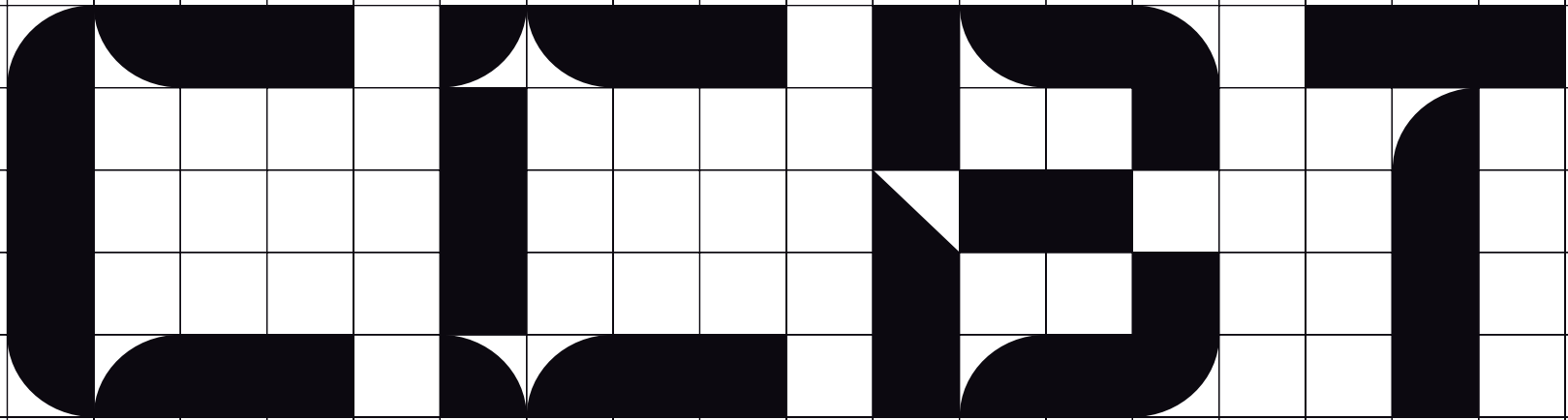


Creating a Better City through Civic Creative



Report of Civic Creative Base Tokyo [CCBT]

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Introduction

Intro
duction



About This Report

Civic Creative Base Tokyo [CCBT] has been engaging in creative activities through art and digital technology, co-creating with various players such as citizens, artists, companies, and research institutions since its opening in October 2022. This report reflects on the past two and a half years of CCBT's activities and looks ahead to the future. In Chapter 1, the report introduces the mission,

vision, and activities of CCBT. Chapter 2 evaluates the activities qualitatively and quantitatively, gathering real voices from citizens and artists who participated.

Through the power of art and digital technology, this report will serve as a guide for future activities, tracking the development of CCBT and Civic Creative in Tokyo.



What is CCBT?

Civic Creative Base Tokyo [CCBT] is a hub for activities that aim to bring the creativity of people to society through art and digital technology. It works to become a node for utilizing the knowledge and technology that accumulates in the city, collaborating with artists, various experts and companies to research, develop, and exhibit art, design, and technology within the context of Civic Creative. Collaborating with citizens of Tokyo and creators from around the world, we envision the future landscapes of Tokyo.

Civic Creative Base Tokyo [CCBT]



Location 3-1 Udagawacho, Shibuya-ku, Tokyo

Tel (+81) 3-5458-2700

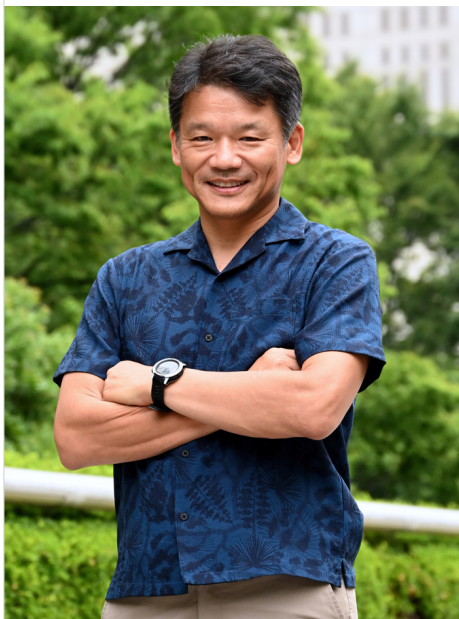
Opening Hours 13:00-19:00
[Tuesday-Sunday]

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CCBT's Civic Creative: Starting with “Small Participation” from Citizens

Manabu Miyasaka

Vice Governor of Tokyo / CCBT Supervisor



CCBT is a hub for creative activities that aim to bring people's creativity into society through the use of art and digital technology. It aims to become a place where innovations are born under the missions of “Discovery,” “Co-Creation,” “Development,” and “Collaboration.”

Even though technology has made life more convenient, without art and design, cities could become desolate, lacking vitality in people's lives and hearts. Through a hub that connects technology and art, I want to create a platform where everyone, including artists, can participate actively.

The background to this effort is the question: How can we involve more people in the city of Tokyo? While participation can take the form of voting, petitions, or public comments, we want to provide more opportunities for citizens to participate casually. Small acts of participation, like cleaning a nearby park, can

lead to bigger changes.

Digital technology's strength lies in its accessibility, allowing anyone to participate easily. This leads to interesting possibilities when people across Tokyo can upload their own ideas as well as become active contributors. By shifting from a system where the government established structures and services for citizens to one where everyone shares their creativity, we can transform Tokyo significantly as a place in which various social experiments will produce.

“Civic Creativity: The Mindset for Shaping the Future”

Hideaki Ogawa

CCBT Creative Director
Managing Director /
Artistic Director, Ars Electronica Futurelab



The “creations” promoted by CCBT can be thought of as “future-thinking.” By utilizing art, creativity, and technology, we aim to bring citizens’ creativity into society. In an uncertain and unpredictable future, we must not be constrained by traditional values and ways of thinking. Instead, we should consider alternative futures and take action.

The term “Civic Creative” is a coined phrase inspired by “Civic Tech” (Citizen and Technology). It is not academic jargon; rather, it represents a mindset for shaping the future. Citizens, artists, the government, and businesses come together to conduct various experiments, allowing us to explore multiple potential futures for Tokyo. If people become more creative and take positive action, Tokyo will become a better city.

CCBT’s approach is unique and unprecedented. The Tech-Lab of CCBT is neither a museum, gallery, nor an art center;

its format does not yet have a name or direct translation—it is a completely new system that has yet to be fully articulated. As a project led by the Tokyo Metropolitan Government, CCBT stands as a distinctive initiative. Bringing together people and stakeholders from various sectors, CCBT carries out diverse projects, serving as a platform for innovation that generates proposals and models for the future.

The ideal of Civic Creative is “Art for Society”—the belief that art can transform society. We strive to bring about change for all the people and citizens gathered in Tokyo. CCBT aspires to be the hub of this transformation.

What's CCBT?

PART

01

Chapter 1 What is CCBT?

Creating a Better City(machi) through Civic Creative: About CCBT

What's

CCBT

STATEMENT

Co-Creative Transformation of Tokyo

Making Tokyo better through the intersection of creativity and technology

Civic Creative Base Tokyo [CCBT] is a hub for activities that aim to bring the creativity of people to society through art and digital technology. It will be an engine to transform Tokyo as a better city (machi) with Creative x Technology through varied projects with creative spaces and facilities.

VISION

An Engine for Civic Creativity That Triggers Pilot Experiments in Tokyo

[CCBT] aims to consider the new landscape of Tokyo by bringing different players like civilians, artists, businesses, and academia from all over the world in an era intersecting multiple choices for the future.

With expertise and research in art, design, and technology, CCBT promotes various experiments and projects that help unleash the creativity of each individual and contribute it to our society. By crossing different fields and expertise, it fosters peoples' networks that leverage the knowledge and technology in the city (machi) and grows into a platform for co-creation. Through the process, it will enable it to be a laboratory function creating new value.

Additionally, through the projects, CCBT actively publishes co-created and developed ideas and tools, functioning as an engine that generates Civic Creative and stimulates creative activities and actions for the future.

MISSION

Four Missions for Engaging Civic Creativity

Inspire

CCBT aspires to be a place for encounters with art and technology, and for learning how to live creatively.

Co-Create

Thinking about the future of Tokyo in partnership with various others, CCBT designs the society to come.

Incubate

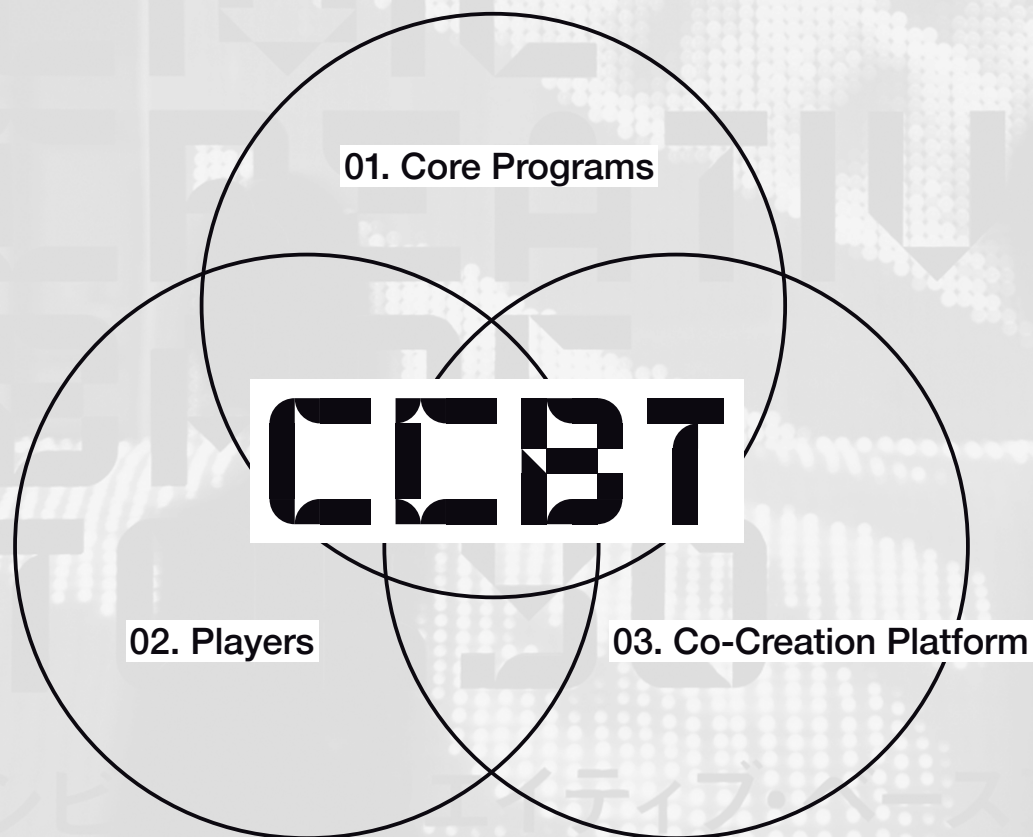
Welcoming artists and creatives as partners, CCBT makes and disseminates new artistic expression.

