

Welcome 



GLOBAL LEADERSHIP FORUM
ON ECONOMIC AND CULTURAL DEVELOPMENT

Welcome



Welcome to the Global Leadership Forum on Economic and Cultural Development!

Over the next few days, you will be part of an invitation-only, highly participatory gathering of cross-sector leadership teams from a variety of urban areas. All are using arts, culture and creativity as a catalyst for economic development. During the Forum, we will share strategies, showcase model projects and unfold lessons learned. We will have the opportunity to benchmark successful and emerging projects across continents and to generate new insights that will benefit all participants. The Forum will provide a platform to discuss solutions to difficult challenges and identify opportunities for ongoing collaboration among leading creative cities. We will also have opportunities for interaction with Silicon Valley civic, cultural and business leaders. In addition, we hope you extend your stay beyond the Forum and participate in ZeroOne San Jose and the International Symposium of Electronic Arts (ISEA) being held August 7-13.

Have a great time in San Jose!

Kim Walesh,
City of San Jose

Co-chair

David Nieh,
SOM Shanghai

Co-chair

Rich Braugh,
USB Financial

Co-chair

Host Committee

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City of San Jose

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Heidrick & Struggles



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1stACT Silicon Valley is a regional web of cross-sector leadership that is creating a movement to: strengthen our economic, social and cultural vitality; fuel an environment where creativity thrives; propel the next wave of innovation; and call leaders into action. 1stACT's mission is to bring leaders together to unleash the creative power of Silicon Valley. 1stACT is guided by its founders: Rich Braugh, Senior Vice-President Investments, UBS; Bruce Davis, Executive Director, Arts Council Silicon Valley; Roy Hirabayashi, Managing Director, San Jose Taiko; Raul Lozano, Executive Director, Teatro Vision; Connie Martinez, Executive Director, The Children's Discovery Museum; and Ann Skeet, CEO, American Leadership Forum – Silicon Valley.
www.1stact.org



From its founding in 1777 as California's first city, San Jose has been a leader, driven by its spirit of innovation. Today, San Jose stands as the largest city in Northern California and the Capital of Silicon Valley—the world's leading center of innovation. The city, the 10th largest in the U.S., is committed to remaining a top-ranked place to do business, work, live, play and learn.
www.sanjoseca.gov

The City of San Jose's **Office of Economic Development** is committed to a vital, competitive San Jose economy that increases prosperity for people and companies and enhances city revenues. The Office guides the city's economic strategy, provides assistance for business success, helps connect employers with trained workers and provides art and cultural resources to our community.
www.sjeconomy.com

The **San Jose Redevelopment Agency (SJRA)** is dedicated to creating jobs, building housing and improving the lives of all who live and work in San Jose. The SJRA partners with business and the community to accomplish economic revitalization in Downtown San Jose, its technology parks and industrial areas and its neighborhoods. The SJRA continues to be the most successful and effective agency in California due to its ability to build partnerships with local businesses and the community, strengthen neighborhoods, assist San Jose schools and families and effectively implement the community's vision. The SJRA is the sponsor of the Welcome Reception and Salon, August 6, at the San Jose Museum of Art.
www.sjredevelopment.org



ZeroOne San Jose is an innovative, ground-breaking biennial arts festival in San Jose/Silicon Valley designed to show exhibits, performances, workshops and events that have been created using the newest developments in contemporary art practice. The festival's projects examine and reflect issues and experiences of everyday life. Artistic and revolutionary digital culture elements are woven throughout. A serious art event, ZeroOne San Jose provides academics, artists and technology enthusiasts an inside look at new territories in creative imagination and inventiveness. The event is also designed with facets of learning, play and virtual technology that make it an enjoyable experience for families, students, teens, underground culture enthusiasts and explorers of digital culture alike.

The inaugural ZeroOne San Jose takes place in 2006 in conjunction with the ISEA2006 Symposium. With a record number of artistic submissions from around the world, Festival and Symposium attendees have the opportunity to interact with the most distinctive, astonishing and startling contemporary art of the new millennium. The festival will take place throughout Downtown San Jose from August 7-13, 2006.
www.01sj.org



Vincent H.S. Lo
Chairman and CEO,
Shui On Group and
Shui On Land Limited

Vincent Hong Sui Lo, aged 57, founded the Shui On Group in 1971 and is the Group's Chairman and Chief

Executive. He is also Chairman and Chief Executive Officer of Shui On Land Limited. The Group is engaged in property development, construction and construction materials. To further consolidate its prime developments in the Chinese Mainland, the Group established its property flagship – Shui On Land Limited in 2004. Shui On Land's major financial partners included prestigious international funds as well as private equity investors.

Mr. Lo was awarded the Gold Bauhinia Star (GBS) in 1998 and appointed Justice of the Peace in 1999 by the Government of the Hong Kong Special Administrative Region (HKSAR). In 1999 he was made an Honorary Citizen of Shanghai. He was named 2001 Businessman of the Year at the Hong Kong Business Awards, and won the Director of the Year Award from The Hong Kong Institute of Directors in 2002 and Chevalier des Arts et des Lettres by the French government in 2005.

In addition to his business capacity, Mr. Lo has been active in community services. He participated in the preparatory works of establishing the Hong Kong Special Administrative Region. He currently serves as a Member of The Tenth National Committee of Chinese People's Political Consultative Conference, Vice Chairman of All-China Federation of Industry and Commerce, President of Shanghai-Hong Kong Council for the Promotion and Development of Yangtze, Economic Adviser of the Chongqing Municipal Government, Honorary Life President of Business and Professionals Federation of Hong Kong, among his other positions.

Vincent Lo will keynote the Welcome Reception, 5 p.m., August 6, at the San Jose Museum of Art.



John Seely Brown
Senior Fellow,
University of
Southern California

John Seely Brown is currently a visiting scholar at the University of Southern California. Prior to that he was the

Chief Scientist of Xerox Corporation and the director of its Palo Alto Research Center (PARC)—a position he held for nearly two decades. While head of PARC, Brown expanded the role of corporate research to include such topics as organizational learning, knowledge management, complex adaptive systems, ethnographic studies of the workscape and nano technology. He was a co-founder of the Institute for Research on Learning (IRL). His personal research interests include the impact of globalization on business, the management of radical innovation, digital culture, ubiquitous computing and organizational and individual learning.

John, or as he is often called – JSB – is a member of the National Academy of Education and a Fellow of the American Association for Artificial Intelligence and of American Association for the Advancement of Science and a Trustee of Brown University and the MacArthur Foundation.

He serves on numerous public boards (Amazon, Corning, Varian Medical Systems and Polycom) and private boards of directors.

He has published more than 100 papers in scientific journals and was awarded the *Harvard Business Review's* 1991 McKinsey Award for his article, "Research that Reinvents the Corporation" and again in 2002 for his article "Your Next IT Strategy."

In 2004 he was inducted into the Computer Reseller News Industry Hall of Fame.

With Paul Duguid he co-authored the acclaimed book *The Social Life of Information* (HBS Press, 2000) that has been translated into nine languages with a second edition in April 2002. His most recent book with John Hagel – *The Only Sustainable Edge* – is about new forms of collaborative innovation. It also provides a novel framework for understanding what is really happening in off-shoring in India and China and how each is inventing powerful new ways to innovate, learn and accelerate capability building.

JSB received a BA from Brown University in 1962 in mathematics and physics, and a PhD from University of Michigan in 1970 in computer and communication sciences.

John Seely Brown will present a keynote speech at 1:15 p.m., August 8.



Curtis Johnson

President, Citistates Group
Facilitator, Global
Leadership Forum

Curtis Johnson's career is one of those rare combinations of activist and commentator.

He's had leading roles

in government, education and civic organizations, and since the mid-1980s, as an independent journalist on metropolitan issues.

Living in Minnesota's Twin Cities over the past three decades, Johnson also served as a community college president, the head of a large citizens organization, a policy adviser and chief of staff to a governor and the chairman of the Metropolitan Council. The Council is one of America's earliest and premier regional organizations, responsible for growth management, establishing transportation and water priorities and operating the transit and wastewater systems. As chairman, he successfully pushed for the region's first light rail line, for modernizing bus service, for reinvestments in the core of the region and better growth management policies.

In recent years, Johnson has frequently played the role of moderator and sometimes mediator in the search for common ground among builders, local governments, regional policy makers and environmentalists.



CREATIVE URBAN TRANSFORMATION IN EUSKAL HIRIA

The concept of “Euskal Hiria” or “Basque City Region” responds to the opportunity to forge interrelations among the three Basque capitals of Bilbao, San Sebastián and Vitoria. Individually, none of these communities would have the critical mass to offer the set of specialized services, infrastructure, facilities and options that are offered in successful global cities. However, within the framework of a city region, the structure of the Basque Country has some unique characteristics and competitive advantages.

Metropolitan Bilbao: the Nervión River as Axis of Urban Redevelopment

Bilbao is the largest city as well as the financial and industrial capital of the Basque Country. Although the city of Bilbao has a population of about 360,000 people, Metropolitan Bilbao has about one million inhabitants, or about half of the Basque population. The Nervión River has featured prominently in the growth and development of Bilbao since the city's inception. However, industrial development over the last two centuries had converted the Nervión into both a physical and psychological barrier. By the end of the 1970s, it was clear that the economic model that established this physical and social segregation had become obsolete, leading to a prolonged economic crisis in the region. The regional strategy of the Basque Country made the renovation and rehabilitation of the Nervión River and its surroundings one of the highest priorities. Instead of remaining a physical and social barrier, the vision was for the Nervión to become an axis for the social and urban re-integration of the metropolitan area.

The importance of the successful initial projects cannot be underestimated. These initial experiences, such as the treatment of old industrial sites, the recovery of Bilbao's historical center, the Metro transit system, the Guggenheim Museum, the Opera House and Convention Center, the new airport and the extension of the Port of Bilbao, generated tremendous local, national and international publicity. Throughout this process, the role of Bilbao Ría 2000, the public agency responsible for the urban regeneration of Metropolitan Bilbao, has been fundamental.

Today, Bilbao is enjoying its new-found status as a “renaissance city.” While there is a shift towards a more technological and digital economy, there is a corresponding interest and investment in art, culture and other creative industries. Bilbao looks towards a “second urban revolution” to position itself in the creative economy with projects such as Zorrozaure and Bilbao Alta Velocidad.

Asmoa: the Reinvention of Pasajes Bay

The Asmoa Project is a strategic proposal for the rehabilitation of Pasajes Bay, located in the Metropolitan Area of San Sebastián, the second node in Euskal Hiria. This port area is currently occupied by industrial activities that not only pollute, but have little added value. The proposal seeks to convert this area into spaces for the Creative Economy in Metropolitan San Sebastián. The initiative includes a multimodal transport interchange, cruise terminal, fishing port, a museum of the sea and energy, swimming pools and “Asmoa,” a place for creative activities under an enormous “intelligent” roof of solar collectors and photovoltaic cells that generate the energy required for the whole project.



