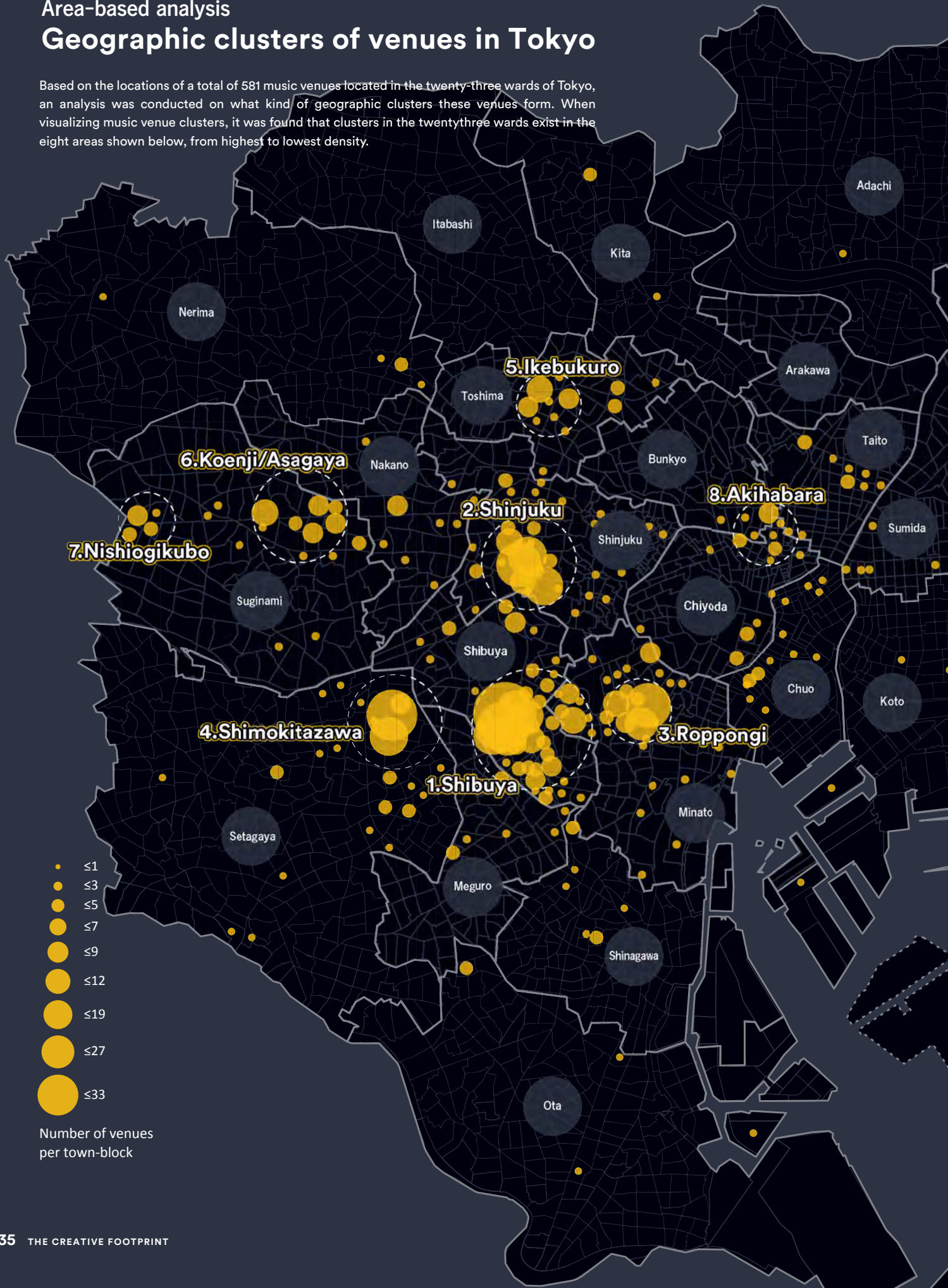
8 Areas of Agglomeration in Tokyo (ordered by magnitude)

1.Shibuya Area

This is the area with the highest density of music venues in the twenty-three wards, with roughly 120 venues located within a 1-km radius of Shibuya Station. There are numerous clubs, live performance bars, and music venues representative of Tokyo clustered around Shibuya Station. There are also a variety of music venues scattered in the directions of Ebisu, Harajuku/Jingumae, and Hatagaya, most of which are small but unique and highly musically-focused and experimental. These are also popular with foreigners with a high music sensitivity.