Network

Forming connections with people and the city (machi), and building an international network, CCBT strives to be a hub for digital creativity.

Three Elements Comprising CCBT

CCBT is characterized by the following three elements



01 Core Programs

Five core programs that allow all participants to express their creativity through art, technology, and design.

02 Players

The “face” of CCBT, consisting of various collaborators working together to create Civic Creative.

03 Co-Creation Platform

The platform interconnecting between people, material, and conceptual boundaries to create innovation in Tokyo.

01 CORE PROGRAMS

CCBT aims to be an open platform to all participants who can exhibit their creativity through a variety of programs themed around art, technology, and design. Consisting of Five elements below.

01 Art Incubation

The Art Incubation program selects artist fellows to be CCBT partners via an open call. By providing new opportunities to creatives and making the process behind their projects accessible to the public, the program aims to produce artistic expression, inquiries, and actions that can make Tokyo a better city.

02 Camp

The Camp program comprises intensive workshops for developing new ideas and tools in collaboration with various others. Through lectures that teach ways of thinking, hands-on sessions for obtaining skill sets, and group work with fellow participants, the program creatively engages with social problems and produces the actions that Tokyo needs for the future.

03 Showcase

The Showcase program's exhibitions, taking advantage of CCBT's function as a lab, introduce works of media art as well as their creative processes and technological contexts. The exhibitions offer opportunities to experience ideation at the intersection of art and technology as well as the creativity ingenuity made possible by tech, and provides inspiration to members of the public.

04 Workshop

The Workshop program includes workshops and other educational events about crafts, coding, and more, featuring expert instructors from various fields, harnessing the equipment in CCBT's Tech Lab, and turning CCBT into a place for coming into contact with digital creativity. Members of the public acquire digital skills and enhance their literacy and fluency.

05 Meetup

The Meetup program features talks and lectures for learning and thinking about civic creativity and the intersection of art and technology through various topics related to art, tech, and design. The events bring together creatives, citizens, and corporations from around the world to share ideas and build a community.

02 Players

① Artist Fellow

One of CCBT's core programs, "Art Incubation," offers creators with new opportunities of creative activities and opens the process to the public (civic). This program aims to create expressions, explorations, and actions that transform the city (machi) into a better place. Each year, five creators are selected through an open call and screening to become "CCBT Artist Fellows," who will collaborate as partners with CCBT.

2022



Kazuhiko Asami + God Scorpion +
YOSHIDAYAMAR

"AUGMENTED SITUATION D"



Tomo Kihara + Playfool

"Deviation Game ver 1.0"



SIDE CORE

"rode work ver. under city"



Hiroshi Inukai + Developlayers

"Future Tokyo Undokai (Sports Day) "



Asao Tokolo + Tomoki Harimoto + Kota
Iguchi

"FORMING SPHERES"

2023



Synflux

"WORTH: Digital Fashion Platform"



TMPR (Iwasawa Brothers + Junichiro Horikawa +
Yu Miyama + Kazue Nakata)

"Tracing the Landscape That AI Beheld: An Artificial
Intelligence Travelogue"



contact Gonzo

"my binta, your binta // lol
~ roars from the skinland ~"



SnoozeLab.

"IISE (Immersive Inclusive Sensory Environment)"



ELECTRONICOS FANTASTICOS!

"Electromagnetic Matsuri Parade"

2024



Etsuko Ichihara

"Dystopia Land"



Yusuke Shibara + Token Art Center

"Daitaiya II"



HUMAN AWESOME ERROR

"Super Cells Infinite"



Rintaro Fuse

"Pavilion ZERO"



MVMNT

"TOKYO [UN]REAL ESTATE"

2 Players



You can check out a list of diverse CCBT players here (QR code).

At CCBT, we position artists, creators, designers, researchers, engineers, companies, cultural organizations, and citizens participating in the core programs as “players” who practice Civic Creative. Many experts have participated in the core programs, and planned Tokyos’ new landscapes as a player who connects between CCBT, city (machi), creativity, and society.

Here, we introduce examples of co-creation with various players, such as the “CCBT Future Undokai (Sports Day)” and the “Camp”

Example 01

CCBT Future Undokai (Sports Day); CCBT COMPASS 2024

The “*Future Undokai*” is a co-creation project where participants collaborate to come up with ideas for new sport inventions and organize a “sports day” that anyone can participate in. CCBT COMPASS 2024 (May, 2024) was a comeback as an enhanced version that Hiroshi Inukai, an artist fellow in 2022, organized “*The Future Tokyo Sports Day*”. Creators, past CCBT artist fellows, and citizens co-created the “*CCBT Future Undokai (Sports day)*”



Event Dates May 5 (Sun) - 19 (Sun), 2024
Venue SusHi Tech Square

Total Participants 392

Participating Players

Hiroshi Inukai (e-sports producer, game director, and game musician)
Asao Tokolo (artist)
Maywa Denki (art unit)
Playfool (designer, artist)
God Scorpion (media artist)

YOSHIDAYAMAR (art amplifier/curator)
Kazuhiro Asami (producer)
contact Gonzo (performance group)
Tomo Kihara (game developer/media artist)
UNDOKAI Association

Example 02

Camp

Future Ideations Camp Vol.3
Co-creating Opportunities for Inclusive Encounters Workshop

The “*Future Ideations Camp*” is a short-term intensive workshop for co-creating art and digital technology-based creative activities, bringing together diverse people for collaborative creation. In the third session “Inclusive Opportunities for Encounters”, we hosted a workshop where participants collaborated with the social welfare sector. They designed and thought about inclusive solutions. People with cultural, cognitive, and physical diversities co-created tools and ideas that could facilitate communications. Support facilities for persons with disabilities in Shibuya worked with us as design partners.



Event Dates February 9 (Fri) - 14 (Wed), 2024
Venue Civic Creative Base Tokyo [CCBT]

Workshop Participants 35

Participating Players

Program Directors

Ito Shin'ichiro (Associate Professor, Faculty of Information Science and Engineering, Kyoto Sangyo University), Laila Cassim (graphic designer, university lecturer / Art Director, SHIBUYA FONT)

Design Partners

Welfare Workshop / Atelier Fucca / TEN TONE / Strideclub / Heartpia Harajuku

Lecturers / Facilitators

Iwasawa Brothers (experience and spatial design group) Iwasawa Hitoshi (spatial designer, sculptural design director, Iwasawa Bros.) Iwasawa Takashi (technical director, Iwasawa Bros., TMPRI) Julia Cassim (Visiting Professor, Kyushu University and Akita College of Art and Design, Member of Advisory Board, Nara Women's University) Kosuke Takahashi (inventor)

03 Co-Creation Platform

The community centred around CCBT has been nurtured to involve individual artists as well as various players such as citizens, businesses, schools, research institutions, and public organizations. This expansion provides new opportunities for artists and creators to engage in creative activities, leading to a social impact from their work.

Companies

Through co-creation with artists and creators, innovation is generated by the power of creativity, expanding the potential for business growth.

CCBT

Citizens

Realizing their own creativity and the joy of creative activities. As they engage with society, they develop their awareness and actions necessary to contribute to a better city (machi) or society.

Artists, Creators

Through opportunities for co-creation with various players, they expand their creative fields and gain opportunities to express themselves in ways that impact society.

Schools & Research Institutions

With achieving innovation and new research outcomes through collaboration Art x industry-academia-public sectors, they can share knowledge with diverse citizens including future generations.

Social Sectors

Aiming to create new value in society, the creative power raises citizens' awareness and broadens the potential for societal change in both people and cities.



CCBTx is a program aimed at presenting creative social models. It implements projects with global diverse partners to extend the functions of the Civic Creative Base Tokyo [CCBT] mission of “Discovery,” “Co-Creation,” “Development,” and “Collaboration.”

Collaboration with Ars Electronica: 01



CCBT has signed a business partnership agreement with Ars Electronica, a cultural organization based in Linz, Austria. The former joint director of Ars Electronica Future Lab, Hideaki Ogawa, was appointed as the Creative Director of CCBT. This collaboration has advanced the evolution of CCBT's operations.

Exhibition at the Ars Electronica Festival

CCBT exhibited the works of the Artist Fellows as an outcome of its core program “Art Incubation” at the Ars Electronica Festival. It is the world's largest media art festival and is held in Linz, Austria every September. Our challenge gains global networks and offers a chance to showcase their work on a global stage.

2023

Event Dates September 6-10, 2023

Work exhibition: “*Deviation Game ver 1.0*” by Tomo Kihara + Playfool (2022 CCBT Artist Fellows). The game became a popular program, with many visitors participating.

2024

Event Dates September 4-8, 2024

Work exhibition: “*Electromagnetic Street Bon Dance Festival*” by ELECTRONICOS FANTASTICOS! (2023 CCBT Artist Fellows), an expanded version of their “*Electromagnetic Matsuri Parade*” which generated excitement at the event.





Collaboration with Ars Electronica: 02

Focusing on Japan's creative startups, and business sectors, this initiative introduces collaboration examples with companies, as well as award-winning works from the Ars Electronica Festival and Future Lab. Additionally, events are held to explore the relationship between art and innovation.

Case 01 Art as Catalyst – Artists Who Inspire Creativity

A pop-up exhibition exploring the relationship between art and innovation. "Ars Electronica Inspiration" introduced artists and works that inspire society and people. In addition, innovation-stimulating card games and creativity-boosting workshops were held. Talk sessions were also hosted where artists and creative-startup players discussed and explored Civic Creative.

Event Dates December 15(Fri) -24 (Sun), 2023

Venue SusHi Tech Square



Case 02 ART FOR TRANSFORMATION – Art and the Future: Transformation and Creation

An event aimed to think the broader potential from creativity through art and digital technology. A visual program "Ars Electronica Animation Festival 2023 on Tour", workshops with the latest technology, and conference/networking event for business professionals and creators were hosted.

Event Dates November 8(Fri) -10 (Sun), 2024

Venue Shibuya Sakura Stage





Collaboration with the Local Community

Based in Shibuya, CCBT is working to increase its recognition in the local community by collaborating with community events and implementing programs that connect art, citizens, and society.

Example CIVIC CANVAS

In collaboration with Flow Plateau Inc. and the Generative Art Promotion Foundation, CCBT showcased the outcome of workshops teaching programming expression workshop on the media facade "INTER-SQUARE" at Shibuya Sakura Stage.