798 ART DISTRICT

Chinese contemporary art from the 80s onwards, has been continuously contemplating the chaos of creative experiment and — within its flourishing emergence — has been exploring its own status and its own language. Artists have been seeking their own individual way. Presently there exists an even more noticeable situation, an even more resounding name that is currently developing a direct answer: 798.

Flaunting contemporary art

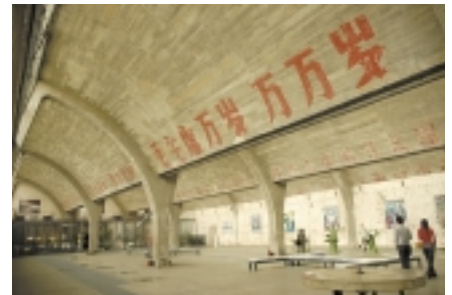
798 Art District, opened up the expression of contemporary art and unfolded an original and creative experiment in this era of richly mixed culture. This all happened over the short space of five years. Here, we have an integration of traditional values and a new environment: an integration that has already expressed the new pursuit for an international language which exceeds all other group and national attempts. The maturity and creativeness that the strength of nongovernmental and popular contemporary art reflects was displayed in particular during the three Dashanzi International Art Festivals held in 2004, 2005 and 2006.

The rebirth of architecture through art

798 is the first example of the successful preservation of old factory architecture in Beijing. If this regeneration had not taken place, then the value of this site could not have been recognized or supported. The remodeling of old architecture takes on a formula particular to 798 — combining the concept of new spaces with an old means of construction to renovate old buildings and infuse them with energy.

A new community model

The factory areas of 798 Art District were originally intended by the government to head up the electronics industry, so the appearance of an art district was nothing but an unexpected and wild sight. Inevitably, it was going to have a different kind of perspective set of values. A conflict arose because the government's management concept included both political and economic aspects. Initially, the conflict was small and weak. The artists could be barely considered as an opposition in the confrontation. Then suddenly, it seemed as if all the efforts of the five years had been reversed, and the artists defined their status and the existence of the art district. Throughout the entire struggle, the action of the artists did not just represent the cry of a special community or a one-off cultural activity: rather, it formed a solid community model for the new city of Beijing. Taking advantage of the period of China's opening up and the backdrop of the upcoming 2008 Olympics.



model project

East England, U.K.

8

CREATIVE COLLABORATIONS PROSPECTUS

The East of England is home to 5.5 million people and is known as the UK's "Ideas Region" due to the concentration of R&D activity, the presence of institutions like Cambridge University and Cranfield School of Management and its role as the UK base for leading international companies such as Microsoft.

Creativity is at the heart of East England's regional economic strategy.

The Creative Collaborations Prospectus demonstrates the commitment of Arts Council England East (ACEE) and the East of England Development Agency (EEDA) to realize this vision. The Prospectus outlines a strategic investment program designed to harness the power of the arts and creativity to transform the social, economic and material conditions of local people and communities. Through joint interventions, ACEE and EEDA aim to enable communities and businesses to shape and navigate the future, maximizing their contribution to the regional economy and the sustainable growth of the East of England. This collaboration represents one of the first significant, systematic collaborations between a regional economic development organization and a regional arts organization in the UK.

The Prospectus identifies three shared strategic objectives and a limited number of high-profile and high-quality actions or products that will deliver the desired change. These actions include:

- *Creative knowledge networks* – linking artists, creative businesses and universities to develop new cultural products and increase competitiveness
- *National and international creative centers of excellence* – major assets that are at the heart of the growth of city-regions in the East of England, community empowerment and development of artistic talent and businesses. These facilities feature contemporary visual arts, classical music, dance and carnival; each is unique but complementary to the offer from our 'world class' neighbor, London.
- *International partnerships and showcases* – promoting the region and our innovative people and companies. An example of a high-profile change project is cultural-led regeneration in the Thames Gateway – Europe's largest regeneration program. Thames Gateway comprises East London, South Essex and North Kent and will be the base for the London 2012 Olympics, as well as a site for 128,000 new homes and 180,000 new jobs by 2016.

ACEE and EEDA's work in the Gateway includes:

- The visioning program brought together leading international artists, designers, architects and environmentalists with local communities and organizations to imagine radical futures for the growth and transformation of Thurrock, a major industrial and port district on the north bank of the River Thames.
- *Fabrication Factory* – development of a campus for creative production that links London's major arts institutions with local manufacturing strengths to provide new creative employment, apprenticeships and energy at the heart of a community experiencing major change.
- *Artist Live/Work* – joint activity to develop artist live/work space as a key component of new and existing communities.
- *METAL Artist Training Camps* – a creative learning space for artists, creative practitioners and young people in the build up to London 2012. The training camps will be based in purpose-designed facilities, built using the latest pre-fabricated technologies.
- *Small Urban Spaces* – programs that unite artists, young people and local communities in reviving small urban spaces for communal activity.



CITY OF CULTURE STRATEGY

“The task and aspiration of a human being is to seek for that which is human, an identity, a place in the community and the world; to shape reality and to build a world view; to nurture and develop an emotional life; and to influence and contribute to the development of society and its values.”

The local authority is a producer of cultural services

Under the Finnish Constitution, every citizen of Finland has cultural rights. Under the Local Government Act, municipalities are required to promote the well-being of their inhabitants and pursue sustainable development within their areas.

The city, the built-up common space

People enter into various kinds of liaisons to be able to live a better and more varied life than they could on their own. A city is for its inhabitants a functional and physically shared space which serves them and fulfils their needs. In this space, the inhabitants live their lives on four levels: four different cities which together constitute the cultural entity of the city.

- The private city: the personal space of the individual
- The shared city: the social network
- The symbolic city: the collective identity
- The experienced city: how the environment is seen and felt

Structures of culture

Cultural functions can be divided into three groups: supply, services and activities. Supply creates and reinforces the local profile and identity; services are fundamental rights provided for by law; and activities primarily consist of civic activities, all the sort of things that people engage in on their own terms.

Cultural cooperation is the foundation of civilization in a society. Services provide citizens with the ability to improve themselves actively, and supply produces experiences that enrich and deepen the lives of consumers of culture.

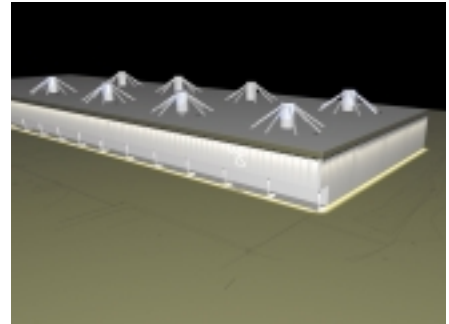
Cultural ecology and sustainable development

Art comprises not only artistic expression but also a creative, aesthetic and ethical attitude to life and to the environment. To ensure that everyone has access to this, great importance must be laid on the development and reinforcement of everyone's capacity to enjoy art. Not to be part of this translates into a risk of cultural exclusion and thus an infringement of fundamental cultural rights.

Ultimately, arts education is education through art, the art of education, the art of growing. The objective of cultural education is a person who has a sound cultural self-awareness and who is ethically strong, takes an active interest in self-improvement and takes responsibility for both self and environment.

The cultural vision of Espoo

1. Culture is a core component of the well-being strategy of Espoo.
2. The City supports the inhabitants' aims to lead a good life, both materially and immaterially.
3. Culture is taken into account in the decisions of the City of Espoo and their preparation.
4. Cultural aspects are taken into account as a comprehensive approach in all activities in Espoo.
5. Espoo has a varied and high-quality network of cultural services.
6. Espoo offers its inhabitants the means for mental growth and life control.
7. Espoo's chain of cultural supply and activities functions as a comprehensive entity.



model project

Guadalajara, Mexico

10

CENTRO CULTURAL UNIVERSITARIO

Centro Cultural Universitario will be a mixed-use complex of modern and well-equipped facilities, aimed at promoting art and culture in its various manifestations. It will have diversified and high-quality cultural offerings, including cinema, theatre, dance, music, visual arts, sciences, information, and living, working and commercial facilities.

This development is located in the municipality of Zapopan, within the metropolitan area of Guadalajara, Mexico's second-largest city. The site consists of 25.6 hectares, property of the University of Guadalajara and is part of a 173 hectare territorial reserve, all of which are to become a cultural district. The project is being developed through a trust established since December 2001 at Banamex, CitiGroup.

Given its size, Centro Cultural Universitario is conceived not only to serve the cultural needs of the University of Guadalajara, the inhabitants of Zapopan and Guadalajara, but also to serve the more than 22 million people living in a 2.5 hour driving radius from Guadalajara.

Centro Cultural Universitario will consist of a 10,000-seat Auditorium; a Performing Arts Complex, including an 1,800-seat Concert Hall, a 900-seat Theatre, a 400-seat studio theatre and a 400-seat Chamber Music Hall; the State Public Library, Mexico's second largest, with than two million volumes; an Environmental Sciences Museum, focusing on biodiversity and natural resources; a 20-screen Cineplex and IMAX theater; two art exhibition spaces, the Intermittent Gallery, created to provide a site for temporary shows from the world's leading galleries, to create a new local national and international art trade point and a Contemporary Art Center of 110,000 sq.ft.

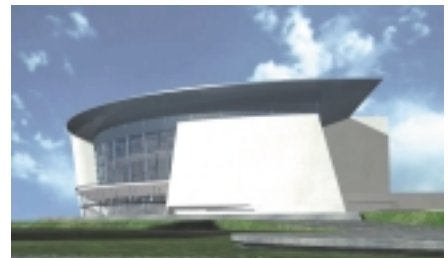
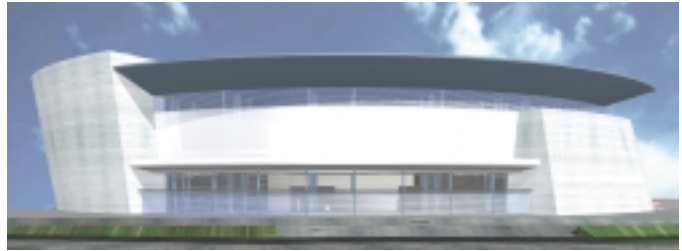
Furthermore, in order to generate a primary local market, the site will contain 600,000 sq. ft. of commercial space, more than 750 lofts, and several thousand square feet of office space.

To develop the project, leaders have incorporated a team of highly renowned advisors, specialists, firms and operating institutions, both national and foreign. They have taken an active role in the definition of architectural programs for each element and for the complex as a whole, as well as the potential demand, technical, social and financial studies.