2.Shinjuku Area

This area has the second highest density of music venues after Shibuya, with roughly 50 venues within a 1-km radius of Shinjuku Station. There is a particularly high density of venues on the east side of the station, with many of them being located in the vicinity of Kabukicho, Japan's well-known red-light district, and the Shinjuku Nichome neighborhood where many Japanese and foreign members of the LGBTQ+ community gather.

3.Roppongi Area

Located directly to the east of the Shibuya area, this is a cluster area centered around Roppongi Station, which is on the Tokyo Metro Hibiya Line and the Toei Ōedo Line. There are roughly 50 music venues located within a 1-km radius of Roppongi Station. Between Roppongi Station and Nishi-Azabu, there is a cluster of nightclubs with high capacities and high entertainment factors that thrive on the business of mostly young men and women. Additionally, there is also a scattering of small but long-established jazz bars and live performance bars, and while some of these music venues have some of the top creative output in Japan, there have been a string of venue closures in recent years.

4.Shimokitazawa Area

Located to the west of the Shibuya area, this is a cluster area centered around Shimokitazawa Station, where the Odakyu Odawara Line and the Keio Inokashira Line intersect. There are roughly 40 music venues located within a 1-km radius of Shimokitazawa Station. While there are many small venues, many of them have a strong sense of uniqueness focusing on musicality and serve as bases of operation for young musicians. In recent years, many new live performance bars and music bars have opened.

5.Ikebukuro Area

Located to the north of high-cluster areas such as Shibuya and Shinjuku, this is a cluster area centered around Ikebukuro Station. There are roughly 20 music venues located within a 1-km radius of Ikebukuro Station. Despite the fact that this is a large-scale commercial district rivaling Shinjuku and Ikebukuro, there are few music venues. In recent years, there has been progress in cultural programs and redevelopment with a focus on large-scale theaters.

6.Koenji/Asagaya Area

This is a cluster area formed along the JR Chūō Line, the Sōbu Line, and the Tokyo Metro Marunouchi Line. There are roughly 20 music venues located in the vicinity of Koenji Station and Asagaya Station. There are many venues that are small but have a strong sense of uniqueness focusing on musicality and serve as bases of operations mainly for local musicians, forming a unique cultural zone.

7.Nishi-Ogikubo Area

This is a cluster area formed along the JR Chūō Line and the Sōbu Line. There are roughly 10 music venues located within a 1-km radius of Nishi-Ogikubo Station. There are many venues that are small but have a strong sense of uniqueness focusing on musicality and serve as bases of operations mainly for local musicians, forming a unique cultural zone.