CIVIC CANVAS Vol.1 (For Creators)

Event Date August 24, 2024
Venue SHIBUYA SACS
Screening Period August 25 - September 7, 2024
Participants 16

CIVIC CANVAS Vol.2 (For Elementary School Students)

Event Date December 1, 2024
Venue Shibuya Sakura Stage
Screening Period December 1-15, 2024
Participants 18

Other Community Collaborations

- SOCIAL INNOVATION WEEK
- DIG SHIBUYA
- Tokyo Creative Salon

Collaboration with Art Festivals

By exhibiting works created through CCBT's core programs at prominent art festivals, CCBT raises its profile and broadens the activity spaces

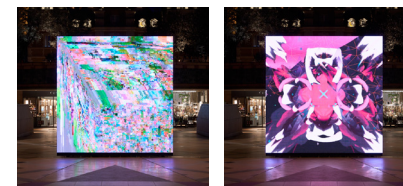
Example Yebisu International Festival for Art & Alternative Visions 2024

"Poems in Code: Generative Art Today and Programming-Generated Moving Image"

In collaboration with the Yebisu International Festival for Art & Alternative Visions 2024, CCBT exhibited a special generative art program using a large screen at the Yebisu Garden Place central square. The exhibition developed on the concept from CCBT's camp program, displaying works by both invited domestic and international artists and participants.



Event Dates February 2(Fri) -18 (Sun) , 2024
Venue Yebisu Garden Place, Center Square
Organized by Tokyo Metropolitan Government / Tokyo Foundation for History and Culture, Tokyo Photographic Art Museum / Nikkei Inc.
Invited Artists 12
Camp Participants & Instructors 15



Other Art Festival Collaborations

MEET YOUR ART FESTIVAL

How to Measure the Impact of CCBT?

PART

02

Chapter 2 Activity Evaluation

Activity Evaluation Measure and Current CCBT's Status

CCBT's Activities

Participating in CCBT's activities, where individuals experience the joy of creation and presentation, motivates them to change in their values, awareness, and behaviour. Besides, CCBT creates projects and communities, involving diverse individuals as well as various stakeholders and society, undergoes transformation. Our aim is for these two activities to evolve as they mutually influence each other.

Impact on Individuals

Civic Creative

Through participating in CCBT activities, individuals change in their values, awareness, and behaviour that inspire creativity in their daily lives.



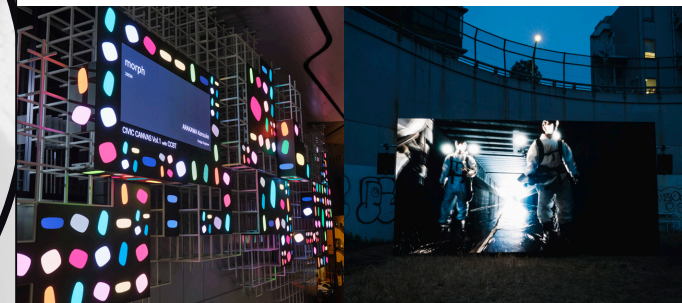
Through participating in CCBT activities, individuals change in their values, awareness, and behaviour that inspire creativity in their daily lives. It is Civic Creative that contributes to improving both people and the city (machi).

CIVIC
CREATIVE
BASE
TOKYO

Impact on Society

Social Impact

CCBTs' activities
create social transformations



From communities and their location nurtured with businesses, research institutions and public sectors through CCBT activities, they disseminate awareness and behaviour that positively change our future life.

CCBT's Mid-to-Long-Term Goals

CCBT has set goals in three phases from a medium- to long-term perspective.

Challenge to Improve People and the City (Machi) through Civic Creative

2025

Design and Establishment of the Co-Creation System

CCBT's programs and activities have driven growing interest in Civic Creative, and the Recognition of CCBT and the number of participants in the activities have increased.

Involving diverse players actively through CCBT as a platform has motivated participation from varied areas such as businesses and research institutions, as it has started forming networks.

Through the activities of CCBT's artist fellows and collaborations with artists and creators, ideas, methods, and tools connected to social experiments are being shared.

2030

Increasing Dissemination and Diversity

The understanding of CCBT's activity concepts will be widespread, and interest in Civic Creative will penetrate diverse demographics. People from various backgrounds will participate in CCBT's activities, their rich diverse creative expressions can be seen.

Diversification and network building of the players involved in CCBT will continue, creating a co-creation platform that generates innovation and social experiments, advancing the activities.

Various ideas, methods, and tools through CCBT's activities enabling people and the city (machi) to improve will be widespread throughout society.

Vision for the Future Ongoing Activity

Ongoing Activity

The CCBT's activities accelerate creativity in people and cities (machi), and creative activities and striving to improve "people and cities" will emerge from many people connected to Tokyo through the co-creation platform, with spontaneous activities spreading from various places.



The realization of a better city (machi) and Tokyo through Civic Creative.

Note: This content was based on discussions within the internal operations of CCBT as of January 2025. We further explore and deepen the future of CCBT's activities with all those participating in the activities.

Guideline of Activity Evaluation

Looking back at past activities in alignment with the goals, we evaluate based on the following criteria:

Evaluation Goals For 2025

Design and Establishment of the Co-Creation System

CCBT's programs and activities have increased interest in Civic Creative, Recognition of CCBT, and boosted the number of participations in creative activities.

Involving diverse players actively through CCBT as a platform has motivated participation from varied areas such as businesses and research institutions, as it has started forming networks.

Through collaborations with artists and creators, including the activities of CCBT's artist fellows, ideas, methods, and tools connected to social experiments are being shared.

Evaluation Guideline

To what extent has Civic Creative been widespread through CCBT's activities? and have the activities emanated to contribute to the creation of the co-creation system?

Recognition of CCBT's Activities/Participation Rate / Changes in Awareness and behaviour Toward Civic Creative Among Tokyo citizen / Future Potential / Number of Programs and Participants

Refer to 22 page

CCBT Data

How have those involved in the activities perceived them?
What changes have participants experienced?

Refer to 27 page

Interviews

Number and Diversity of Players / Number of Partner Organizations of CCBT and its Diversity / Main, Co-hosted, and Collaborative Events

Refer to 36 page

Activity Achievements

Activities of Players, Including Artist Fellows, and Their Ripple Effects / Media Achievements

Data of CCBT

Current Status of CCBT: Civic Creative's Penetration through CCBT's Activities

Recognition Rate: 4.4% of the Tokyo citizen who samples are aware of CCBT. Awareness among Residents Unaware of CCBT: About half of those who are unaware of CCBT are interested in art and creativity.

Through the past two years of activities, the recognition rate of CCBT has reached 4.4% of the entire population of Tokyo. Meanwhile, the participation rate in activities across Tokyo is 2.1%, with 44% of those who know about CCBT actively participating. Interestingly, about 50.4% of those who don't know about CCBT still have an interest in art and creativity. This shows that by expanding outreach to broader audiences, there is potential for increasing both recognition and participation in CCBT's activities.

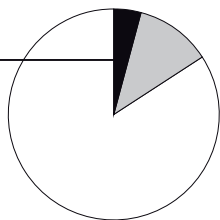
Survey Method: Web-based questionnaire, Survey Dates: 09-10/11/2024, Sample Size: n = 1200 [Citizens of Tokyo Metropolitan Area (1 city, 3 prefectures), aged 15-69, with a connection to Tokyo either as employees or students in one of the 3 prefectures. 1100 respondents + 100 CCBT aware respondents.]

Recognition Rate

Q. Are you aware of Civic Creative Base Tokyo [CCBT]?

A. "I have seen or heard of it and know about it"

4.4 %



The Tokyo citizen samples

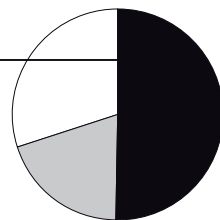
n=1100

☒ "I think I've seen or heard of it, but I'm not familiar" 11.3% ☐ "I've never seen or heard of it, I don't know" 84.3%

Q. Are you interested in art or creativity?

A. "I am interested / I am somewhat interested"

50.4 %



The CCBT non-recognizer samples

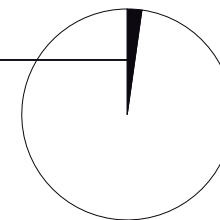
☒ "I am rather not interested" 19.7% ☐ "I am not interested" 29.9%

Participation Rate

Q. Have you participated in any events hosted by CCBT?

A. "Yes, I have participated"

2.1 %



The Tokyo citizen samples

☐ "I have not participated or don't know" 97.9%

Data of CCBT

44.0% of those aware of CCBT involved with positive creative actions and experience the joy of creation

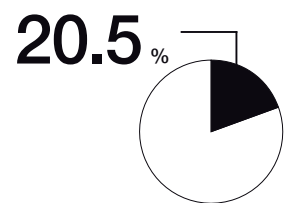
From the survey, 20.5% are involved with creative activities in their daily lives, whereas 44.0% of those aware of CCBT do. Of those engaged in creative activities, 94.5% of Tokyo residents feel the joy of creation. This data shows that those who create already experience the fun of making things.

CCBT will continue to provide opportunities and inspiration to help everyone discover the “joy of creating” that many already feel. We will offer new perspectives, methods, and tools for creation as part of this process.

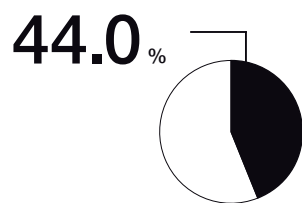
Presence or Absence of Creative Activities

Q. Do you practice in creative activities, such as incorporating original ideas or new concepts, or performing small creative activities in your daily life?

A. “I do / I somewhat do”



☐ Relatively not doing it +
Not doing it 79.5%

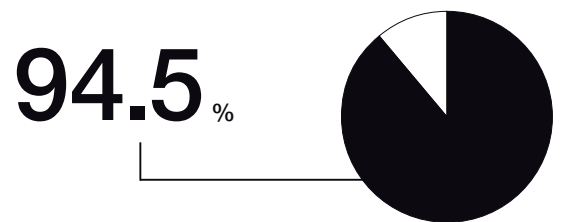


☐ Relatively not doing it +
Not doing it 56.0%

Feeling the Enjoyment of Creative Activities

Q. Do you enjoy small creative activities such as incorporating original ideas or new concepts?

A. “Yes, I enjoy it / I somewhat enjoy it”

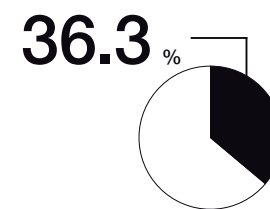


☐ Rather not feeling fun + Not feeling fun 5.5%

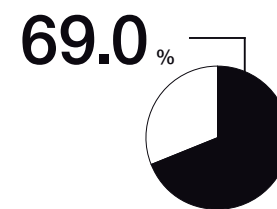
Future Intention to Engage in Creative Activities

Q. Would you like to continue practice creative activities in the future?

A. “Yes, I would like to / I somewhat would like to”



☐ Rather don't think so +
Don't think so 63.7%



☐ Rather don't think so +
Don't think so 31.0%

Data of CCBT

The Current Position of CCBT: Changes in Awareness and Attitudes Through CCBT's Activities.