The list of advisors reflects the quality standards for the project:

- Auditorium and Scenic Arts Complex: Akustiks (Paul Scarborough) Theatre Projects Consultants (Richard Pillbrow), Alejandro Luna, Cristian Ezcurdia
- Public Library: Anders Dahlgren, Helen Ladrón de Guevara
- Environmental Sciences Museum: Iker Larrauri, Leticia Reyes de la Torre, Silvia Singer
- Visual Arts and Exhibition spaces: Patrick Charpenel, Ana Elena Mallet

The masterplan is being developed by Cesar Pelli and Associates, who have, among many other projects, designed the Petronas Towers in Kuala Lumpur, Malaysia and the masterplan for Bilbao's Abandoibarra Ría.



model project

Helsinki, Finland

11

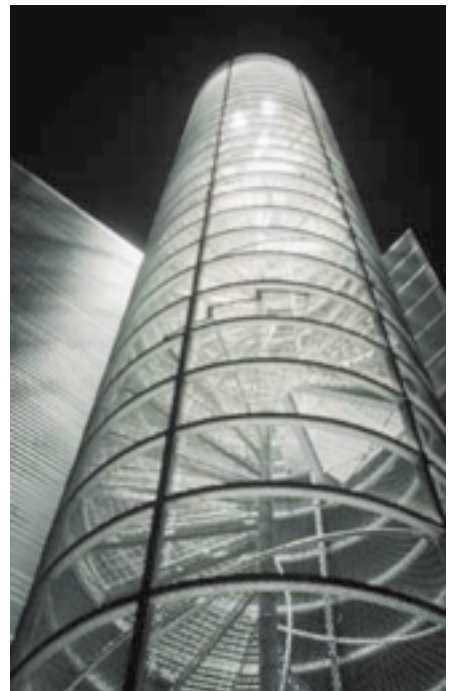
ARABIANRANTA ART AND DESIGN DISTRICT AND FORUM VIRIUM HELSINKI

Arabianranta Art and Design District: Helsinki Living Lab

Arabianranta has emerged as one of Europe's leading centers for art, design and new media. Arabianranta is the home of approximately 7,000 people and the daily working place for 5,000 professionals and 6,000 students. The waterfront district is the birthplace of Finland's most famous industrial design brands including Arabia, Hackman and Iittala. The new generation of Finnish designers and new media specialists is being trained in this large campus including the University of Art and Design and five other educational institutions in the fields of art, design and audiovisual media. Arabianranta hosts more than 300 companies, mainly in the fields of creative industries and IT, one of which is SysOpen Digia, one of the biggest Symbian developers. The Arabianranta development project is internationally known also by the outstanding aesthetic quality of the new housing area, the design of which continues the best tradition of Finnish and Nordic architecture.

Forum Virium Helsinki in Pasila District

Two miles west from Arabianranta is Pasila district where a new cooperation cluster Forum Virium Helsinki was founded in 2005. Forum Virium Helsinki was formed by 15 Finnish and international major companies (including Nokia, IBM and Finnish Broadcasting Company) together with the Finnish innovation funding bodies and the City of Helsinki. The initiative is based on market-led open innovation, developing digital services and participating in the development of Pasila into the second center of Helsinki. Forum Virium Helsinki will create future concepts on six focus areas: home, education, healthcare, retail trade, traffic and multi-channel distribution of services. Forum Virium Helsinki uses open and systemic innovation methods to achieve fast access to market. The proximity between Forum Virium Helsinki in Pasila and the Helsinki Living Lab in Arabianranta will enable products and services developed in Forum Virium Helsinki to be put to real life use and citizen validation in Arabianranta, which has an excellent wired and wireless broadband infrastructure, as well as the social and organizational infrastructure crucial to the Living Lab functions.



FORUM
VIRIUM
HELSINKI

model project

Linz, Austria

12

ARS ELECTRONICA IN THE NEW MILLENNIUM

Ars Electronica was founded in 1979 to explore the interface of art, technology and society. For 27 years, Ars Electronica has tracked and nurtured the digital revolution, providing an international forum to explore the social and cultural effects of digital media and communications technologies and an invaluable archive of new art forms and artistic practices. At the same time, the Ars Electronica capabilities and collaborations have played the essential role in transforming Linz – a classic industrial city in the second half of the 20th century – into a thriving, service- and technology-driven economic center and a distinct cultural center of Europe.

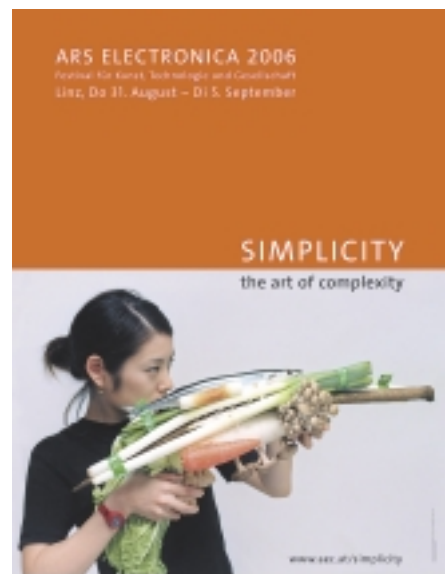
Ars Electronica today has four key components: An avant-garde media art festival (Ars Electronica Festival), an international competition in the cyberarts (Prix Ars Electronica), a didactic “museum of the future” (Ars Electronica Center) and an interdisciplinary R&D lab (Ars Electronica Future Lab). Taken together, they represent the successful implementation of a comprehensive approach to what is happening at the interface of art, technology and society.

Ars Electronica developed in phases over many years, which has allowed for varied objectives to be met for different target groups of society. Rather than a single format straining to straddle art, business, education and entertainment, several elements committed to the same concept, basic principles and synergistic interactive fields of activity have all contributed to the success of the Ars Electronica undertaking. The early years of Ars Electronica were focused mainly on the conceptual realm. But when the Ars Electronica Center opened in 1996 and the Ars Electronica Futurelab was set up, this philosophy was taken beyond the conceptual realm and put into actual everyday practice.

The Ars Electronica Festival and the Ars Electronica Prix are wholly dedicated to art and science, whereby the competition’s character as a “Best of” showcase opens up opportunities for the Festival as a setting for risky experiments and works-in-progress. The Future Lab conducts contract research for multinational and local companies. The Futurelab is the transmission vehicle that makes Ars Electronica’s artistic competence available in scholarly and commercial fields too. The Ars Electronica Center—such as the Museum of the Future—concentrates on a pedagogical, approach to meeting the needs of a broad spectrum of users.

It is precisely this interplay among the four elements that has given rise to a spectrum of offerings and actions that is extraordinarily rare among institutions engaged in cultural pursuits and ultimately makes it possible to fulfill what is expected of a process of real networking to bring out the reciprocities among the three programmatic fields of art, technology and society.

Ars Electronica has become a significant source of inspiration in the process of cultural and economic change that has been underway in the City of Linz. As a result, Linz has come to epitomize the model municipality whose orientation on the future is not just a question of commerce and industry, but rather one that is envisioned also as a cultural undertaking. This demonstrates the social relevance of artistic work and also serves as a prototype for urban renewal and cultural policy development options that go beyond traditionalism and tourism. In recognition of the many achievements of Linz and Ars Electronica, Linz was named the European Capital of Culture in 2009.



ARS ELECTRONICA

EUROPEAN CAPITAL OF CULTURE 2008 AND FACT

European Capital of Culture: Creative Communities Initiative

Being named European Capital of Culture in 2008 is firing the imagination of the city and the Creative Communities initiative is unleashing the potential of our people. The Creative Communities initiative, led by Claire McColgan, is the largest program of public and community art in the UK and is being held up by the British Government as an example of how other cities should use culture and creativity for regenerating a city. It contains projects run by a 12-person team based at the Liverpool Culture Company and projects devised and delivered by people within the city, funded by grants from the Creative Communities. The areas that the team cover are Diversity, Sport, Environment, Infrastructure, Health and Well-Being, Heritage, Education and Neighborhoods.

The 2005/06 Creative Communities program has given grants to more than 100 artist- and community-led projects exploring people's journeys, helping us to understand and identify the neighborhoods we live in, from producing multicultural cookbooks, to composing pieces of music that reflected the changing Scouse accent.

Unheard voices are now being given their say and spectators are becoming participants, as thousands of local people are playing a role in defining and shaping the cultural and everyday life of the city. More than 300,000 people have been involved so far this year.

It was the people of the city that ensured that Liverpool won the European Cultural Capital bid in June 2003. Leaders believe it is very important to invest in that enthusiasm so that Liverpool is left with a lasting legacy. Read more in *The Art of Inclusion*, an independent report on the Creative Communities program available at <http://www.liverpool08.com/AboutUs/Downloads/index.asp>.

Foundation for Art and Creative Technology

Liverpool-based FACT (Foundation for Art and Creative Technology) is the UK's leading organization dedicated to the exhibition, commission, promotion and support of artists working in film, video and new and merging media artforms. Housed since 2003 in the iconic FACT center in the historic Ropewalks area of the city, the area is a thriving community currently enjoying a renaissance through regeneration, led largely by the creative industries.

The center boasts three cinemas, two galleries, the Media Lounge, and The Box – a sofa-seat versatile cinema space also used for regular events such as Liverpool Film Night which showcases emerging filmmakers.

FACT's Exhibitions team presents artists from across the globe, many showing for the first time in the UK including Brazilian sound installation artists Chelipa Ferro and Canadian David Rokeby, an artist shaping the future of new media arts. In 2007, FACT also offers a major retrospective of work from the UK's Black Audio Collective and a new commission: an epic computer-generated psychedelic portrait of Liverpool from AL & AL, "...among the most startling new moving image artists at work..." (Time Out).

Beyond the formal gallery spaces, FACT's Collaborations team inspires creativity and equal emphasis is placed on both the artistic and social outcomes of the work, transforming participants into producers as well as consumers of new media art. A recent example is Stream and Shout, an artist-led internet radio and mobile SMS project, which engaged young people.



model project

Melbourne, Australia

14

FEDERATION SQUARE

Opened at the end of 2002, Federation Square is considered Melbourne's civic heart. The city's most contemporary architectural statement is a thriving meeting place for locals and visitors alike, a focal point for community and cultural activity and one of Australia's most awarded developments.

The Federation Square project partners, the State Government of Victoria and the City of Melbourne, were committed to key themes for architectural imaging and ongoing operations, including:

- The value placed by the City on innovation in artistic and cultural expression as a mark of its identity
- The importance of environment and nature to a sense of well-being
- The importance of civic celebration and public interaction to the health and well-being of a city
- The role and application of new technologies and the way it is shaping culture and the economy.

Consistent with these themes, the development was to announce the city as a forward looking and creative urban center which behaved as a year-round people place for the city with indoor and outdoor spaces supporting festivals, concerts, community gatherings and events as well as screen and multimedia culture. These principles are embodied in Federation Square's Civic and Cultural Charter determined by the project partners and enacted by Federation Square Pty Ltd, the company created as an independent corporation to realize the final stages of the project and its ongoing operations.

The site for the project was a highly visible location on the edge of Melbourne's central business district, with frontage to the city's entry corridor and aspects to the Yarra River running through the parkland and city edge. Site development required attention to critical urban design issues including heritage vistas, the removal of existing and unsightly towers and the challenge that the ground plate was to be a constructed deck over one of the country's busiest domestic rail systems. Built over four years as a result of an international architectural competition awarded to Lab Bates Smart, the project had its share of changes, controversy, heated debate and skepticism.