8.Akihabara Area

A relatively small cluster can also be seen in the vicinity of Akihabara Station, where the JR Yamanote Line, the JR Sobu Line, the Tokyo Metro Hibiya Line, and the Tsukuba Express intersect. There are roughly 10 music venues located within a 1-km radius of Akihabara Station. Being the mecca of animation, this area is well-known for music venues focusing on anime music.
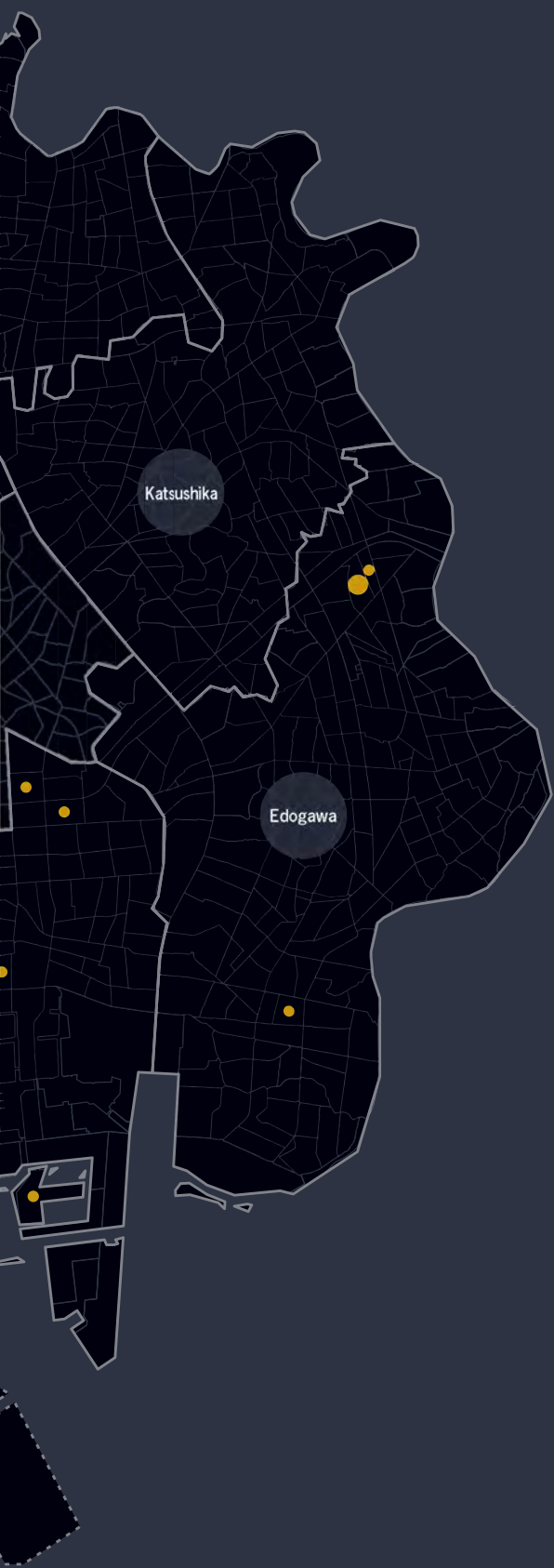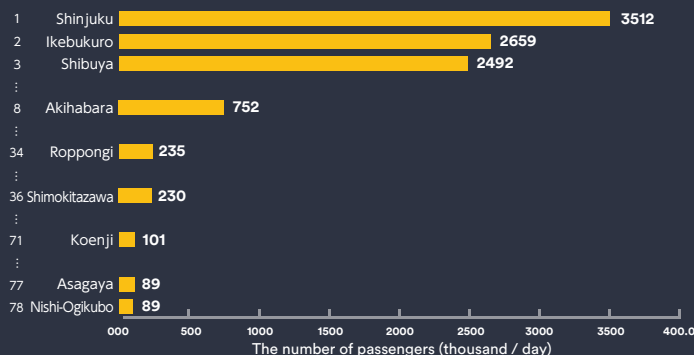
Area-based analysis
Tokyo venue clusters developed in the vicinity of train stations

A distinguishing trait of music venue clusters in Tokyo is their proximity to train stations. At least 90% of the 581 music venues included in the study are located within 500 m of a station. This proximity to stations, which is even more notable than Berlin and New York, can be considered a distinguishing trait of Tokyo. The eight cluster areas described above can be broadly divided into two patterns based on this proximity to train stations.

2017 Ranking of the annual number of passengers

Rank	Station	Passengers
1	Shinjuku	3512
2	Ikebukuro	2659
3	Shibuya	2492
8	Akihabara	752
34	Roppongi	235
36	Shimokitazawa	230
71	Koenji	101
77	Asagaya	89
78	Nishi-Ogikubo	89

The number of passengers (thousand / day)

※Total number of passengers including the JR, private railways, the Metropolitan subways etc. (Source: The Ministry of Land, Infrastructure and Transport's database)

Major terminal station zone type: Shibuya area, Shinjuku area, Ikebukuro area, Akihabara area

These are venue clusters developed around major terminal stations where many railway lines converge, allowing high accessibility even from suburban areas. According to the 2017 ranking of passengers per day, the three most highly-used stations are Shinjuku Station (3,510,000 people/day), Ikebukuro Station (2,650,000 people/day), and Shibuya Station (2,490,000 people/day), and Akihabara Station ranked 8th (750,000 people/day). When looking at the number of clustered venues, Shinjuku ranked 2nd, Ikebukuro ranked 5th, Shibuya ranked 1st, and Akihabara ranked 8th.