45.0% of the Tokyo citizen samples resonate with the concept, with a particularly high level of participation intention among those aged 15-20s

Regarding the concept of Civic Creative, 45.0% of the Tokyo citizen samples resonate with it, and 57.9% of the youth sample (aged 15-20s) expressed strong empathy. As for participation, 37.4% of the sample are interested in, with 52.2% of those in the youth showing a higher level of interest.

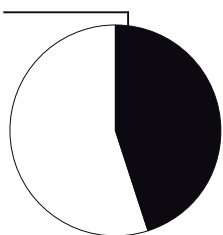
Note: "Civic Creative" refers to activities inspired by art and creativity that stimulate both individual and social creativity. These activities lead to challenges, innovations, and a richer engagement with society, ultimately improving quality of life (QOL) and creating new value.

Empathy with the Concept of Civic Creative

Q. Do you resonate with the concept of Civic Creative?

A. "Yes, I agree / I somewhat agree"

45.0 %

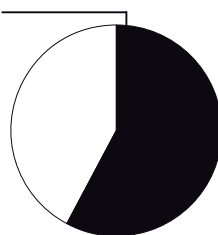


The Tokyo citizen samples

n=1100

☐ Rather don't agree so + Don't agree so
55.0%

57.9 %



The Tokyo citizen samples 15-20s

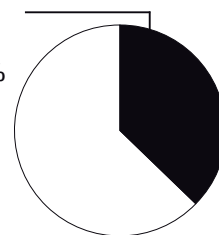
☐ Rather don't agree so + Don't agree so
42.1%

Intention in CCBT Participation

Q. Do you wish to participate in CCBT programs?

A. "Yes, I would like to / I somewhat would like to"

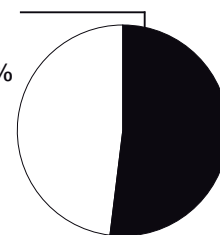
37.4 %



The Tokyo citizen samples

☐ Rather not want to participate + Not want to participate
62.6%

52.2 %



The Tokyo citizen samples 15-20s

☐ Rather not want to participate + Not want to participate
47.8%

Data of CCBT

Those who are aware of CCBT activities have a positive enthusiasm for creative activities to make Tokyo a better city (machi).

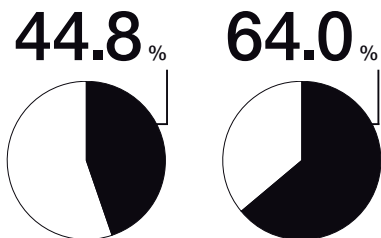
44.8% of all The Tokyo citizen samples and 64.0% of CCBT-aware people feel a sense of creativity in Tokyo's cityscape. Regarding the potential for Tokyo to become a creative city in the future, 51.0% of all the sample and 72.0% of CCBT-aware people—appreciate Tokyo's potential. On the other hand, when asked whether they themselves are currently engaged in activities to make Tokyo more creative, only 5.2% of the samples and 16.0% of CCBT-aware people responded affirmatively. Additionally, since people who intend to involve themselves with creative activities represent 28.3% of the samples and 60.0% of CCBT-aware people. We believe that civic creativity will spread by filling this gap between implementation rate and intention rate.

Perception of Tokyo's creativity

Q. Do you think Tokyo has creativity?

※ The term "Creativity" refers to citizens, businesses, and organizations making inventiveness with the use of unique ideas or new concepts.

A. "Yes, I think it has creativity / I somewhat think it has creativity"



The Tokyo citizen samples
n=1100

The CCBT recognizer samples
n=100

☐ Think there is probably not + there is not
55.2%

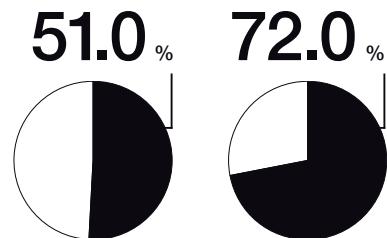
☐ Think there is probably not + there is not
36.0%

Potentiality of Tokyo

Q. Do you think Tokyo has the potential to become a more creative and better city?

※ The term "Creativity" refers to citizens, businesses, and organizations making inventiveness with the use of unique ideas or new concepts.

A. "Yes, I think it has the potential / I somewhat think it has the potential"



The Tokyo citizen samples

The CCBT recognizer samples

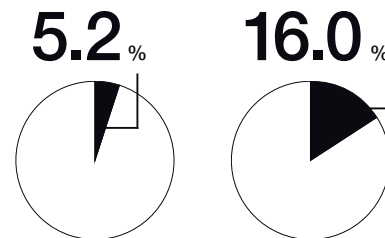
☐ Think there is probably not + there is not
49.0%

☐ Think there is probably not + there is not
28.0%

Presence or Absence of Creative Activities

Q. Are you currently engaging in creative activities to make Tokyo a better city?

A. "Yes, I am currently doing so"



The Tokyo citizen samples

The CCBT recognizer samples

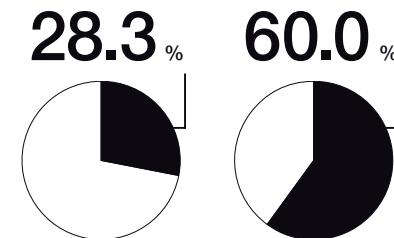
☐ I used to do it, but not do it now + I haven't never done
94.8%

☐ I used to do it, but not do it now + I haven't never done
84.0%

Future Intention to Engage in Creative Activities

Q. Would you like to continue engaging in creative activities to make Tokyo a better city in the future?

A. "Yes, I would like to / I somewhat would like to"



The Tokyo citizen samples

The CCBT recognizer samples

☐ Rather don't think so + Don't think so
71.7%

☐ Rather don't think so + Don't think so
40.0%

Data of CCBT

Number of Events

288

Number of Players

322

Number of Event Participants

37,684

Satisfaction Rate

Approximately

93%

survey responses rating 4 or higher

CCBT Visitors

17,547

※ from August 2022 to November 2024

Interviews

Evaluating the Design and Development of the Co-Creation System, we assess how artists, businesses, and participating citizens have perceived it, and what impact it has had.

Interviews with three Artist Fellows, project stakeholders, and participants of two programs will provide insights.

Feedback from program participants and parents of children who participated in the programs will also be evaluated.

Interview 01

Through co-creation with citizens, we can achieve results beyond our imagination.

ELECTRONICOS FANTASTICOS!
× Co-Creation partner participants



Interview 02

To achieve distant goals, we need to involve many people.

SnonezeLab. × Haneda Airport




Interview 03

Finding points where groups and individuals can connect.

SIDE CORE × Co-Creation partner
Bureau of Construction, Tokyo Metropolitan
Government





Writing by Kei Kawahara
Photo by mihami
Edit by Aya Ikuta, Sho Ikoma (CINRA, Inc.)

Through Co-Creation with Citizens, We Can Go Beyond Imagination ELECTRONICOS FANTASTICOS!

About 70 people gathered from across the country to participate in a festival called “Electromagnetic Matsuri Parade,” which paraded through places like the Tokyo International Cruise Terminal. We spoke with the artist Eiji Wada about his thoughts on the project.

A Chance to Move to the Next Step

What did you focus on in “The Electromagnetic Matsuri Parade” ?

Wada: Until now, we have transformed old electronic devices, such as CRT TVs, fans, video cameras, and radios, into musical instruments and created orchestras involving various people. Our workshop space in Tokyo was no longer available, so we decided to apply as an Artist Fellow at a time when the idea we had been nurturing had matured. The budget offered by CCBT fit our

vision perfectly and was larger in scale compared to other support systems. What was even more appealing was that we could manage how to use the budget ourselves. For the “Electromagnetic Matsuri Parade”, we transformed old electronics into new instruments and created movable electric poles and parade floats. About 70 people marched together, playing festival music, as we challenged ourselves with a modern “strange festival.” This time, the theme was centered around “electric” energy. We focused on how we could bring the sounds and systems of electricity, which are normally inaudible and invisible, into our bodily awareness. When the electric power flowed to the electronics that had been transformed into instruments, it felt as though I had become a “house” myself. The small power plants, electric poles, and houses moved together like a town, and by amplifying the “voices” of the electronics, I

felt a new physical sensation in that space.

What realizations and discoveries did you make?

Wada: Organizing the fantasies of 70 people into one single form was really challenging that enhanced my management skills. More than anything, this project started not with performing within a pre-existing format but with creating the format itself. We had to build the stage and then move it around, which was a new challenge. Such large-scale projects are rare opportunities, so this became a chance to move on to the next step. I realized again how important it is to create something starting from a format.

Variety of options and ideal creation environment were encouraging

Was there any co-creation made possible specifically because of CCBT?

Wada: The “Electromagnetic Matsuri Parade” was held at the Tokyo International Cruise Terminal, which is Tokyo’s gateway port. There was a restricted area, similar to an airport, where you could only enter with a passport due to the presence of a border, and initially, we planned a performance where a sumo wrestler would carry a signal light while “Touriyanse” was played, leading the electromagnetic parade into Tokyo, something unprecedented. Although we could not realize this due to weather issues, getting permission to use the Tokyo International Cruise

Terminal was something that was made possible because of CCBT. For the participants, it was likely an extraordinary experience to discover such a facility in Tokyo. For artists like us, being able to collaborate with CCBT and find new options is highly meaningful.

Was the creation environment ideal for artists?

Wada: The support from the CCBT team in terms of operations and technology was incredibly reassuring, but the fact that CCBT had a well-equipped workshop was also a critical point. A lot of work required cutting materials, and having the necessary machinery and knowing it was well-maintained was important. Additionally, former Artist Fellows can continue to use the machinery, which is a very welcome aspect.

What did you feel when collaborating with participants and companies?

Wada: By holding a “festival centered on electricity” in the heart of the city, I aimed to create a new sense of festival in urban spaces. I felt the participants were full of energy. For companies, we received support from AOI NEON Co., Ltd., one of the few companies in Japan that makes neon tubes by hand, and we experimented with creating “neon flutes” that emitted sound using neon tube discharges. EcoFlow Technology Japan Co., Ltd. also supported us by providing batteries to store electricity during the parade. We worked with the venture company I Just, Inc., based in Sumida,



to create a solar-powered hat, "Electromagnetic Hat." Many companies lent their power for the success of this project.

Moments that transcend learning and imagination gained through co-creation.

You've created works with various people in your projects. Do you ever experience difficulty or dilemmas in maintaining quality control while realizing co-creation with citizens?

Wada: That's a dilemma, but also an opportunity that leads to unknown landscapes. It's always improvised, and you never know what will happen next. What do we do? These questions arise constantly. Of course, working with a team of professionals might lead to more stable results and higher quality. However, the people who come to these projects have a strong desire to "create" and "perform." When their energy comes together, we sometimes encounter surprising new vistas. It's important to keep playing the festival

drums, staying present, and never missing a key discovery.

What do you value when working together to create something better through co-creation?