Today, Federation Square—winner of more than 30 national and international awards including the International Urban Land Institute's 2005 Award for Excellence—is the undisputed heart of the city. It is a 5.2 hectare precinct comprising the major civic square, external performance spaces, a large atrium space, a 400-seat performance space and 34 tenancies and operations including the National Gallery of Victoria (Australian Collection), the Australian Centre for the Moving Image, Australian Racing Museum, Special Broadcasting Service, the National Design Centre, Kirra Gallery, the Melbourne Visitor Centre, riverside areas and landing, garden areas, quality restaurants, cafés, bars and car parking. In addition, more than 1,500 events occur in the public spaces each year, the majority of which are free. More than 27 million people have visited since opening and "Fed Square" is the city meeting place, its "live site" for outdoor broadcasts, home of more than 20 different multicultural events and festivals, central place for rallies, promotions and community events, unique location for music performance and increasingly a critical creative partner in the community and cultural life of Melbourne. Its zinc, glass and sandstone structures are now iconic for Melbourne.



OSAKA RENAISSANCE: OSAKA KNOWLEDGE-CAPITAL PROJECT

Osaka Station is situated at the core of the Kyoto-Osaka-Kobe urban continuum in central Osaka, less than an hour from the centers of Kansai's other major cities. The Osaka Station North District is the last prime location in the heart of Osaka, and its redevelopment has been of intense and broad-ranging interest. The superb location provides easy access to very large numbers of people, and the sheer size of the 24-hectare/60-acre site provides the opportunity to create a new center of significance that will lead the renaissance of the entire Kansai region.

Maximizing the Kansai's vast industrial and academic potential and its ultra-convenient transportation network will enable the Osaka Station North District to provide extensive opportunities for networking and collaborations between industry, universities, government and Kansai residents, developing an attractive and vibrant community that will sustain a high level of energy over the long term.

The first phase of the Osaka Station North District Redevelopment Project has already started and the central section of that site, has been designated the Knowledge Capital Zone. Development of that block will focus on the development of state-of-the-art knowledge, attracting people, technology, information and capital.

The prospective developer for the Knowledge-Capital Zone was selected by competition. The winning development concept, announced at the end of May, is described below.

The project will lay the foundation for a place of creativity: a place where the exchange of knowledge will create a rich future lifestyle and a timeless sense of neighborhood community with an atmosphere that stimulates interaction and the vibrant activity of the city. This will be a sustainable development achieved through the most innovative best practices in urban design, management and project development.

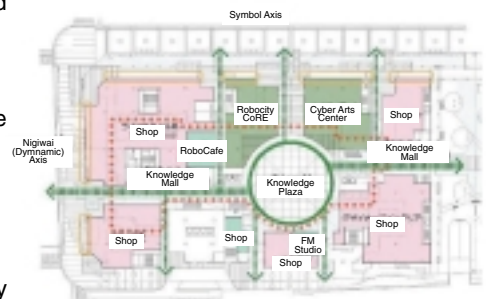
At the core of all this will be the Cyber Arts Center designed to be "the promotion engine" for collaboration. It will be an integrated facility for display, research and networking on the theme of the integration of state-of-the-art technology, art and design in association with such global institutions as Ars Electronica.

Together with the Cyber Arts Center, the Knowledge-Capital will incorporate the Robocity Core, the Living Five Senses Experience Lab, New Food & Eating Showrooms and Restaurants. The Center will bring together world standard partners and collaborators to create links and exchanges centered on the following functions:

- 1) *Creative*: satellite labs for private-sector research institutions, in the Asia Pacific region, for example.
- 2) *Exhibition and product demonstrations*: Housing Design Center, Live Office Showroom, Future Security Showroom, etc.
- 3) *Attracting the general public*: innovative entertainment and information sites, i.e. live FM radio station satellite studio, RoboCafe, etc.
- 4) *Information Networking*: trade shows, symposia and seminars etc.

These will be integrated into the following eight fields: robot technology, ubiquitous computing/IT/digital content, lifestyle, food & eating, workstyle, universal service, culture and the arts and international exchange and tourism.

A Knowledge-Capital Management Organization will be established to work together with the Cyber Arts Center and perform facility management, produce events and act as Knowledge-Capital coordinator.



ART+CREATIVITY+TECHNOLOGY

The City of San Jose and 1stACT Silicon Valley, a regional consortium of cross-sector leaders, have concluded that creativity and culture will play an increasingly important role in Silicon Valley's economic competitiveness. This is due to heightened competition for talent, as well as to more fundamental shifts in the regional economy where more companies value design, the consumer experience and cross-disciplinary innovation.

When San Jose adopted its Economic Development Strategy in 2003, the city adopted an aspiration to be a "creative community that pioneers innovation within and across technology and business, arts and culture, and society." With a variety of partners, including San Jose State University, San Jose aims to become the leading center for art and technology in North America. There are three initial initiatives:

ZeroOne San Jose—a new, international calibre contemporary art festival to be held biennially. The goal is for San Jose to become known internationally for ZeroOne, establishing a cultural profile.

Expansion of San Jose Museum of Art—The San Jose Museum of Art will double in size and will develop exhibitions and education activities related to technology-based art, as well as enhance more 'traditional' art experiences through use of technology.

"New Media" Public Art Masterplan for Airport—As the airport undergoes expansion and renovation, a variety of new media art will enhance the experience of the airport, a gateway to Silicon Valley.

1stACT Silicon Valley (Arts, Creativity and Technology) is a crosssector collaborative formed in 2004 whose mission is to insure that Silicon Valley leaders understand and value the role arts and cultural activities play in building a region of innovation. The organizations and leaders in the 1stACT network work together to enhance Silicon Valley's ability to foster creativity and develop an environment where innovation flourishes.

This goal is achieved through regularly scheduled community-building events that bring together a broad cross-section of regional leaders committed to the well-being of Silicon Valley's creative infrastructure, innovative communications strategies that engage regional stakeholders and introduce the Silicon Valley creative infrastructure and the work of 1stACT to interested parties throughout the world, and the implementation of four wide-reaching initiatives.

The initiatives are:

- *Engaging Business and Civic Leaders*: Involve Silicon Valley leaders in recognizing and supporting the vital connection between local arts, the creative and cultural infrastructure and the region's overall economic vitality and livability.
- *Funding Mechanisms*: Build a portfolio of funding mechanisms for arts and culture in Silicon Valley and examine new, more effective means for employing each mechanism regionally.
- *Building Audience for a Diverse Region*: Increase participation in arts and culture events through a multimedia, multicultural approach that will develop regional awareness of the value of the arts and provide increased access to information about arts offerings.
- *Accelerating a Creative Urban Center*: Accelerate the transformation of Downtown San Jose as Silicon Valley's City Center with:
 - 1) a concentration of amenities and space for the incubation and expansion of business and industry; 2) an eclectic mix of housing that encourages and enables people to live and work downtown, and 3) a multicultural portfolio of arts, culture and entertainment that fuels creativity, builds community and enhances the region's identity.



model project

Shanghai, China

17

KNOWLEDGE AND INNOVATION COMMUNITY

The “Knowledge and Innovation Community” (KIC) is a key development project for Shanghai and its Yangpu District. Yangpu District (61 square kilometers) is the best educational environment in Shanghai. The area is home to the renowned Fudan University, Tongji University, Shanghai University of Finance and Economics, Shanghai Institute of Physical Education and Second Military Medical University. In keeping with Shanghai Municipality’s strategy to help “Revitalize the Nation with Science and Education,” Yangpu’s vision for the coming decade is to develop an international knowledge community based on the resources of its universities, supported by its historical, industrial and cultural infrastructure.

KIC is a masterplanned community of 84 hectares that supports this strategy. KIC integrates three elements, namely “Universities,” “Tech Campus” and “Community.” It will provide a live, work, study and leisure environment with a full range of amenities and facilities where talent in technology, venture capital and R&D can explore opportunities and realize their dreams.

Shui On Land Limited and Yangpu’s District Government have set up a joint venture to undertake the development project. The project features four functionally distinct, yet complementary, components: KIC Plaza, KIC Village, Jiangwan Sports Center and KIC Tech Park.

KIC Plaza is the nerve center of KIC, where knowledge workers develop business ideas, share information, interact, collaborate, network and relax. Surrounded by four smart office buildings is an open piazza rich with programmed activities. West of the KIC Plaza, the 700-meter tree-lined “University Avenue” runs through KIC Village, a community characterized by multi-layered courtyard-style apartment buildings. Designed by world-class architects, these buildings not only contribute to the striking character of the local community but also convey harmony, innovation and creativity, reflecting the personality of its residents.

At the heart of Jiangwan Sports Center is China’s earliest modern stadium, known as Jiangwan Stadium. It has been refurbished along with a gymnasium and a large swimming pool. The Sports Center is designed to contain a number of modern facilities. Newly constructed buildings will not only blend in perfectly with the protected structures, but also help turn the historic park into a well-equipped sports complex and an up-and-coming destination for popular entertainment.

North of the KIC Plaza lies KIC Tech Park, offering customized facilities to a variety of high-tech corporations.

KIC, known as “The Heart of Creativity and Enterprise, Where You Realize Your Dream and Vision,” aspires to start with an ambitious new concept, implement it on a grand scale and contribute a new milestone to China’s technology-based economic, cultural and social development.



model project

REINVENTING SINGAPORE FOR THE CREATIVE ECONOMY: *one-north* DEVELOPMENT

Over the past forty years, Singapore has focused on strengthening its economic fundamentals and has transformed from a backwater into a first-world economy with a global outreach. This successful transformation was based on an investment-led strategy, and factors such as trustworthy governance, world-class economic infrastructure, efficiency and productivity. Singapore is now home to corporate headquarters of some of the world's greatest companies; it is important a regional hub and a recognized leader in IT and communications.

Going forward, Singapore is re-inventing itself in order to reach new heights. In recent years, Singapore has been going through a series of transformations in various high-value-add areas such as education, healthcare, biomedical sciences, entertainment and creative industries. Singapore recognizes that the next phase of development will depend on people who exemplify creativity across diverse fields – from arts and humanities, to business and entrepreneurship, to science and technology.

Singapore has a portfolio of key developments and transformation strategies to address the entire ecosystem that supports Singapore's next phase of growth. The "*one-north*" development project embodies Singapore's desire to compete on creativity, and the nation's commitment to excellence and a clear-sighted view of the future.

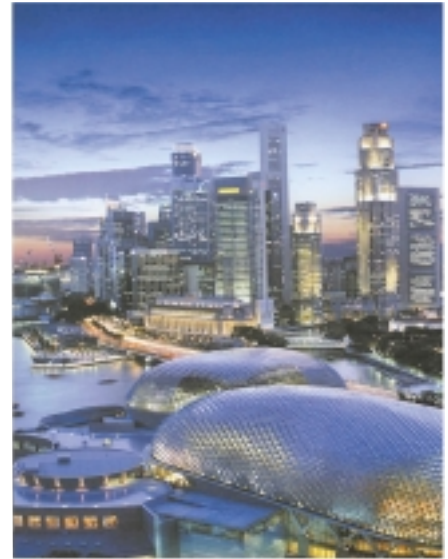
one-north is a comprehensive development that embraces the "work, live, play and learn" concept. *one-north* features a wide array of activities, facilities and services ranging from specialized lab facilities for life-sciences research (Biopolis), incubation spaces for start-ups (phase z.ro), work-live spaces for artists (Wessex Estate), lifestyle and entertainment venues (Rochester Park), to the planned epicenter for infocomm technology and media companies and research institutes (Fusionopolis).