Suburban line adjacent type: Shimokitazawa area, Koenji/Asagaya area, Nishi-Ogikubo area

These are clusters formed around stations with a relatively low number of passengers compared to terminal stations. A distinguishing trait of these clusters is the relatively high number of community-based venues supported by customers that reside in the area.

An area that conforms to neither of these patterns is the Roppongi area.

While Roppongi Station has a relatively low number of passengers, the number of music venues ranks 3rd after Shibuya and Shinjuku. This is a distinctive area that has historically had a lot of foreigners and developed as a nightlife area with bars, performance pubs, and more. It can also be considered to have more customers who use taxis than other clusters.

Most music venues are located in areas with rising land prices

Looking at the areas in which land prices increased by at least 1.5 times between 2000 and 2018, we found out that central city areas, particularly all areas surrounding major terminal stations, fall within this range. As described above, most music venues are located within 500 m of a station, and most of these are clustered around commercial districts in the vicinity of major terminal stations. As a result, it can be said that close to 70% of the 581 venues are influenced by rising land prices.

NANA

> " What is important now is the balance between tourism and local community protection.
> **NANA**

There has been an increase in non-LGBTQ+ tourists to Shinjuku Nichome. While this is good from an economical standpoint, it has made it harder to protect privacy due to photos being taken with no consideration. I think there is a need for a balance between tourism and protection of the local community. "
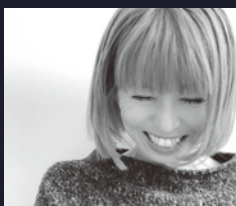
Navigator and event planner in Shinjuku Nichome. NANA has developed businesses related to LGBTQ+ culture, club culture, and the nighttime economy.

TAKAKI OBARA

> " Rent price rises may jeopardize local communities
> **Takaki Obara**

Land prices in Shinjuku Nichome are increasing rapidly. The rent on newly-constructed buildings is no longer an amount that the people who run independent businesses in Nichome can afford. As land prices increase, how to keep the community and Nichome's unique identity from collapsing is a major issue. "

Producer of multiple LGBTQ+ oriented nightclubs, bars, and event spaces in Shinjuku Nichome.
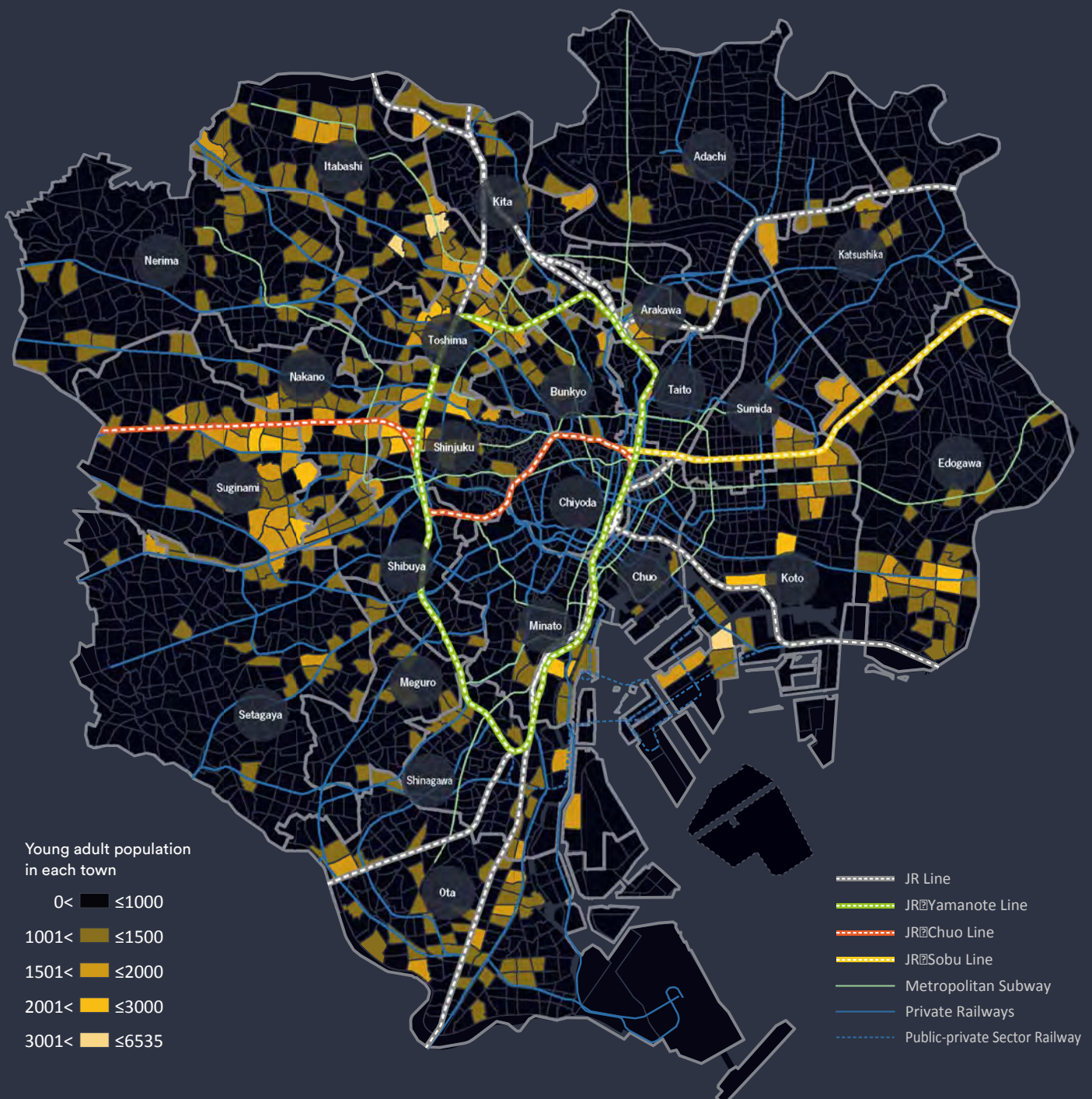
The relationship between clusters and areas where the "young adult generation" lives