Wada: "Time" is very important for co-creation. The density of communication reflects the quality of the work. The time spent brainstorming, sharing ideas, and repeating trial and error is crucial, and if that time is rushed, things often don't go well. For me, as long as there's passion, I welcome it. If it's just about being "good," it won't be interesting. I highly welcome things created through passion. When we embrace that, we can sometimes go beyond our imagination. I think the key for an artist is how much they can enjoy unpredictable situations.

The Fascinating Uniqueness of Tokyo lies in a moment localism seeps through.

Are there any uniqueness or possibilities that you feel are specific to Tokyo?

Wada: Every city has its own unique presence or motif. For example, the red lanterns of an izakaya and the sound of an exhaust fan turning. The skyscrapers in the background. When you return from other countries, you can really feel how "Tokyo" is. The motifs of the downtown area create a very specific worldview. It's easy to forget the iconic aspects of Tokyo when you live here every day, but they're a crucial part of the city's

charm.

What possibilities are there if we leverage the uniqueness of Tokyo with the power of technology?

Wada: What I focus on are old electronic devices that have finished their roles. In a way, these are technologies of the past, but they still have moments where localism seeps through, and I find that fascinating. Lately, I feel like urban areas worldwide are becoming similar. It would be more interesting if we overdevelop more local things. How about a district full of office buildings with 108-story towers? Technology is advancing, and we're moving toward an efficient, all-in-one world, but what we're doing is the opposite. From an economic value standpoint, it may seem wasteful. However, in the world of art, music, and expression, I think it's an area where we can show different, untapped possibilities. Maybe showing a twisted world line so easily could become an interesting sight born from Tokyo.

ELECTRONICOS FANTASTICOS!

This project, led by artist Ei Wada, brings together various people to co-create and resurrect old electronic products as new "electromagnetic musical instruments" and gradually build an orchestra.

Interviews with Co-Creation Partners and Participants

What did participants gain from this project?

Experiencing Diverse Perspectives and Values

By working with people of various ages, genders, and professions toward creating something together, I experienced a wide range of values. I felt that creating something and expressing it is not a special thing, but something anyone can do. I hope more community-based open labs where spontaneous meetings and collaborative creation can happen are established in the area.

The Joy of Freedom and Fun Rediscovered After the Coronavirus Pandemic

After the pandemic, I felt that I had become somewhat wary of freedom and fun, but this project reminded me of that joy.

Inspiration from Others Merging Together

Even though I had no specific technical skills, I realized that creating things is open to everyone in this big whirlpool. The process of blending my ideas and imagination with the inspirations and visions of others was amazing.

Achieving Distant Goals, we involve many people: SnoezeLab. × Haneda Airport

Writing by Kei Kawahara

Photo by Kaori Nishida

Edit by Aya Ikuta, Sho Ikoma (CINRA, Inc.)

SnoezeLab., triggered by CCBT, is working on a project to establish a sensory room at the Haneda Airport's international terminal. What can be achieved through collaboration between artists and corporations? Atsuko Hashimoto from SnoezeLab. and Shinichiro Yamashita from Tokyo International Airport Terminal Corporation shared their insights.



In the Context of Art, Possibilities Expanded

Why Participate in CCBT?

Atsuko Hashimoto (SnoezeLab.): I have previously worked on creating sensory rooms for children's welfare facilities, but I have always wanted to create a sensory room that is publicly accessible. The theme for CCBT's 2023 Art Incubation program, *"Building Projects that Everyone Can Enjoy Regardless of Disability,"* resonated with my past work, so I applied. Over time, I have had the opportunity to collaborate with many companies in the 2020s, and as SnoezeLab.'s activities have grown. Originally, the activities of the Snoezelen Lab aimed to promote the well-being of all the children, and there was a desire to involve various companies in this initiative. Therefore, I wanted to create a place to make these collaborations tangible and involve various companies in the process.

The "See, Touch, Hear—Play and Feel SnoezeLab." Project

Atsuko Hashimoto (SnoezeLab.): The theme of the project was "Return to the Child's Heart and Feel the Experience." It was designed to be enjoyed by everyone, regardless of

disability or language, creating spaces such as the Sensory Lab, Immersive Lab, and Taste & Thought Lab. The Sensory Lab uses soft lighting that is accessible for babies and those with severe disabilities. The Immersive Lab offers an interactive projection space, and the Taste & Thought Lab focuses on taste and cognition. The concept of SnoezeLab. emphasizes that people being cared for (such as those with disabilities or the elderly) and caregivers should "stand on the same level." In this project, we didn't just invite people with disabilities to attend; they were also part of the operational team, ensuring that everyone interacted on equal terms.

Discoveries and Realizations

Atsuko Hashimoto (SnoezeLab.): About 800 people attended, including many individuals with disabilities. It was great to see people who usually don't interact with each other come together. I work closely with facilities for children with disabilities, so I'm around people with disabilities all the time, but many people don't have the chance to meet them in everyday life. Thanks to this art incubation initiative, people who don't usually meet those with disabilities had the opportunity to interact, which was valuable. After the program, we received inquiries and are



SnoezeLab., See, Touch, Hear: Playing by Sensing
Photo by Kato Rywzo

hoping to make this a permanent installation rather than a limited-time project.

Co-Creation with Haneda Airport

How did the collaboration with Haneda Airport begin?

Shinichiro Yamashita (Haneda Airport): The third terminal at Haneda Airport opened in 2010, and it has been operated with universal design as a key concept. Over 10,000 passengers pass through the terminal daily. We have a system in place to ensure that universal design is being implemented effectively, including a biennial review through the Universal Design Committee. Universal design aims to create spaces that can be used by everyone, regardless of age, gender, cultural differences, or disability. We believe that

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if we can make this a reality, more people will be able to participate in society, boosting the economy and creating a more vibrant world. There are so many beautiful places in the world, but it's unfortunate that people with hidden disabilities or their families are often confined at home and unable to go out. In October 2023, we established a calm-down space for people with developmental and intellectual disabilities in the third terminal. We've always wanted a sensory room where these individuals can calm down before their flight, and now we've finally begun this process. Our efforts in universal design are supported by Professor Tetsuo Akiyama of Chuo University. Nao Imai, an associate professor working with Professor Akiyama who introduced us to Atsuko Hashimoto and SnoezeLab. After seeing the “See, Touch, Hear—Play and Feel SnoezeLab” project at CCBT, we were inspired



Atsuko Hashimoto: A member of SnoezeLab

to incorporate sensory rooms into the airport, making the experience of air travel even more enriching for a broader group of people.

Collaborating with Others to Achieve Distant Goals

How did you feel about collaborating with companies such as Haneda Airport and others?

Atsuko Hashimoto (SnoezeLab.): Typically, I work on a smaller scale, which allows for quick action. But there's a saying, “If you want to go fast, go alone. If you want to go far, go together.” Right now, I want to go “far,” and to achieve what I want to with SnoezeLab., I know I need to collaborate with many people.

Why Involve Third Parties to Reach Distant Goals?

Atsuko Hashimoto (SnoezeLab.): I believe that nothing will change unless the city changes. In the past, I've worked in the limited space of welfare facilities, but now I'm interested in transforming public spaces and cities, and I want this to be my primary focus. At this critical moment, I'm grateful to Haneda Airport for reaching out to me with this opportunity.

What Has Haneda Airport Discovered Through Co-Creation with SnoezeLab.?

Shinichiro Yamashita (Haneda Airport): Talking with Atsuko Hashimoto and SnoezeLab. has been an eye-opener. They are very knowledgeable about the characteristics of people with disabilities and international best practices, and I feel confident in working with them. I believe that through this partnership and working with individuals to verify and refine our efforts, we can build and sustain a great initiative. I look forward to continuing our collaboration.

Future Collaborative Projects with Artists

Shinichiro Yamashita (Haneda Airport): If the opportunity arises, I'd love to collaborate with artists again. I think it would be interesting to have art that represents Japan and Tokyo, particularly at the airport, where international visitors first arrive. The airport is the gateway to Japan, so having something that makes people go “WAO!” would be great. This idea is currently being discussed within our company.

What Do You Think About Tokyo's Creativity and Potential?

Atsuko Hashimoto (SnoezeLab.): I'm concerned that while technology is advancing rapidly in



Shinichiro Yamashita: Manager of Customer Service & CS Planning office, Tokyo International Air Terminal Corporation

Japan, it's not yet connected to welfare and education. When I travel abroad, I'm often told how strange it is that these two areas are so disconnected. For example, in the UK, welfare and education are closely linked with technology. Connecting technology to education and welfare is something I personally want to focus on in the future. If this connection is made, I believe Tokyo will become an even more creative city. I think solving this issue is something that cities should focus on.

SnoezeLab

A team consists of Atsuko Hashimoto, who specializes in creating sensory room environments and planning and developing digital content for infants and children with special needs, and Nozomi Ichikawa, who has worked to build sustainable teams centered around mothers.

Finding the Point Where Groups and Individuals Can Connect SIDE CORE's New Relationship Between Public Institutions and Artists

Writing by Kei Kawahara

Photo by Manabu Numata

Edit by Aya Ikuta, Sho Ikoma (CINRA, Inc.)

SIDE CORE presented the work *"rode work ver. under city,"* where skateboarders explore Tokyo's underground spaces. It is a co-creation project with government organizations like the Tokyo Metropolitan Bureau of Construction. What did they discover through this project?

Providing New Perspectives and Stories to Tokyo

Could you tell us about the project *"rode work ver. under city"* you carried out?

Matsushita: We created a video piece where skateboarders race through abandoned subway stations, unused water purification facilities, and underground reservoirs in Tokyo, turning these spaces into skateboard parks. *"roadwork"* is a series that began with a project made in 2017 in Minamihama, Ishinomaki City, in the Tohoku region, which was affected by the Great East

Japan Earthquake. At the time, skateboarding was added as a sport in the Olympics, and urban development was advancing in Tokyo. The project connected the reconstruction of Tohoku with Tokyo's economic and development efforts, using a skateboarding park modeled after a construction site in the disaster area to create a connection between the landscapes of Tohoku and Tokyo. Takasu: The concept of *"rode work"* was recreated in Tokyo's underground for this project. Skateboarding on the streets is prohibited by law in Tokyo, so the idea emerged to skate underground, which led to the creation of the project.

Matsushita: In the project proposal, we wrote, "By creating a new story, we will discover a new perspective of Tokyo." The cultural and tourist value of Tokyo exists because various "stories" have been created over time. Tokyo is a city built by many different "stories" that shift its appearance depending on the context from which you view it. This project also aimed to provide a new perspective and story about Tokyo.

What insights or discoveries did you gain through this project?

Matsushita: The underground spaces were not digitized, so there were areas even the people involved in the project didn't know about. Surprisingly, the pitch-black spaces were not frightening but rather calming, as though your consciousness becomes more focused. It felt

somewhat like meditation, allowing me to confront my inner self and igniting my imagination.