Located next to Singapore's acclaimed Science Parks and close to the National University of Singapore (NUS), the National University Hospital (NUH), and Singapore Polytechnic, the *one-north* zone (the 200 hectare development) is already part of a larger technology hub, offering access to some of the region's finest centres of learning.

Here, research collaborations with NUS and NUH will be complemented with sports activities, entertainment, recreation and student exhibitions. High-rise office space and business class hotels will sit next to conference facilities, green spaces, corporate retreats and dining options. These are conveniently integrated with a new-style living environment that will create a DoBe (live-work) and play lifestyle unique to *one-north*. *one-north* will be a community for the new generation of technology leaders who want to live near their work and relax when it suits them—a place where homes, offices, parks, playgrounds and commerce are mixed into a vibrant social melting pot.

one-north has been designed to stimulate the senses as well as the imagination. Green spaces, mature trees and winding roads have been preserved to allow quiet thought and contemplation in the midst of technology and commerce. Old buildings and other heritage sites stand where they always have. Only now, they take their place proudly alongside striking new developments, lending contrast, character and a sense of continuity to the environment.

The name "*one-north*" has very positive associations – new, first, winning, leading. It also represents where Singapore is in the world – one degree north of the equator.



HABITAT NEW MEDIA LAB

In Canada, tech-based culture and culture-based tech have a long, celebrated history. The National Film Board and the National Research Council were hotbeds for culture and technology collaborations, giving birth to Academy Award-winning animated films and pioneering work in computer animation during the 1970s. Such innovations indirectly led to the development of homegrown companies, such as SoftImage, Alias Wavefront and Side Effects. By the 1990s, these companies were instrumental in leading the digital revolution in Hollywood as special effects became important to box office sales. Today, Canadian ingenuity in media arts presents itself in subsectors ranging from gaming to fine art; from the cluster revolving around Electronic Arts in Vancouver, to the international success of media artists such as David Rokeby. Canada's expertise in exploring the intersections between technology and culture are competitive advantages that can impact the future of Canada's cultural and economic position in the global marketplace.

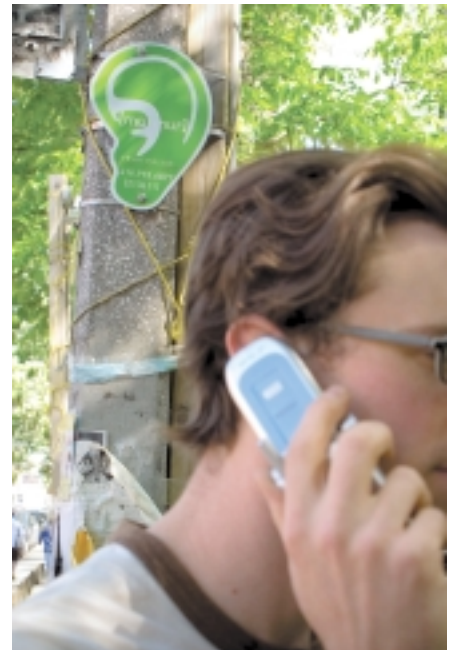
As the National Research Council stated in their ground-breaking study *Beyond Productivity: Information Technology, Innovation & Creativity* the "global race for creativity in the networked world" is on. Canada wants to compete in the race to establish effective, sustainable clusters of IT-enabled creative activity at local, regional and national scales. The rewards are high; such clusters are engines of economic growth, of enhanced quality of life, and of cultural and political influence.

Habitat New Media Lab was founded in 1997 to foster solid, sustainable Canadian competitive advantages in new media – the creation of Canadian cultural intellectual property rather than merely secondary services. The premise is that in order for Canada to participate in the economy of "information technology and creative practices" (ITCP) in a meaningful way, Canada needs to foster the development of new media talent and instigate the creation of Canadian-developed interactive stories (Interactive Art & Entertainment Program).

Habitat is on mission to seed the emerging new media industry with leaders and with innovative cultural content. Habitat's original design for catalyzing content development and bringing Canada's innovative original content ideas to life through the production of prototypes has worked. Habitat has achieved the following:

- more than 50 interactive narrative prototypes produced in a variety of platforms and genres;
- more than \$12 million dollars worth of support garnered from the private and public sectors;
- 80% of graduates are in leading management positions across a variety of sectors including broadcasting, ICT and advertising;
- 26% of graduates have created media start-up companies of more than three employees whose emphasis is on original interactive content development;
- 15% of interactive narrative prototypes are currently in different stages of commercial development; and
- in 2001, \$5 million to create the Bell Globemedia Content Innovation Network, a partnership with the Banff Center For the Arts and Institut National de L'Image et du Son to create a pan-national, bilingual incubator for new media projects and emerging companies.

As the new media industry matures, the move from prototype development into fully realized interactive content productions is essential. As the new media industry matures, the move from prototype development into fully realized interactive content productions is essential. Through the "Future Entertainment Cluster" initiative, Habitat will grow the future entertainment cluster in Canada through training, production and research. Habitat will build on foundations and create results that will undoubtedly impact the growth of the art and entertainment cluster in Canada.



model project

Wellington, New Zealand

20

CREATIVE WELLINGTON – INNOVATION CAPITAL

As the long-term strategic vision for Wellington, Creative Wellington – Innovation Capital aims to promote Wellington as New Zealand’s center of creativity and innovation. Using this vision, we seek to attract and retain smart, innovative people and to generate creative, forward looking enterprise.

We are building a positive, globally competitive city that’s a great place to live, visit and do business.

We know there is a very real link between the health of our arts and culture sector and the economic health of our city, particularly the health of our creative industries. Ideas flow seamlessly backwards and forwards between these two dimensions.

For more than a decade, Wellington has been promoted as the arts and culture capital of New Zealand. This is now an intrinsic part of the city’s identity. This was most powerfully portrayed in the international profile that Peter Jackson’s *Lord of the Rings* trilogy gave the city. Wellington’s film sector and post-production capability are now world renowned.

The New Zealand Festival of the Arts is another defining symbol of Wellington’s arts and culture identity. The Festival is New Zealand’s premier cultural event and exists to celebrate the best arts entertainment from around the world and within New Zealand. It was first held 1986 and takes place every second year.

Last year, for the first time, Wellington hosted the World of Wearable Arts. This show is a montage of theatre, dance, color, movement and art. It attracts an audience of 30,000 people each year in September.

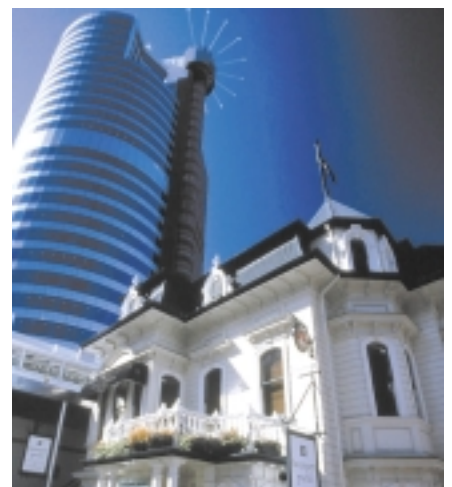
Wellington is also the home of the New Zealand Symphony Orchestra, the New Zealand Ballet, the New Zealand Opera Company, the country’s national schools of dance and drama and the home of the National Museum of New Zealand – Te Papa.

The arts and culture define Wellington, and are a key driver of our economy. They are an integral part of Wellington’s tourism strategy. Last year, Wellington was voted the 18th hottest city in the world to visit in the *Conde Nast Traveller* magazine. Tourism generates nearly \$800 million annually for the local economy.

Not only does our arts and culture sector attract thousands of tourists every year, it has become a significant attraction for business and migrants. It is part of the lifestyle and appeal of the city. It defines our enthusiasm and drive for innovation and excellence.

Two Wellington-based website design companies, Shift and Springload, won “Webbies” this year. Springload won for its design of the website for the New Zealand Festival of the Arts. These are just two examples of Wellington-based companies working in the creative sector. We also have a vibrant companies working in fashion design, visual communications and digital media.

The future is bright for Wellington’s economic and cultural development!



www.filmwellington.com
www.nzfestival.telecom.co.nz
www.worldofwearableart.com
www.wellingtonnz.com
www.wellington.govt.nz

CREATIVE CITY OF ART AND CULTURE

In the late 19th and early 20th centuries, Yokohama was the first city in Japan to put the concept of urban design into practice. Because it was a port, Yokohama was Japan's cultural window to the West, absorbing new ideas and forms of art, cinema and music. Yokohama is now Japan's second-largest city and through its "Creative City of Art and Culture Plan," the city is initiating an ambitious and pragmatic program designed to stimulate economic growth and urban revitalization through the development of public and private sector cultural institutions and creative industries in the historic commercial and industrial districts along the Port of Yokohama.

The Creative City Plan has four key objectives:

A creative environment to attract artists and creators. Studios and other venues will be available for use by artists and creators at low cost in the central districts of the city. There will be links to information about potential offices, warehouses, exhibition sites and grants. BankART 1929, a pilot project in this initiative, has held film screenings, dance performances, symposiums and contemporary art exhibitions.

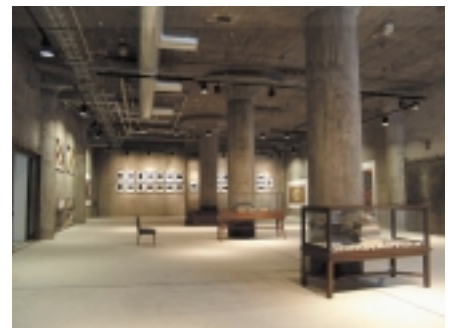
Stimulating the economy through clusters of creative industries. In the older districts of Yokohama, there has been a loss of vitality and important historic buildings, and rising office vacancy rates. To counter this, the Graduate School of Film and New Media of the Tokyo National University of Fine Arts is now located in Yokohama and is an essential part of the plan designed to attract other creative industries and stimulate industry-academic collaborations in the revitalization of this area.

Adaptation and utilization of appealing local resources. Yokohama has exceptional examples of modern architecture built before the war. It is proposed that these buildings be adapted for art and cultural activities to enhance Yokohama's unique environment. Pilot programs in this area include BankART 1929 and provisional use of the old Kanto Region Finance Bureau.

Construction of the Creative City of Art and Culture led by citizen involvement. In the autumn of 2005, Yokohama hosted the 2nd International Triennale of Contemporary Art. In addition to exhibiting the works of world-renown artists, the city also seeks to promote a volunteer spirit and nurture the growth of younger artists. Educational programs are planned pairing the community and schools with projects that send artists into classrooms to stimulate the growth of interest in creativity in students. Between Triennales, work will be done to develop the city's volunteers and young artists.