When the "young adult" population in each area within the twenty-three wards of Tokyo is examined, we can see that most of them reside in dispersed patterns along railway lines as if surrounding the city center. It can be said that the existence of an accurate and efficient rail network means that they do not need to live in the city center where their workplaces, etc. are located, so they live in suburban areas where rent and the cost of living is relatively inexpensive. The residential trends of young adults can be considered one of the factors in the formation of the "major terminal station zone type" clusters described above. In areas that are highly convenient for young adults (the key demographic for music venues), commercial districts are formed that meet their demands, and music venues inevitably amass in these districts. Most of these "major terminal station zone type" venues attract customers from a wide area due to their good accessibility by rail. While these venues are easy for young adults to visit, their nightlife is temporally restricted by the "last train of the night." In contrast, "suburban line adjacent type" music venue clusters exist in the areas where young adults live. Accordingly, they are relatively unlikely to be influenced by restricted railway hours.

＊People between the ages of 20 and 34, which can be considered the key demographic of music venues, are defined here as "young adults."

Young adult population
in each town

0< ■	≤1000
1001< ■	≤1500
1501< ■	≤2000
2001< ■	≤3000
3001< ■	≤6535

⋯⋯	JR Line
⋯⋯	JR　Yamanote Line
⋯⋯	JR　Chuo Line
⋯⋯	JR　Sobu Line
——	Metropolitan Subway
——	Private Railways
-----	Public-private Sector Railway