Takasu: Both the fairy tale 'Omusubi Kororin' (The Rolling Rice Ball) and 'Alice in Wonderland' are stories about entering an extraordinary world by going underground. The plot of traveling to a different timeline from underground has existed as a metaphor since mythological times.

A New Possibility in the Relationship Between Public Institutions and Individuals

Were there any differences between the production process with CCBT and your creation process as usual?

Harimoto: From a video production perspective, it felt like an extension of our usual work, but for this piece, we also 3D scanned underground spaces and digitized them. In addition to 3D scanning, the sound design staff were people I met through CCBT, and it was fascinating to see landscapes that we could not have seen on our own with the use of new technology.

Matsushita: The biggest difference was that the CCBT team supported the artists in the creation process. There are often artist support programs that offer funding or venues, but CCBT helped from conceptualizing the project to negotiating with the agencies for shooting permits, and they assisted on the shooting day itself. You don't often find such comprehensive support elsewhere.

What were the benefits of co-creating with public institutions like the Tokyo Metropolitan Bureau of Construction?

Matsushita: Beyond helping with obtaining permissions, I can ultimately say "we collaborated and created together". This is significant because there has historically been an adversarial relationship between street culture, which we use as our subject matter, and public administration. There exists a tension where the collective tries to contain the individual, and the individual pushes

From left: Tetsu Matsushita, Kazunori Harimoto, Sakie Takasu



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back, making co-creation fundamentally difficult. However, I believe that even when the ideals of the collective and individual differ, sometimes we can “use each other”, where both sides can find points of connection and communicate. I felt a new possibility in how relationships between public institutions and individuals can be formed, which I think will be necessary when considering the future of art and urban environments.

Harimoto: Co-creating with Tokyo’s facilities allowed us to shoot expressions and images that wouldn’t have been possible otherwise, which was a great advantage for us. The project also allowed us to connect with people from the Tokyo Metropolitan Bureau of Construction, and I’m looking forward to working on interesting projects in the future.

I was surprised that you were able to get permission to skateboard underground in Tokyo.

Matsushita: I think part of the problem is that we have clung to our own perceptions. In Tokyo, for example, there are tours that allow you to enter the underground retention basin of the Kanda River and the Circular Route 7. There are also projects utilizing river spaces like Shibuya River. I think such initiatives should be widely publicized.

Did you find a point where public institutions and artists can connect?

Matsushita: For example, skateboarding is banned on the streets in Tokyo, which is an unfortunate

reality. However, while skateboarding as a sport in the Olympics started from the streets, simply building a skateboarding park does not guarantee the culture thriving. I think it’s difficult for government institutions to immediately loosen regulations, but we need to create more opportunities for individuals and public institutions to interact and gradually build mutual tolerance.

Takasu: It was the first time we applied to such a program as SIDE CORE, so we can’t compare with others, but people around us say it’s rare to have this much budget. We’re a large team, and shooting video is expensive, so securing the necessary funds provides us with tremendous value. It’s difficult for individuals or single teams to gather such funding resources on their own. In this sense, I think CCBT’s initiative is challenging, and I believe there’s significant meaning and importance in the Tokyo Metropolitan Government undertaking this.

Matsushita: In this era where economic challenges are numerous, creating new relationships between districts, the city, public institutions, and individuals will become more necessary in the future. It’s essential to figure out how to create environments where large-scale organizations and small-scale individuals or groups can coexist. In this regard, CCBT’s efforts to connect Tokyo and artists through communication are meaningful and valuable.

Making Existing Facilities and Spaces “Resources”

Can you share any interesting insights or possibilities you see specifically in Tokyo?

Harimoto: Since Tokyo is our home, the subjects we shoot are more familiar to us, so there’s a sense of reality. When we create in other regions, we try to understand the differences between the city we live in and the ones we’re visiting, and enhance my resolution of that city.

Matsushita: Doing projects in public spaces in Tokyo is much more difficult compared to other regions, but once you make it happen, it can reach many people.

CCBT aims to be “a base for citizens’ creative activities.” Is there anything you’d like to do with citizens?

Matsushita: We conducted a tour related to this project and invited citizens to participate. The interesting thing about street culture is that if you just step outside, you can encounter it in your daily life. And it means that anyone can participate. However, fundamentally, I believe that “everyone start creating something on their own” in public spaces.

SIDE CORE

SIDE CORE has been active since 2012. The members are Sakie Takasu, Tohru Matsushita, Taishi Nishihiro, and Kazunori Harimoto. They organize projects in the public space viewed from a street culture. Their works, themed on “the expanding expression in urban spaces” that take place both indoors and outdoors.

Co-Creation Partner : Bureau of Construction Interview

How does the Bureau of Construction, Tokyo Metropolitan Government perceive the project, which involved film shooting at the underground retention basin of the Kanda River and the Circular Route 7?

What realizations came out of this initiative?

Officer of the Construction Office

Given our internal coordination within the offices and considering both the contribution to the cultural promotion and the purpose of the project, we granted special permission. Ultimately, through the completed work, many people became aware of the existence of the regulation pools, which I believe has helped with Tokyo Metropolitan Government’s public relations efforts.

Officer of the Strategic Public Relations

By expressing “Tokyo’s infrastructure” through the eyes of the artists, it increases the number of people who view urban spaces from a new perspective, which I believe will be a great benefit to Tokyo’s future. This could be another form of new value creation. It has been a wonderful opportunity to experience the synergy effects across departments.

Voices from Program Participants

Through the participation of the “*Future Ideations Camp Vol.4*” as one of the core programs, what insight and changes did they experience?

A Stronger Desire to Create

“I had a desire to create something already, but it became even stronger through the camp. Working in groups with various people made my ideas leap forward.”

“Communicating my vague thoughts to others and listening to theirs was very stimulating. I had never had people to discuss topics related to ‘living beings’ from the same perspective, so it was a lot of fun. Normally, when I make artwork, I do it alone, but when we discussed topics unrelated to art, I realized how creativity can be sparked.”

“My perspective on everyday life has changed. Even when walking down the street, my interest in the environment around me has shifted.”

“There were people talking about the same topic in different words, and it was interesting how we filled in each other’s gaps to understand things collectively.”

The Fun of Understanding Together

“I learned the importance of a mindset of ‘just trying’ and methodology. I also realized that I should make more effort to convey my own words.”

“Being able to verbalize and communicate my instincts and thoughts will enrich my everyday life.”

Improved Digital Literacy

“I feel like I am now able to use tools at a level that can be applied in my work.”

“Since I can now use processing tools for data visualization, my ability to express myself has expanded.”

“I think “Analyzing ourselves without using existing definitions, we might be able to discover new forms of expression and enjoyment.”

Practicing and Applying the Creation of Things

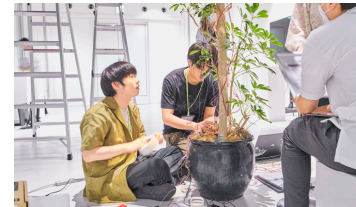
“I want to put into practice and apply the things I learned about creativity and electronics to create things.”

Camp

Future Ideations Camp Vol.4 Understanding and Creatively Expressing Ecosystems as Data

The theme of the fourth camp was “*the Ecosystem*”, including humans. Participants engaged in hands-on activities, observing with bird-eyes and re-recognize ecosystems. The activities aim to brainstorm new proposals and concepts regarding humans’ activities and roles for the future society. The camp involved learning and practicing data collection, organization, and interpretation related to living beings and their environments.

Event Dates October 12 (Sat) –16 (Wed) , 2024
Participants 40



Voices from Parents of Children Participating in Workshops

How did the children change after participating in the “*Inspiration Dojo*” workshop, which taught children about creating things with digital technology?

The Child's Love for "What They Like" Grew

“My child was able to experience something extraordinary, and they were very satisfied.”

“After participating, my child kept saying how much fun they had. They even showed off the things they made to restaurant staff while playing with them during dinner.”

“My child always liked making things, but I feel their love for it grew even more. After the workshop, they started using more items, for example, adding a 'motor' to their previous projects like blocks or trains, thinking of combining things in new ways.”

The Fun of Making Things Remains

“Every time they participated, my child's excitement grew. Sometimes, the things they learned in the program pop up unexpectedly.”

Sometimes, what I've learned comes to mind unexpectedly.

“I enjoyed working together with various people. I was a bit worried because my daughter is not the type to put herself forward, but when we got home, she talked a lot about it.”

Meeting Different People Expands Their World

“With programs like this, where they can meet and talk to different people, my child expanded their world. It's great to be exposed to things that aren't always visible in their daily life, like the professions and lifestyles of people around them.”

Workshops

“*Inspiration Dojo*” Introduction to Video Production

The Inspiration Dojo workshop teaches children how to create things using digital technology, offering them hands-on experience with fabrication tools at CCBT, as well as electronic work, programming, and design activities. The theme changes every month as the workshop tackles various creative challenges. In November 2024, the theme was “Introduction to Video Production.”

Event Dates November 23 (Sat) -24(Sun) , 2024
Participants 7 per day



Achievements

External Collaborations and Network Building

Through two years of the activities, CCBT has expanded its collaborations with various organizations and businesses, creating a diverse range of activities.

Collaboration with Universities

Partner Universities

Tsukuba University of Technology,
Tokyo University of the Arts,
University of Tokyo, etc.

Collaborative Example

Musical Device Development Project (VisVib Development)

Collaboration work between Art Media Center (AMC) affiliated Tokyo University of the Arts and Tokyo Bunka Kaikan developed a new system "VisVib" that allows hearing-impaired individuals to enjoy music through a system that integrates tone chimes with light and video. This system is now open sourced to share its results more widely.



Collaboration with Overseas Cultural Institutions

Collaboration Examples

Hello! Laboratories!

A talk event introducing the latest artistic and cultural activities being conducted at lab-based cultural hubs around the world, in collaboration with various global labs.

Vol.01: Labs Driving Cultural Hubs Worldwide

Watershed (Bristol, UK) / Waag Futurelab (Amsterdam, Netherlands) / Taiwan Contemporary Culture Lab (C-LAB) (Taipei, Taiwan) / Yamaguchi Center for Arts and Media [YCAM] (Yamaguchi, Japan)



Vol.02: Cultural Hubs Responding to the Times

Exploratorium (San Francisco, USA) / HELLERAU – European Centre for the Arts (Dresden, Germany) / ARCOLABS (Indonesia)



Collaboration with Municipalities and Communities

For further details, refer to Page 17.

Collaboration with Companies and Startups

For further details, refer to Page 16.