To meet these objectives, the city is focusing on four specific projects:

- The National Art Park is located on the Yokohama waterfront. Its historic buildings and existing stock will be used for art and cultural activities. Through new growth and industry, revitalization will make it a lively center of tourism and activities in the heart of Yokohama.
- With the Graduate School of Film and New Media as a catalyst, this Creative Core area will be of a hub of creativity, exhibitions and residences for artists and creators. It hinges on the conversion of the stock of historic buildings, warehouses, and vacant offices and on public-private sector collaboration.
- Image Content Culture City will be a key element in the emergence of image content and entertainment industries that will expand employment, attract tourism and stimulate Yokohama's economy.
- International Triennale of Contemporary Art is the only recurring international exhibition of contemporary art in Japan. It has attracted audiences from all over the world and is an important factor in advancing Yokohama's position as an important arts and cultural city in Japan and internationally.



model project

Zurich, Switzerland

22

ETH ZURICH SCIENCE CITY

Science City is the vision of a university campus of the 21st century as an urban center where science, society and industry can meet and interact. Science City expresses ETH Zurich's mission to contribute to the integral concept and design of the "university of the future." The Science City project considers how best to utilize environmental and financial resources, to evolve and renew a university, and to engage in the ongoing dialog between society and science.



A university campus for the 21st century

Science City is a vision for the evolution of the technical university; the site in this case is the ETH Hönggerberg campus. The project will encompass the continuous improvement of the ETH teaching and research environment and the transformation of the campus into a hub for public dialogue — a "thinking culture" center — for the city of Zurich and Switzerland. Science City is one part of an ETH Zurich wide strategy for the campuses ETH Zentrum, ETH Hönggerberg and ETH World. The key focus is on people – teachers, students, researchers and staff – as well as the inhabitants of Zurich and visitors to Science City. All plans for Science City will respect the existing geographic perimeter of the ETH Hönggerberg campus. The planning process will be carried out via consensus within the ETH community and beyond.



An urban center for a "thinking culture"

Science City is much more than just a campus. Science City is the vision of an urban center where science and society can come together and interact. The site of Science City will be a targeted public destination to encounter and experience science in many and various ways, via an array of events pertaining to science, culture and entertainment. Science City strives to be a new kind of interface between the scientific community and the public. Science City will be an open door to interconnect science and society, an urban center for a thinking culture.



Evolving the vision

While the masterplan lays out a design framework for the architectural development of Science City, the details of transforming the Hönggerberg campus into a vibrant meeting place for the scientific community, society and industry will require the creative contributions of all concerned, both within and external to the ETH. The resulting design, focused on the needs of people – the students, teachers, researchers, staff, and the neighbors of the surrounding community, the city and canton of Zurich – will set an example of interactive participation via a process of consensus and cooperation.

Science City is a strategic project for ETH Zurich as it provides a platform for its various associated expansion projects, including: graduate school offerings, international collaborations with other leading research institutes, advanced high-tech infrastructure to support new directions in information and life sciences, campus housing and campus life, alternative financing of research projects and public collaborations and, most importantly, the interactive dialogue between ETH Zurich and society.

Buildings alone will not lead to successful realization of these goals; a host of non-architectural projects are also in the works. These include the establishment of virtual knowledge networks; enhanced eServices for students, faculty and the public; new scholarship and exchange opportunities, retail and entertainment outlets and public advisory services, to name a few.

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San Jose Silicon Valley Chamber of Commerce

In-Pil Chin

Deputy Consul General, Consulate General of the Republic of Korea

Carol Coletta

President, CEOs for Cities

Andy Cunningham

CEO, CXO Communication

Bruce Davis

Executive Director, Arts Council Silicon Valley

Fernando de Bunes

Chancellor, Consulate General of Spain

Steve Dietz

Director/Curator, ZeroOne San Jose

Taco Dirks

Project Manager, Living Tomorrow

Gloria Duffy

CEO, Commonwealth Club

Bill Ekern

Deputy Director, Redevelopment Agency, City of San Jose

Moy Eng

Program Director, William and Flora Hewlett Foundation

Dan Fenton

President & CEO, San Jose Convention and Visitors Bureau

Bruno Figueroa

Consul General Consulate General of Mexico

Peter Friess

President, The Tech Museum of Innovation

Mike Fulton

President & CEO, Comerica Bank

Nancy Glaze

Director, Arts, David and Lucile Packard Foundation

Susan Goldberg

Executive Editor, San Jose Mercury News

Barbara Goldstein

Public Art Director, City of San Jose

Laura Guio

Senior Site Specialist, Director for Storage Development, IBM

Elizabeth Tesolin Hamilton

North America Representative, Development Economic Western Switzerland

Russ Hancock

CEO, Joint Venture Silicon Valley Network

Doug Henton

President, Collaborative Economics

Peter Hero

President, Community Foundation Silicon Valley

Roy Hirayabashi

Managing Director, San Jose Taiko

Jerry Hiura

Member, California Arts Council

Jeanette Horan

Senior Location Manager, IBM

Jeffrey Huang

Director, EPFL Media and Design Lab

Edward Ifshin

Partner, Pacific Vision Partners

Curtis Johnson

President, The Citistates Group

Hal Josephson

President, Media Sense

Reijo Kangas

Director, TEKES (National Technology Agency of Finland)

Don Kassing

President, San Jose State University

Ken Kay

President, Ken Kay Associates

Dan Keegan

Executive Director, San Jose Museum of Art

Gordon Knox

Director of Artist Residency, Montalvo Arts Center

Bob Kraiss

Director of Global Facilities and Real Estate, Adaptec

John Kriedler

Executive Director, Cultural Initiatives Silicon Valley

Paul Krutko

Director of Economic Development, City of San Jose

Bruce Liedstrand

Advisor, Redwood City

Mark Linder

Assistant City Manager, City of San Jose

Bruce Magid

Dean, College of Business, San Jose State University

Michelle Mann

Senior Group Manager, Corporate Affairs, Adobe

Connie Martinez

Executive Director, Children's Discovery Museum

Harry Mavrogenes

Executive Director, Redevelopment Agency City of San Jose

Steve McCray

Chair, San Jose Arts Commission

Lenny Mendonca

Chair, McKinsey Global Institute

Dr. William Miller

Professor Emeritus, Stanford University

Ben Miyaji

Chair Emeritus, San Jose Arts Commission

Mike Nevens

Trustee, San Jose Museum of Art

Edward Ng

Director of Laboratory Services, IBM

Silicon Valley and Other Participants

25

Joachim Ng
Country Director,
Infocomm Development Authority of Singapore

David Nieh
Studio Director, SOM Shanghai

Susan Patterson
Director, John S. and James L. Knight Foundation

Bill Rhodes
President, BD Bioscience

Ron Ricci
Vice President, Market Positioning, Cisco Systems

Tony Ridder
Retired Chairman and CEO, Knight Ridder

Robert Sain
Executive Director, Montalvo Arts Center

Dayana Salazar
Director of Urban & Regional Planning,
San Jose State University

AnnaLee Saxenian
Dean, School of Information, University of California, Berkeley

Joan Shigakawa
Associate Director of Creativity and Culture,
Rockefeller Foundation

Carmen Sigler
Provost, San Jose State University

Joel Slayton
Chair, International Symposium on Electronic Arts

Bess Stephens
Vice President, Hewlett Packard

Andrew Thompson
Senior Public Affairs Officer, Consulate General of Canada

Karl Toepfer
Interim Dean, Humanities & Arts, San Jose State University

Alexandra Urbanowski
Chief Operating Officer, American Leadership Forum

Wolfgang Wagener, Ph. D.
Architect and Lead, Global Real Estate, Cisco Systems

Kim Walesh
Assistant Director, Economic and Cultural Development,
City of San Jose

Dan Warmenhoven
CEO, Network Appliance

Charmaine Warmenhoven
Board Member, Villa Montalvo

Belle Wei
Dean, College of Engineering, San Jose State University

John Weis
Executive Deputy Director, Redevelopment Agency,
City of San Jose

Les White
City Manager, City of San Jose

John Williams
Program Director, John S. and James L. Knight Foundation

Makoto Yamanaka
Consul General, Consulate General of Japan

Kyung Yoon
Chair, Heidrick & Struggles

Jessie Zhang
Principal, Ken Kay Associates

San Jose City Council

25

Ron Gonzales
Mayor

Nora Campos
Councilmember

Cindy Chavez
Vice-Mayor

Judy Chirco
Councilmember

David Cortese
Councilmember

Linda LeZotte
Councilmember

Madison Nguyen
Councilmember

Nancy Pyle
Councilmember

Chuck Reed
Councilmember

Forrest Williams
Councilmember

Ken Yeager
Councilmember

Local Host Staff

25

Steven Brewster
Economic Development Officer
National and International Public Relations
Office of Economic Development
City of San Jose

Kim Cook
Marketing Director
ZeroOne San Jose

Joe Hedges
International Program Director
Office of Economic Development
City of San Jose

Erika Justis
Program Manager
1stAct Silicon Valley

Ellya Robello
Administrative Assistant
Office of Economic Development
City of San Jose

Jill Ross
Concierge
ZeroOne San Jose

Wanda Webb
Producer
ZeroOne San Jose



San José State UNIVERSITY

San Jose State University's Spartan Bookstore will be providing books for sale during the Forum in the Table Display area.

The Spartan Bookstore has been proudly serving the San Jose State University campus and greater San Jose community for over 80 years. It is committed to providing top quality goods and services to students, faculty, staff and guests. The Bookstore's mission is to strive to help build a bridge to the future by providing the books and materials to the generations of young, eager innovators who begin their quest for knowledge here in Silicon Valley.

Founded in 1857, San Jose State University (SJSU) is the oldest public institution of higher education on the West Coast of the United States. From its beginnings as a school to train teachers for the developing frontier, SJSU has matured into a metropolitan university offering more than 134 bachelor's and master's degrees with 110 concentrations. Located on 154 acres in Downtown San Jose, the university offers the excitement of studying at a large, metropolitan campus where many cultures meet.

A major sponsor of ZeroOne San Jose, August 7-13, SJSU is also the academic host and sponsor of ISEA2006 and the Pacific Rim New Media Summit. The university's CADRE Laboratory for New Media, the second oldest program of its type in the U.S., is an interdisciplinary academic and research program dedicated to the experimental use of information technology and art.