Characterization based on venue size

The presence of local small-scale venues is the most direct indication of the cultural potential of a city. Experimental and creative expression is possible in small-scale venues that can avoid large-scale economic pressure, and local communities gathering at such venues will serve as counters to the masses and set new trends of the times. That is the reason why CFP attaches importance to venues that engage in experimentally expressive activities while accepting diverse communities. Likewise, it is also important to improve the quality of expression on a larger stage, attract customers, and grow economically. Having venues of various sizes is a crucial factor in a city's cultural power. Below, we analyzed the relationship between the evaluation score and the size of the venue based on four items.
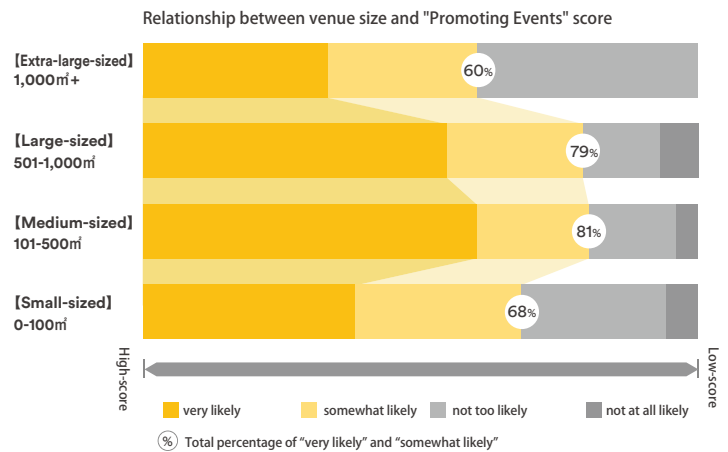
Relationship between venue size and "Promoting Events" score

1

When looking at the evaluation of "Promotion" for each size range, medium-sized (100 m² – 500 m²) and large-sized (500 m² – 1,000 m²) music venues tend to score higher.

The "Promotion" component calls into question whether the venue attracts customers based mainly on performing artists and their performances. The fact that medium and large-sized music venues tend to score higher can be attributed to the fact that even if there is a select lineup, they have a sufficient capacity to expect profitability.
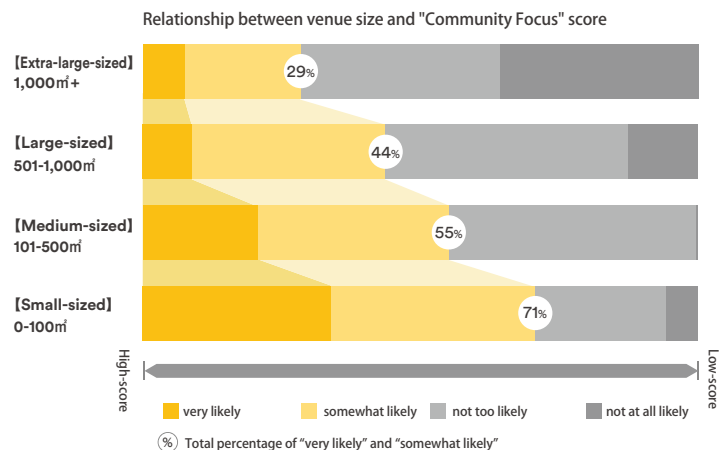
Relationship between venue size and "Promoting Events" score

【Extra-large-sized】1,000㎡+ : 60%
【Large-sized】501-1,000㎡ : 79%
【Medium-sized】101-500㎡ : 81%
【Small-sized】0-100㎡ : 68%

High-score ← → Low-score

■ very likely ■ somewhat likely ■ not too likely ■ not at all likely
% Total percentage of "very likely" and "somewhat likely"

Relationship between venue size and "Promoting Events" score

2

In the evaluation of "Community Focus," the proportion of high-scoring venues tends to be higher the smaller the venue. When looking at the score proportion for small-sized venues (0 m² – 100 m²), over 70% is composed of high scores of 4 and 3.

The "Community Focus" component calls into question whether the venue is a hub that cultivates a niche genre, new culture, or specific community (for example, a minority cluster such as LGBTQ+ or foreigners). In order for minority communities to be formed, it is important to offer an environment in which it is easy for customers to form friendly relationships and converse with one another. Additionally, while minority clusters tend to naturally be the minority in large-sized venues, when like-minded people gather in small venues, they are able to exhibit a visible presence. For this reason, it is easy for new communities for be created in small venues.

Relationship between venue size and "Community Focus" score

【Extra-large-sized】1,000㎡+ : 29%
【Large-sized】501-1,000㎡ : 44%
【Medium-sized】101-500㎡ : 55%
【Small-sized】0-100㎡ : 71%

High-score ← → Low-score

■ very likely ■ somewhat likely ■ not too likely ■ not at all likely
% Total percentage of "very likely" and "somewhat likely"

1 Promoting events

Is the promotion/marketing of
this space focused on artistic content?
Are musicians the main reason
why people attend these venues?