Collaboration with Other Organizations (Collaborative Projects)

Agency for Cultural Affairs, Government of Japan/ precog co., LTD.(Virtual Nippon Bodies 2023 Opening Event) /Tanpopo-No-Ye Foundation (Art for Well-being) / CG-ARTS(28th Campus Genius Contest Final Review and Awards) / General Incorporated Association MUTEK JAPAN, Derivative Inc.(MUTEK.JP - Digi Lab "TouchDesigner Workshop") / Keio University Graduate School of Media Design (Sonic Resonance: Event for Heart, Muscles and Breath) / "Love/Encounter"CHAOS"/ Organizing Committee (Love/Encounter) CHAOS - Sound, Media Art, and Care Bridging Europe and Tokyo) / dialog() Organizing Committee (Workshop: "Touching TouchDesigner")

Achievements

Ripple Effect of Artist Fellow Activities

The activities of the Artist Fellows conducted over the past two years have also spread into society as “positive actions for the future,” which CCBT aims for.

Exhibition	Artist	Project Name (Original)	Title	Dates	Location
	Tomo Kihara + Playfool	Deviation Game ver. 1.0	Now Play This 2023	April 1st (Sat) – 9th (Sun), 2023	London, UK
	Tomo Kihara + Playfool	Deviation Game ver. 1.0	Ars Electronica Festival 2023	September 6th (Wed) – 10th (Sun), 2023	Linz, Austria
	SIDE CORE	rode work ver. under city	MEET YOUR ART FESTIVAL 2023 “Time to Change”	October 6th (Fri) – 9th (Mon), 2023	Tokyo, Japan
	Tomo Kihara + Playfool	Deviation Game ver. 1.0	Cinekid Festival	October 15th (Sun) – 29th (Sun), 2023	Amsterdam, Netherlands
	Tomo Kihara + Playfool	Deviation Game ver. 1.0	19th Digital Art Festival Taipei	November 2nd (Thu) – 17th (Fri), 2023	Taipei, Taiwan
	TMPR (Iwasawa Brothers + Junichiro Horikawa + Yu Miyama + Kazue Nakata)	Tracing the Landscape That AI Beheld: An Artificial Intelligence Travelogue	Machiaruki (City Walk) in Shibuya by TMPR	June 12th (Wed) – 30th (Sun), 2024	Tokyo, Japan
	SIDE CORE	road work ver. under city	SIDE CORE CONCRETE PLANET	August 12th (Mon) – December 8th (Sun), 2024	Tokyo, Japan
	ELECTRONICOS FANTASTICOS!	Electromagnetic Matsuri Parade	Electromagnetic Street Bon Dance Festival	September 4th (Wed), 2024	Linz, Austria
	ELECTRONICOS FANTASTICOS!	Electromagnetic Matsuri Parade	Electromagnetic Street Bon Dance Festival	September 29th (Sun), 2024	Tokyo, Japan
	God Scorpion	AUGMENTED SITUATION D	CCBT × MEET YOUR ART FESTIVAL 2024 “NEW ERA”	October 12th (Sat) – 14th (Mon, Holiday), 2024	Tokyo, Japan
	ELECTRONICOS FANTASTICOS!	Electromagnetic Matsuri Parade	MUUUSE: MUSIC MUSEUM ~ Touch the sound, hear the light. Your body will reflect. ~	November 1st (Fri) – December 27th (Fri), 2024	Tokyo, Japan
	Asami Kazuhiko + God Scorpion + yoshidayamar	AUGMENTED SITUATION D	AUGMENTED SITUATION D - Dreaming of a Roaming City - Powered by PLATEAU	November 8th (Fri) – 17th (Sun), 2024 (Kanazawa) December 6th (Fri) – 15th (Sun), 2024 (Hiroshima) January 17th (Fri) – 26th (Sun), 2025 (Osaka)	Japan (Kanazawa, Hiroshima, Osaka)
Prize	God Scorpion	What If I Were Another Creature?	AUGMENTED SITUATION D - Dreaming of a Roaming City - Powered by PLATEAU	November 8th (Fri) – 17th (Sun), 2024 (Kanazawa) December 6th (Fri) – 15th (Sun), 2024 (Hiroshima) January 17th (Fri) – 26th (Sun), 2025 (Osaka)	Japan (Kanazawa, Hiroshima, Osaka)
	Artist	Project Name (Original)	Name of Award	Organized by	Location
	Asami Kazuhiko + God Scorpion + yoshidayamar	AUGMENTED SITUATION D	JAPAN Metaverse Awards 2024 Best Creative Design	Metaverse Japan (General Incorporated Association)	Japan

Media Exposure of CCBT Activities

WIRED



街の「潤い」を測るツールで、都市はもっと面白くなる：CCBTが仕掛けるクリエイティブ・トランスフォーメーション

2023年春、シブヤク・スクランブル交差点を東京（CCBT）のクリエイティブ・ディレクターに小川秀明氏が就任した。アリスエレクトロニカ社のフェューチャーラウドでアーティストや市民、企業との共創を促してきた小川は、東京でいかなるクリエイティブ・トランスフォーメーション（CX）を実現するのか、街やコミュニティの魅力を高めるスペシャリストとしての意識から明らかになる野望、そして実践のヒントとは？

“Using Tools to Measure ‘Moisture(pleasant)’ in Cities, Making Urban City Life More Interesting: CCBT's Creative Transformation Strategy”

A report on an event featuring a Creative Director Hideaki Ogawa and a Supervisor Manabu Miyasaka, Deputy Governor of Tokyo, discussing CCBT's strategy and potential.

<https://wired.jp/branded/2023/07/20/ccbt/>

CINRA



“Maximizing Civic Creativity: A Report on ‘CCBT COMPASS 2024’ in Collaboration with Artists”

Focuses on CCBT Artist Fellow activities, creating, experiencing, and discussing creative X technology programs with participants, showcasing civic co-creation.

https://www.cinra.net/article/202406-CCBT_mgwykcl

ART NIKKEI



渋谷スクランブル交差点、広場に於いて東京をマインドセット！ CCBT クリエイティブ・ディレクター小川秀明氏に聞く

2024.11.25

“Shibuya Scramble Crossing, A Square to Set the Mindset for Tokyo! An Interview with CCBT Creative Director Hideaki Ogawa”

An interview with Hideaki Ogawa, CCBT Creative Director, discussing CCBT's future and upcoming activities.

<https://art.nikkei.com/magazine/782/>

Major Media Outlets Previously Featured

Newspapers

Nikkei / Asahi Shimbun / Tokyo Shimbun

Radio

TOKYO FM

TV

NHK General (News LIVE! YU 5 o'clock) / NHK News / Hiruobi / BBC (Website)

Web Media

Mafengwo / FASHIONSAP / HIVE by BRING / Tokyo Art Beat / Bijutsu Techo

Activity Evaluation

Evaluation Goals For 2025

Design and Establishment of Co-Creation System

Increased interest in Civic Creative through CCBT programs and activities, increasing Recognition of CCBT and participation in the creative activities.

Actively involving various players, including companies, research institutions, and others, through CCBT as a platform, leading to network building.

Through activities of the artist fellows of CCBT and collaboration with artists and creators, ideas, methods and tools that lead to social experiments are disseminated.

Evaluation Points

To what extent has Civic Creative permeated through CCBT's activities, and how much did it contribute to establishing a co-creation system?

Recognition of CCBT's activities/ participation rates, and shifts in citizens'/ awareness and behaviour toward Civic Creative/ Potential for future activities and growth.

How have participants perceived CCBT's impact, and what changes has it brought about?

Number of players and its diversity/ the number of partner organizations/ Major and joint cooperation hosting events/ Number of programs and participants along with event and program participation

Activities and ripple effect by the artist fellows and the players/ Media achievements

Summary of Evaluation

High empathy for Civic Creative concepts, with significant potential for CCBT's activities and roles. CCBT's activities, including those of Artist Fellows, have fostered network-building between diverse players both home and abroad, and a co-creation system is being established.

The awareness of CCBT among citizens and the potential for participation are both highly expected. There can be seen significant potential of CCBT because a high level of empathy toward Civic Creative, nearly 40 % of samples has participate motivation in the future.

People who recognize CCBT are more involved in creative activities than the general public, indicating that CCBT has spurred a heightened awareness and enthusiasm for improving the city through creative actions.

(Tokyo citizen) Through the activities of CCBT, we observed a positive change in awareness and behaviour towards civic creativity, including the enjoyment of collaborative creative activities with others, stimulation of future creative motivation, and changes in perspectives on life.

(Artist) Through collaboration with citizens, private companies, and public institutions via CCBT, they have felt that the scope of their creative activities has expanded. It has led to the discovery of the charm and potential of Tokyo as a city (machi), as well as to next creative endeavours.

Collaboration with various players such as cities, companies, research institutions, and overseas cultural facilities was challenging. However, it has established the foundation of a co-creation platform. The processes and outcomes of co-creation, starting from art and digital technology, have been shared among diverse players, leading to the advancement of networking.

The activities of CCBT, including the Artist Fellow program, have expanded both domestically and internationally, leading to initiatives that connect to social implementation and participation in art festivals, and have also been featured in the media. Additionally, ideas and tools developed through CCBT's programs are being widely shared and disseminated.

In
Conclusion

In Conclusion

Messages from Mentors

At CCBT, active top creators both home and abroad serve as mentors to Artist Fellows, offering professional advice and connections to support their activities.

Taeko Isu

Art director and graphic designer, working on advertising, branding, web design, video, spatial design, and more. She runs *"PHYSICAL TEMPO,"* a physical world store where you can see, touch, and smell, and *"BENCH,"* which focuses on branding through goods.



As a mentor, I worked with the artists during their first and second years. By collaborating on the process of creating their works, I also learned a lot. I was moved by how CCBT staff always stayed close to the artists, helping them focus on their production. It's impressive that despite opening in autumn 2022, so many people have gotten involved, and there's a constant festival atmosphere. I was delighted to hear that a child of someone I worked with on a separate project had participated in workshops multiple times. I hope it continues to increase a place where things can be done that weren't possible in existing facilities.

Asami Hosokawa

Manager of the Sapporo International Art Festival. After graduating from university, she worked in exhibition production and management at a TV station, followed by a year in Canada. Since 2008, she has been working primarily in planning and exhibition work for festival secretariats.

Photo by Tsubasa Fujikura



Even though CCBT has only been operating for a little over two years, its presence and network expansion are remarkable. When I was involved as a mentor in its early stages, it felt like we were exploring the direction of CCBT together while also advancing the Art Incubation Program. As a result, the incredibly flexible and supportive staff have assisted talented artists and turned this into a significant core achievement for CCBT. I expect it to grow even further as an important program in the future.

Messages from Mentors

At CCBT, active top creators both home and abroad serve as mentors to Artist Fellows, offering professional advice and connections to support their activities.

Naohiro Ukawa

Contemporary artist and DOMMUNE founder. A multifaceted creator involved in video art, graphic design, VJing, writing, and teaching at universities. He eliminates the boundaries between fine art and popular culture, freely expressing himself. *DOMMUNE*, a live streaming studio and channel he founded in March 2010, quickly gained record viewership and has remained a topic of discussion both domestically and internationally. In November 2019, *DOMMUNE* moved to the 9th floor of Shibuya PARCO and evolved into *SUPER DOMMUNE* with cutting-edge technology.