The Only Sustainable Edge: Why Business Strategy Depends on Productive Friction and Dynamic Specialization

John Hagel III, John Seely Brown

The New Argonauts: Regional Advantage in a Global Economy

AnnaLee Saxenian

The Flight of the Creative Class: The New Global Competition for Talent

Richard Florida

The Creative City: An Urban Innovators Toolkit

Charles Landry

A Whole New Mind: Moving from Information Age to Conceptual Age

Daniel Pink

What the Dormouse Said: How The 60s Counterculture Shaped the Personal Computer Industry

John Markoff

New Media Art

Mark Tribe Reena Jana, Uta Grosenick

The Silicon Valley Edge: A Habitat for Innovation and Entrepreneurship

Chong-Moon Lee, William F. Miller, Marguerite Gong Hancock, Henry S. Rowen

Making Spaces for the Creative Economy

ISOCARP

Beyond Productivity: Information, Technology, Innovation and Creativity

National Academies Press

The University as Urban Developer: Case Studies and Analysis

David C. Perry and Wim Wiewel (editors)

Partnerships for Smart Growth: University-Community Collaboration for Better Public Places

Wim Wiewel (editor)

The Ten Faces of Innovation: IDEO's Strategies for Defeating the Devil's Advocate and Driving Creativity Throughout Your Organization

Thomas Kelly

IDEO Method Cards: 51 Ways to Inspire Design

Public Art by the Book

Barbara Goldstein (editor)

Good to Great and the Social Sectors

Jim Collins

4dspace: Interactive Architecture

Lucy Bullivant

Diller + Scofidio: Eyebeam Atelier of New Media & Technology: The Charles and Ray Eames Lecture

Blur: The Making of Nothing

Elizabeth Diller, Ricardo Scofidio

Art and Innovation: The Xerox PARC Artist-in-Residence Program

Craig Harris (editor)

SILICON VALLEY'S NEXT ACT: CREATIVITY, CONSUMERS AND CROSS-DISCIPLINARY INNOVATION MOVE TOWARD CENTER STAGE

by Kim Welsh

Perhaps no region in the world has undergone more profound change in 50 years than San Jose/Silicon Valley. Since the 1950s, the area from Palo Alto to San Jose has transformed from an agricultural economy into the world's leading center of technology innovation and entrepreneurship.

Waves of innovation—in defense electronics, integrated circuits, personal computing, the Internet and networking—powered business start-up and growth and fueled immigration from across the United States and around the world. Small, disconnected communities grew together into a well-known region of more than 2.3 million people. The region's urban center, San Jose, grew from 95,000 people in 1950 to nearly 950,000 in 2005, when it emerged as the tenth largest city in America. Despite the employment contraction following the 2001 dot-com bust, the region remains the most significant concentration of technology companies and talent in the world.

Yet today, business and civic leaders in Silicon Valley are readying for the next wave of change. Companies, both established and brand new, are tapping technical talent and courting expanding markets around the world as the global business model advances in its next-stage of evolution. As a relatively high-cost region and mature technology center, Silicon Valley is challenged to provide a very high 'return on location' for companies that operate here—an environment for innovation, entrepreneurship, and productivity that can remain unparalleled when compared to a growing set of competitors.

Listening to their corporate community, regional leaders are seeing creativity, consumer experience and cross-disciplinary innovation as central to sustaining Silicon Valley's unique role as the world's leading center for innovation. This awareness is sparking new dialogue and actions to create new 'place-based' advantages that can support the next wave of innovation.

The Idea Economy Values Creativity

In many ways, Silicon Valley has been, for a long time, the ultimate "idea economy"—a place where companies and communities have grown through developing and using new ideas. Since the early days of Hewlett Packard, the Varian Brothers and Fairchild Semiconductor, the value of technology products invented here has come not from the physical inputs themselves, but from knowledge and intellectual capital that combine and augment basic physical materials (e.g., silicon) in powerful ways.

While entrepreneurs and executives in Silicon Valley have always emphasized innovation, company executives and employees today talk increasingly about creativity as key to value creation in this region. In a recent survey of Silicon Valley tech workers, 84% said recently that creativity is important to the success of their business. And the 2006 Index of Silicon Valley documents that Silicon Valley has a much stronger concentration of design, engineering, scientific, and business management talent to drive the creation of new ideas, methods, products, services, and business models than do other

technology centers. This high-end talent comprises 14% of overall Silicon Valley employment, compared with 8-9% of the employment base in the next-closest regions of Austin, Seattle and San Diego. Especially in high-cost regions like Silicon Valley, innovative companies must marry disciplined creativity and high-order value creation with aggressive commercialization.

Technology + Design/Consumer Experience

More and more, product value stems not just from a product's creative new technical features, but from the product's design and other immaterial qualities that please consumers. Non-technical elements—design, ease of use, brand, personalization, quality of service, distribution experience, content—are becoming more important ways of creating and sustaining competitive advantage for technology products.

The ability to combine deep technical knowledge with new design skills and consumer orientation will be essential for Silicon Valley companies, and for the region itself, to succeed. As Leslie Bixel, an Adobe executive overseeing innovation in the Advanced Technology Group, explains, "Having the coolest technology is important, but so is delighting the consumer with the entire product experience. This means user-centered design and more focus than in the past on distribution, marketing, and brand."

This new-found importance on design and sensitivity to consumer experience is a departure from Silicon Valley's history as primarily a producer economy. Traditionally, most Silicon Valley companies produced products that were sold to other businesses, and were then used as inputs to final products or for production support (e.g., semiconductors, electronic components, semiconductor equipment). Today, a growing segment of Valley companies is now focused on consumers. Some of these, such as Yahoo, eBay and Google, emerged during the Internet boom. Others, 'old' by Silicon Valley standards, are energized around new consumer products—Apple with its iPod and iTunes; Hewlett-Packard's emphasis on digital photography and video tools for personalized artistic creativity and content creation; Adobe with software tools for creating, editing and distributing digital images, audio and text; Electronic Arts with computer and video games; IDEO's international prominence in product design. Even some producer product companies, such as Intel, are making significant investment in the 'soft' technology of consumer branding.

Paralleling the new emphasis on design and consumer experience has been a solid contraction in production-related employment and a rise in software, business and information services and headquarters functions.

Requirements for Success

This new valuation of creativity and the consumer experience emerged in the wake of the dot-com collapse of late 2000. During this time, Valley leaders have started to recast the Valley's core competency from simply being a hotbed of high-tech to one that is known for a broad, deep base of creativity and innovation. New types of skills, capacities and community infrastructure are required for success.

#1 New Value for Design Disciplines

One interesting implication of this shift is that people with specific training in art and design are taking their place

in the high-tech workforce. More people with training in fields like product design, interactivity, user experience, web design, animation, graphic design, digital media, game design and brand strategy are working in high-tech as employees, contractors, or consultants. While it should not be overstated, a range of art and design disciplines may be important to Silicon Valley in the future. A new set of art and design careers may provide an interesting alternative career path to new middle-class professional jobs. The State of California projects 45,000 new jobs in art, design and entertainment to be created from 2002 to 2012. Two of the fast-growth subcategories are “multimedia artists and animators” and “commercial and industrial designers.”

In Silicon Valley, Cogswell College promotes the “fusion of art and engineering” and helps students launch rewarding careers working on special effects, animation, scripts, music and sound in the motion picture, video gaming, and high-tech industries. Cogswell students are hired by digital entertainment companies like Electronic Arts, LucasArts, Pixar and Industrial Light and Magic, but also by Cisco, Applied Materials and Intel. San Jose State University is the largest provider of both art and design students in the Bay Area, with particular strengths in new media and product design. And Stanford University is developing a new “D-School”—an interdisciplinary research and education institute promoting a new kind of design thinking.

In 2003, the National Research Council documented how art and design disciplines are making substantial contributions to research and product development in the fields of computer science, networking and communications technology. This interaction between artistically creative practices and traditional technology fields is starting to surface as part of the magic mix of Silicon Valley.

#2 New Importance of Cross-Disciplinary Teamwork

Creative breakthroughs come from an increasingly wider variety of disciplines working together.

Traditionally, Silicon Valley companies have valued technical specialists. More and more, companies need specialists that respect and can work with people from other disciplines—computer scientist and engineers, for example, who can work with designers and anthropologists and marketing experts. And, in addition to people with specialized expertise, companies also value people who are transcendent over disciplines, people who can integrate and synthesize and strategize.

Traditionally, Silicon Valley has had a “left-brain” engineering culture—emphasizing the logical, the mathematical, the sequential, the rational, the linear. Growing competition and business shifts toward consumers, software and services place value also the “right brain”—the visual, the empathetic, the aesthetic, the intuitive, the simultaneous, the playful. This integration of left- and right-brain capabilities is more and more a factor for success at the individual, team, organization, and community levels.

As highly creative business functions concentrate in Silicon Valley and as more business operations span the globe, more workers here find that their jobs involve managing cross-border teams, processes, operations. At San Jose State University, the largest single provider of engineers to Silicon Valley, engineering students are

being groomed not just to be technical specialists, but to manage cross-border, cross-disciplinary, cross-cultural R&D teams. There is also a new emphasis on “services engineering” as a growing profession and a new curriculum. At IBM, for example (San Jose’s second largest private-sector employer), more than 60% of revenue stems now from client services. In contrast to the lone-star cubicle dweller of the past, successful engineers must now blend engineering expertise with people skills and business knowledge and must work on cross-disciplinary teams—most often on site interacting daily with the client.

#3 New Value for the Creative Community Environment

Competing on creativity requires new attention to the community quality-of-life and infrastructure, the context in which creativity is nurtured and take place. The very nature of the community—the kinds of creative outlets and atmosphere it provides—affects the creativity of current employees, and the ability of employers to attract and develop new talent. Competition for talent will only get more intense as regions worldwide begin experiencing labor shortages in the next decade caused by the accelerating retirement of Baby Boomers.

In Silicon Valley, leaders are working to add new vibrancy and dimensions to Silicon Valley’s traditional suburban amenities and ambiance in order to compete on creativity. They are doing this work even as they continue to tackle more traditional challenges such as high-cost housing and transportation infrastructure.

This means investing in vital city centers—in both Downtown San Jose as the region’s urban center and in many, smaller community and neighborhood centers—as important locations for meetings and interaction, for entertainment and enrichment. To date, Silicon Valley has succeeded as a place despite its lackluster built environment. To compete for talent and status against other world cities, long overdue improvements in urban planning, architectural quality, public spaces and public transportation are required and are starting to become visible.

City governments are setting new expectations for architectural quality by investing in their own landmark buildings, such as the new Richard Meier-designed City Hall in San Jose’s downtown. Smaller communities like Sunnyvale, Mountain View, Redwood City and Palo Alto have successfully revitalized a network of charming, walkable town centers with new shopping, dining, entertainment and housing opportunities. Land-use plans for key employment districts have been updated to emphasize mixed-use vibrancy and higher-density, higher-quality-structures—a marked departure from the ‘high-tech industrial campus’ vision that guided the region’s recent past.

This means supporting forums and initiatives that foster conversation and collaboration across disciplines. Joint Venture Silicon Valley’s Technology Convergence Consortium, for example, is helping to speed the convergence of three cutting-edge technological disciplines—biotechnology, nanotechnology and information technology—by promoting new partnerships among companies, research and education institutions, and investors. On excess land at the NASA Research Park in Mountain View, universities, businesses, and local governments are working together to create the

Bio*Info*Nano Research and Development Institute (BIN RDI). The Institute will provide specialized research capabilities for established and startup companies, and create a magnet for cross-disciplinary research talent. And the new San Jose BioCenter provides office and wetlab space, and a supportive business environment, to a wide variety of bioscience start-ups; for many, their core technology or business application links to information-or nano-technology.