2 Community Focus

Is the venue a consistent
and regular platform for a niche genre
and a stage for its emerging acts?
Is it a hub for certain marginalized groups,
scenes, and milieus, or a hot-spot of
the immediate neighbourhood to mingle?

3 Creative Output

Do artists in this venue perform
live sets and/or original works?
If DJing, is it performed
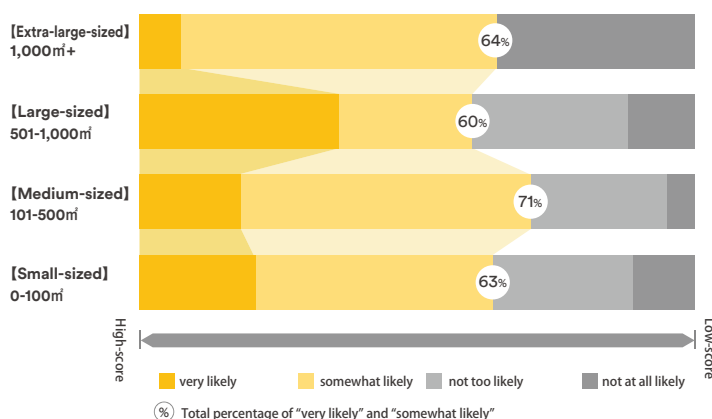to a level of artistic merit?

4 Experimentation

Is this venue a platform for new
and experimental trends,
sounds and art forms?
Is it a place for niche genres
and experimentalperformers
as well as extraordinary event concepts?

Relationship between venue size and "Creative Output" score

The "Creative Output" component evaluates whether performances at the venue are creative and centered around original works. The larger the venue, the larger the crowd needed to turn a profit, so larger venues must put together a lineup based on popularity. On the other hand, medium-sized venues can turn a profit with a moderate crowd, so they are able to invite artists who are not as well-known but give high-quality performances. Accordingly, the fact that these venues tend to score higher can be attributed to the fact that they can easily strike a balance between artist quality and profitability.
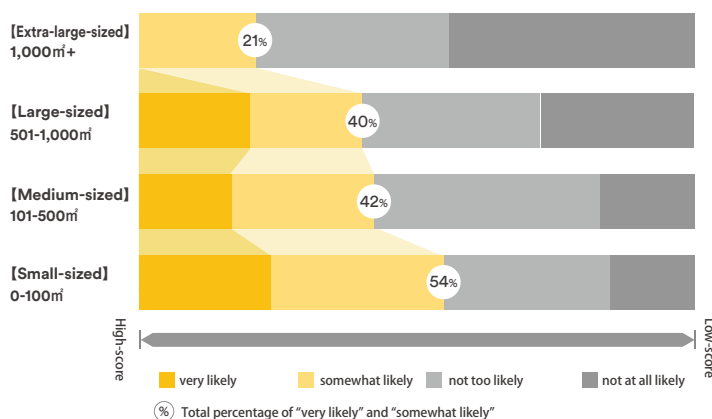
Relationship between venue size and "Creative Output" score

【Extra-large-sized】 1,000㎡+	64%
【Large-sized】 501-1,000㎡	60%
【Medium-sized】 101-500㎡	71%
【Small-sized】 0-100㎡	63%

High-score — Low-score

■ very likely ■ somewhat likely ■ not too likely ■ not at all likely

% Total percentage of "very likely" and "somewhat likely"

Relationship between venue size and "Experimentation" score

The "Experimentation" component evaluates whether the venue is friendly to new, experimental music. As indicated in the "Creative Output" component, since large-sized venues must ensure a large crowd, they tend to avoid highly experimental content that they think would not be universally accepted. On the other hand, small venues are more likely to be able to turn a profit even with experimental performances geared toward niche audiences. As a result, venue size and experimentation score are inversely correlated.