Located along Shibuya Park Street, CCBT inside the Tobu Hotel and *SUPER DOMMUNE* inside Shibuya PARCO are positioned “within a hot soup distance.” Working as a mentor for CCBT, we are collaboratively building Shibuya’s “Civic Creative” with infinite imagination. This has been the richest relationship I have ever experienced. As Shibuya transforms from a youth culture epicenter into a city aimed at families due to redevelopment, I feel the role of art and technology is more significant than expected. It is crucial to rethink the body as an artistic medium while wrapping ourselves in cutting-edge technologies like XR and generative AI. Now is the time to elevate Shibuya—and, by extension, all of Tokyo—into a theatrical stage. The potential of “Civic Creative” holds boundless perspectives.

Miyuki Tanaka

Curator and producer. She plans projects that do not fit into traditional categories, with a theme of “disability as a perspective to rethink the world.” Her focus is on rethinking how expressions are viewed and understood, alongside the audience, including those with disabilities.



CCBT’s scope is vast, and compared to that, the space is small and the number of staff is limited. But precisely because of this, it radiates a warmth that is unlike any other cultural institution. Once you dive in, it’s a place where things that would otherwise not fit anywhere else can find their place. The art incubation program, which increases in chaos and intensity every year, embodies this more than any other program. I hope we can continue to protect it together, and that we never look back and say, “There was once a place like that.”

Messages from Experts

We introduce messages from experts in various fields regarding CCBT's past activities, what it should aim for in the future, and the expectations for it.

Masanori Aoyagi

Director General of Arts Council Tokyo. Born in 1944 in Dalian. Specializes in the art and archaeology of ancient Rome. His previous roles have included Professor, Graduate School of Humanities and Sociology / Faculty of Letters, University of Tokyo; Director of the National Museum of Western Art; Commissioner of the Agency for Cultural Affairs; and Chairman, Tokyo 2020 Culture and Education Commission. He is currently Professor Emeritus of the University of Tokyo; member of The Japan Academy; Director of Yamanashi Prefectural Museum of Art; Chairman of Board of Directors, Tama Art University; President of Archaeological Institute of Kashihara, Nara Prefecture; Director of Ishikawa Prefectural Museum of Art; Chairperson of Setagaya Arts Foundation, and more. He has been involved in excavations on ancient Roman ruins in Italy for fifty years.



Provided by: Tama Art University

As international competition between cities intensifies, culture becomes the key to differentiating and distinguishing one city from another. For this reason, cultural strategy is extremely important for cities. In Tokyo, various cultural policies are being developed based on a cultural strategy, and among them, CCBT stands out as particularly unique. This is because its activities do not only focus on creating and transmitting artistic culture but also integrate with other fields such as urban development and welfare, thereby presenting new possibilities and futures. Although CCBT has only been established for a little over two years, it has already made a significant presence in Tokyo's art scene. I look forward to its further development.

Toshiki Okada

Playwright, novelist, and theater director of the company "Chelfitsch." Since his overseas debut with "The 5 Days of March" in 2007, he has continued to perform his works in over 90 cities worldwide. He actively collaborates with artists from various fields, including musicians, visual artists, dancers, and rappers, and since 2016, he has been continuously writing and directing repertory works for public theaters in Germany.



Photo by Kikuko Usuyama

Digital technology and the thinking frameworks based on it have completely blended into this reality, melting together in places without boundaries. If that's the case, CCBT's approach is not just a unique laboratory for exploring creativity through digital technology. It is an activity that is diligently exploring new methods to capture this reality, which is exactly what is needed right now. CCBT is open-minded and full of curiosity. The impact and potential of CCBT will become even more apparent in the future. For example, I envision a form of art like the performing arts, which is not primarily based on digital media, but by accessing CCBT's know-how, human networks, and resources, this could emerge.

Yuko Shiomi

Chairperson of Arts Initiative Tokyo [AIT/8]. She completed the Contemporary Art Diploma Course at the Sotheby's Institute of Art in the UK. In 2002, she co-founded AIT and became its chairperson. At AIT, she initiated residency programs and contemporary art educational programs MAD, as well as planning, consulting, and management of art programs for companies such as Mercedes-Benz Japan, Monex Group, Nissan Motor, and Mitsubishi Corporation. She also serves as a committee member, advisor, and judge for various foundations, government bodies, and companies.



Photo by Yukiko Koshima

CCBT has now clearly established itself as an open space that generates a new cycle of creativity in Tokyo's art scene. With its foundation in technology and art, it flexibly develops programs that were previously unheard of, stimulating artists, creators, and citizens (civic) while creating opportunities for new dialogues and co-creations. This experimental and pioneering approach has drawn attention from creative communities in other fields, becoming a space that nurtures a cultural ecosystem. At times, it even seems like CCBT is doing what AIT aimed to do with ease (though, in reality, this is thanks to the wisdom and enthusiasm of the people running CCBT). I often find myself empathizing with it. I look forward to CCBT gaining its status as a base for transforming society with diverse ideas and capturing the zeitgeist swiftly.



Photo by Muryo Honma (Rhizomatiks)

Active Participation of Every Citizen Will Make Tokyo a Better City

Seiichi Saito

CCBT Co-Creation Strategy Advisor /
Founder of Panoramatics

He studied architectural design at Columbia University's Department of Architecture, and in 2006, he founded Rhizomatiks Co., Ltd. (currently Abstract Engine Co., Ltd.). In 2020, he formed the design collective "Panoramatics," which works in regional design, tourism, DX, and more. Since 2023, he has been serving as the chairperson of the Good Design Award Jury and as the director of the Expo Co-Creation Program for the 2025 Osaka/Kansai Expo.

In the coming era, it is essential not to wait for someone else to solve the problems but for everyone to take action towards solving them. When many people contribute their abilities towards solving problems, and citizens actively connect with society and build relationships, Tokyo will likely become a better city. The name "CCBT" was actually proposed by me, and the concept of "Civic Creative" encapsulates this idea.

CCBT, now entering its third year since its establishment, is still halfway through, but the scale of its projects, participating artists, and community has been expanding. It is now transitioning from artist-led to involving more civic participation. For example, one challenge is how to utilize tools created by artists. Should they be made available as open source for everyone to use, or should they be offered as services to citizens? There are many other aspects that need to be considered, such as archiving past projects, expanding the use of the lab, and maintaining sustainable connections with artist fellows.

To further expand Civic Creative, it is crucial to approach both artists and citizens. Some artists, after the COVID-19 pandemic, have become more interested in giving back their creative activities to society and using their skill sets and mindsets for social action. I believe it would be great to further enhance this momentum and strengthen collaboration with artists who align with the philosophy of CCBT.

As for the approach to citizens, it is essential to foster "expectations" for art and "the embodiment of activities they can participate in." Art may seem hard to approach for those unfamiliar with it, but I hope to help people realize that they, too, can participate and act. I want to raise expectations for "creativity," which lies above the concept of art.

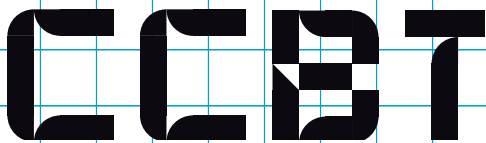
In the future, I envision the networked spread of the ideals that CCBT advocates, with the possibility of installing them in various regions. Each region faces its unique set of challenges. Sometimes, a global perspective is needed to solve these problems. Currently, CCBT is based in Shibuya, but I feel there is potential to introduce the values and ecosystem of Civic Creative to other regions to address their challenges.

As a governmental initiative, CCBT can create connections between diverse players, including not only companies but also stakeholders involved in urban development when implementing projects. As a public cultural institution, CCBT can further expand its network with regions and businesses, and through this, it has the potential to become a common that exists for every citizen.

Appendix

CCBT Project Organizational Structure

CCBT is a joint project with the Tokyo Metropolitan Government and the Tokyo Metropolitan Foundation for History and Culture.



Civic Creative Base Tokyo [CCBT]



Funding Scale: FY2024 Tokyo Metropolitan Government Budget (540 million yen)

Photo Credits	(35.39.36.02/139.42.5.98)" Photo: Tada (YUKAI)	Joshua Davis "After you Florals" Photographer (all): Ryuichi Maruo
(P.4 from left) MPLUSPLUS "Embodiment++" Photographer: Sohei Kabe	contact Gonzo "my binta, your binta // lol ~ roars from the skinland ~" Photographer: Yurika Takano	(P.19, Personal Impact (Right)) Art × Tech Lab "Let's Make a Praxinoscope Workshop in CCBT"
Artist Fellow Workshop "Deviation Game – Competing & Co- Creating with AI" (Tomo Kihara + Playfool) Photo: Tada (YUKAI)	SnoezelLab., "See, Touch, Hear: Playing by Sensing" Photographer: Ryuuuzou Kato	Photo Credit: Tada (YUKAI)
Asami Kazuhiko + God Scorpion + yoshidayamar "AUGMENTED SITUATION D" Photo: Tada (YUKAI)	ELECTRONICOS FANTASTICOS! "Electromagnetic Matsuri Parade" Photo: Mao Yamamoto	(P.19, Social Impact (Left)) Photo Credit: Flowplateaux Co., Ltd.
Art X Tech Lab "Maywa Denki Shibuya Factory in CCBT"		(P.19, Social Impact (Right)) SIDE CORE "rode work ver. under city" Photo: Tada (YUKAI)
(P.5) Photo: Tada (YUKAI)	(P.13, Case 01) "CCBT COMPASS 2024" Photographer: Takashi Maruo	(P.34) Future Ideations Camp Photographer: Junpei Saito
(P.12 2022) Asami Kazuhiko + God Scorpion + yoshidayamar "AUGMENTED SITUATION D"	(P.13, Case 02) Photo: Motoi Sato	
Tomo Kihara + Playfool "Deviation Game ver 1.0" SIDE CORE "rode work ver. under city"	(P.15, Ars Electronica Festival Exhibition) Photo:vog.photo	
AsaoTokolo + Tomotoki Hiramoto + Kota Iguchi "FORMING SPHERES" Photographer (all 4 photos): Tada (YUKAI)	(P.16, Case 01 / Right) "Art as Catalyst – Artists that Inspire Creativity" (2023) ©Sakura Sueyoshi / Nacasa & Partners Inc.	
Future CCBT Undokai (Sports Day) Photo: Motoi Sato		
(P.12 2023) Synflux "Algorithmic Couture Alliance — A Dialogue between Digital and Fashion" Photo:Tamaki Kai	(P.17, CIVIC CANVAS Vol.2) Photo Credit: Flowplateaux Co., Ltd.	
TMPR (Iwasawa Brothers + Junichiro Horikawa + Yu Miyama + Kazue Nakata)"Moving Point Observation Station	(P.17, Ebisu Film Festival / From top left, in order) Zach Lieberman "Daily Sketches" Kazuki Abe "Pulse of Sphere" Kosaku Namikawa "codec play"	

Editing and Publishing

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**CIVIC
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