This means valuing cultural amenities and arts education for their link to Silicon Valley's economic future, as well as for their value to community-building. This starts with measuring what matters. Silicon Valley's Creative Community Index (2002, 2005) is undoubtedly the most comprehensive study of regional creativity conducted in any U.S. region. Produced by Cultural Initiatives Silicon Valley, the Index affirms the very strong value that residents and employees place on K-12 arts education and on their personal participation in artistic activities.

With support from the Packard Foundation, the region has made strides in restoring education in traditional visual and performing arts to the public elementary schools. The challenge is to sustain this work and to layer on new skill development in design and digital media important for success in the creative economy.

New, affordable live-work spaces are opening in 2006 that can accommodate nearly 150 artists. And, while arts organizations of all sizes continue to struggle financially, examples abound of artistic excellence, strong board and staff leadership, and effective audience development initiatives.

This means raising San Jose/Silicon Valley's stature as a world cultural center and contributor. The strategy is to develop and position San Jose/Silicon Valley as North America's leading center for creativity at the intersection of art and technology. This involves a new biennial international art festival to be launched in August of 2006 called ZeroOne San Jose. Other components of the strategy, which is embraced by a collaborative of civic institutions and corporate backers, are a new facility focused on art and technology exhibitions and education, and an airport public art initiative that is the largest new media curatorial program in the world.

To continue attracting and developing talent over the long-haul, the region and its largest city aim to lead distinctively in art and culture, in addition to technology and entrepreneurship.

#4 New Leadership That 'Connects the Dots'

Like other communities, San Jose/Silicon Valley struggles with leadership. Locals lament the apparent lack of companies with a visible long-term commitment to advancing the region. The dynamism, mobility and diversity of the area are all challenging, as is the sheer busyness of people struggling to integrate work and home—much less civic—life.

Yet one interesting new development is the launch in 2004 of a new regional leadership network called 1stACT Silicon Valley (re: Art, Creativity, Technology). 1stACT's vision is for Silicon Valley to be "the most creative place in the world." 1stACT is a network of influential leaders that see increasingly tighter ties between creativity, the arts and the Silicon Valley economy. It is creating a new alignment of interests across sectors that can work together to ensure an appropriately creative local

environment. 1stACT builds on some existing leadership organizations, such as American Leadership Forum Silicon Valley, Cultural Initiatives Silicon Valley, Joint Venture Silicon Valley and the Arts Roundtable. But it marries this existing civic infrastructure to a CEO Advisory Council that includes top leaders from companies such as Cisco Systems, Adobe, Agilent and Knight Ridder. In addition to its role in 'thought leadership,' this network of networks is advancing projects to diversify the arts audience base, to develop Silicon Valley's cultural identity and to step-up development of Downtown San Jose as the region's creative urban center. Perhaps most important, 1stACT is setting the stage for increased corporate and community investment in arts, cultural and creative infrastructure.

The Creative Community of San Jose/Silicon Valley

Technology Companies...that value creativity and employ people trained in artistic/design skills

Creative Service Companies...that fuse arts, creativity and technology to provide professional services

Creative Independents...who earn their living using artistic and creative skills

Education Institutions...that develop skills and qualities of a creative workforce

Cultural Institutions...that celebrate and advance the arts, heritage and the creative process

Support Networks...that nurture and promote the creative economy.

Over its 50+ year recent history, Silicon Valley has demonstrated remarkable resilience. With each wave of innovation and in-migration, the economy and community have adapted to weather change and sustain success. At this particular junction, civic and business leaders are working together to understand the nature of the changes taking place and how to set the stage for the next Silicon Valley. There is a clear sense, though, that the laissez faire approach taken to economic development in the past—when Silicon Valley was the undisputed center of the technology universe—is no longer appropriate. The rise of many other city-regions around the world that are focused aggressively on technology-based economic development has shown local business and civic leaders that they can't take Silicon Valley's success for granted. The lone maverick, libertarian mindset that will always be a part of Silicon Valley's soul, is being augmented by business, government, philanthropic, education and cultural institutions working together for mutual success. The global economy will benefit as Silicon Valley creates new sources of competitive advantage for a successful next act.

Kim Welsh is Assistant Director for Economic and Cultural Development with the City of San Jose. She is also co-founder of Collaborative Economics, a Silicon Valley-based consultancy.

(Chapter in forthcoming book, *The Creative Enterprise*—a three volume series on innovation management. *The Creative Enterprise* is being edited by Tony Davila at Stanford University, Marc Epstein at Rice University and Rob Shelton of Navigant Consulting, and will be published by Praeger Publishers.)



San Jose has a Mediterranean climate tempered by the presence of the San Francisco Bay. The City is protected on three sides by mountains. This shelters San Jose from rain and makes it a semi-arid area, with a mean annual rainfall of only 14.4 inches (366 mm). Temperatures are generally moderate. Throughout early August, expect an average high of 84°F (29°C) and an average low of 58°F (14°C), with the possibility of heat exceeding 100°F (38°C) during your visit. Temperatures between night and day can vary by 30°F to 40°F (17°C to 22°C).

Forum Sessions: Business Casual (jacket optional)
Forum Gala Dinner: Business (jacket and tie or suit are appropriate)
ZeroOne/ISEA: Casual



| | | |
|--|---|--|
| 5:00-7:00 p.m. Museum of Art 110 S. Market Street | Welcome Reception and Salon Conversation with Vincent Lo, Chairman and CEO, Shui On Land Ltd., Hong Kong • Welcome: Dan Keegan, Executive Director, San Jose Museum of Art and Hon. Ron Gonzales, Mayor of San Jose | • Introduction: Dr. William Miller, Professor Emeritus, Stanford Business School • Conversation Leader: Mike Nevens, Trustee, San Jose Museum of Art |
| 7:30 a.m. Fourth Street Summit Center 88 S. 4th Street | Continental breakfast available Set up table displays | |
| 8:30-10:00 a.m. | Welcome Forum Framework and Agenda | Introduction of City Teams • Each team will have a time-limited three minutes to have a spokesperson introduce each team member and share how the team hopes to benefit from interaction with other city teams at the Forum |
| 10:00-11:00 a.m. Summit Center Display Area | “Walkabout” Session • Time for participants to wander through the Table Display Area, meet each other, and learn about model projects. | |
| 11:00-11:45 a.m. | Panel Conversation #1: Creative Centers of Art and Culture Facilitated conversation among representatives of cities seeking economic prosperity and cultural vitality through urban developments that host cultural institutions, creative industries, art and artists. Conversation Leader: Carol Coletta , President, CEOs for Cities | Panelists: Mauricio de Font-Reaulx , General Director, Centro Cultural Universitario • Kari Raina , Managing Director, Art and Design City Helsinki • Kate Brennan , Chief Executive Officer, Federation Square Partnership, Melbourne • Yokohama : Creative City of Art and Culture (TBD) • Huang Rui , Initiator and Artistic Director, Dashanzi International Art Festival |
| 11:45 a.m.-12:15 p.m. | Group Discussion | |
| 12:15-1:15 p.m. | Lunch Discussions | |
| 1:30-2:15 p.m. | Panel Conversation #2: Urban Innovation Centers • Facilitated conversation among representatives of cities seeking economic prosperity and cultural vitality through innovative work-live-learn-play environments that attract innovative companies and people. Conversation Leader: David Nieh , Studio Director, Skidmore Owings Merrill, Shanghai | Panelists: Alfonso Vegara , President Fundacion Metropoli Shoji Hatakeyama , Chairman, Osaka City Foundation for Urban Technology • Dr. Gerhard Schmitt , Vice President, ETH Zurich Vincent Lo , Chairman and CEO, Shui On Land Ltd. Dr. Tan Chin Nam , Permanent Secretary, Singapore Ministry of Information, Communication, and the Art |
| 2:15-2:45 p.m. | Group Discussion | |
| 2:45-3:30 p.m. | Full-Group Discussion | |
| 3:30-5:30 p.m. | Free Time | |
| 5:30-7:30 p.m. City Hall Rotunda 200 E. Santa Clara | Reception/Dinner for City Delegations • Forum participants will be joined by Silicon Valley VIP's and foreign consulate representatives. | |
| 7:30 p.m. | Bus Transport to California Theater | |
| 8:00-9:30 p.m. California Theater 345 S. First Street | Ryoji Ikeda Performance at California Theater | |
| 9:30-midnight Hotel Montgomery 211 S. First Street | Zero One Artists Reception (optional) | |
| 7:30 a.m. Fourth Street Summit Center 88 S. 4th Street | Continental breakfast available | |
| 8:00-8:15 a.m. | Review Themes and Issues from Day #1 | |
| 8:15-8:45 a.m. | Opening Speaker: Dr. Jeffrey Huang , will explore the potential for interactive architecture to enrich everyday life in cities. | |
| 8:45-9:30 a.m. | Panel Discussion #3: Media Arts Initiatives • Facilitated conversation among representatives of cities seeking economic prosperity and cultural vitality through cultivating new media artists, research, companies and institutions. Conversation leader: Hal Josephson , President, MediaSense | Panelists: Jarmo Eskelinen , Executive Director, Forum Virium Helsinki Gerfried Stocker , Director, Ars Electronica Center • Gill Henderson , Director, FACT • Dan Keegan , Executive Director, San Jose Museum of Art • Ana Serrano , Director, Habitat New Media Lab |
| 9:30-10:00 a.m. | Group Discussion | |
| 10:00-10:30 a.m. | Break | |
| 10:30-11:15 a.m. | Panel Discussion #4: Creative/Cultural Strategies • Facilitated conversation among representatives of cities seeking economic prosperity and cultural vitality through strategies that build distinction in cultural and creative activity. Conversation Leader: Kyung Yoon , Chair, Heidrick & Struggles | Panelists: Peter Thornton , Director of External Relations, Arts Council England East • Georg Dolivo , Director of Cultural Issues, City of Espoo • Jason Harborow , Chief Executive, Liverpool Culture Company • Suse Reynolds , General Manager of Creative Sector Initiatives, Positively Wellington Business |
| 11:15-11:45 a.m. | Group Discussion | |
| 12:00-1:00 p.m. | Lunch Discussions | |
| 1:15-2:30 p.m. | Featured Speaker: John Seely Brown • Part scientist, part artist, and part strategist, John Seely Brown served as the Chief Scientist of Xerox Corporation and Director of its Palo Alto Research | Center (PARC). Introduction by Lenny Mendonca, Chair, McKinsey Global Institute |
| 2:30-3:30 p.m. | Closing Conversation | |
| 3:30-4:00 p.m. | Break | |
| 4:00-5:30 p.m. Summit Center Display Area | Media Availability and Community Interaction • Media will be invited to hear brief remarks about the conclusions of the Forum and be introduced to the international participants. Forum participants | |
| 6:00-8:00 p.m. San Jose Museum of Art | ZeroOne Opening Night: Private Reception (optional) | |
| 8:30-9:30 p.m. City Hall Plaza | ZeroOne/ISEA Opening & Awards Ceremony (optional) | |