Relationship between venue size and "Experimentation" score

【Extra-large-sized】 1,000㎡+	21%
【Large-sized】 501-1,000㎡	40%
【Medium-sized】 101-500㎡	42%
【Small-sized】 0-100㎡	54%

High-score — Low-score

■ very likely ■ somewhat likely ■ not too likely ■ not at all likely

% Total percentage of "very likely" and "somewhat likely"

04 Knowledge Gained from Night Camp

As noted at the beginning of this report, this study aims to cross the boundaries of culture, cities, and tourism, and update them in an integrated fashion. For this reason, we have introduced the potential and problems of Tokyo's culture, city, and tourism sectors through interviews with experts in each sector and a study of the music venues that are potential cultural centers. However, what is most important is that, instead of stopping with just this study, we translate it into specific actions.

One endeavor held for this purpose was a workshop entitled "Night Camp" held on November 25th, 2019. There were a total of 51 participants, including administrative officials and members of the Tokyo Metropolitan Assembly in addition to those involved in the culture, city, and tourism sectors. The workshop was attended by people of all different ages who are equally active on the front lines working to connect the study to specific actions. The venue was Tenoha Daikanyama, a commercial complex scheduled for dismantling. In the weeks prior to this, the complex, which previously housed multiple restaurants, cafes, showrooms, and more, was converted into a popup art space with a variety of art pieces, hi-fi audio, and a DJ booth brought in.

Cross-sector stakeholder cooperation

At Night Camp, a workshop was held with experts and practitioners in the culture, tourism, and urban development sectors because it is important that these experts cooperate closely in order to put cultural tourism into practice regionally. We must update culture as a unique local tourist experience so that its value is not lost, by curating it appropriately without simply making it a tourist commodity. We must return the economic results of tourism consumption to the culture industry, protect local activity centers, and build sustainable culture creation systems. To move forward with these ideas, cooperation between all three industries is essential.

At the same time, it is also important to exchange ideas from a policy perspective. Rather than having vertically-divided cultural policies, tourism policies, urban policies, and regional revitalization policies, these should be planned and promoted in a sufficiently joint manner. When planning and promoting policy, it is important to increase the effectiveness by substantially utilizing the knowledge and networks of the private sector.

When actually promoting businesses, there will be a demand for producers, creative directors, and designers who promote cross-sectional projects spanning the fields of culture, tourism, and urban development. There should be an acceleration of things like the expansion of cross-sectional programs and double-major programs in universities and graduate schools, increased participation in urban planning by creative producers in the culture business, and investment into the tourism sector by service designers who design customer experiences.

Creation of empty spaces in cities

At Night Camp, many suggestions about cultural hubs were received from creators. When considering the importance of culture to urban planning and cultural tourism to tourism, increasing the quality and number of local cultural bases is an important issue.

In order to create activity hubs or spaces of expression for the creative community, it is necessary to leave empty spaces in cities. We should move forward with ideas such as the conversion of old real estate to provide cheaper shops, studios, and residences, the flexible use of public spaces such as parks and roads, and the use of various facilities such as museums and historical sites as unique nighttime venues. Allowing the inexpensive use of spaces and hours that are now gaps in cities encourages the activity of creative communities who are lacking in capital strength, making it possible to increase the city's appeal through the use of unique venues.

It is also important to be proactive in promoting gender equality in the scene of expression and creating opportunities for minority groups like foreigners and the LGBTQ+ community to express themselves. In addition to social justice, this also promises to produce results such as ensuring diversity of expression, reform, and revitalization of communities. Foreign exchange programs between creative producers and artists active in the night scene should also be arranged.

Late-night transportation

Although it strays from the themes discussed at Night Camp, expanding late-night transportation is also important. The extension of nighttime operation of key railway lines in urban areas is essential. For example, priority candidates would be the major Tokyo Metro subway lines and the Yamanote Line in Tokyo and the Midosuji Line in Osaka. In particular, traffic lines should be ensured from neighborhoods that flourish at night such as Shinjuku, Shibuya, Ikebukuro, Roppongi, and Ginza. Extending operation of key railway lines until two or three o'clock in the morning on Fridays and Saturdays when crowds are the largest is the minimum target. In step with this extended operation, secondary transportation networks such as late-night buses and shared taxis should also be arranged from terminal stations.

In order for public transportation operators to recoup the increased cost of late-night operation, it is essential that nighttime crowds increase. Accordingly, it will be important that restaurant owners and entertainment business operators collaborate with transportation operators to extend operating hours in step with one another.

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05 List of collaborators and References

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