

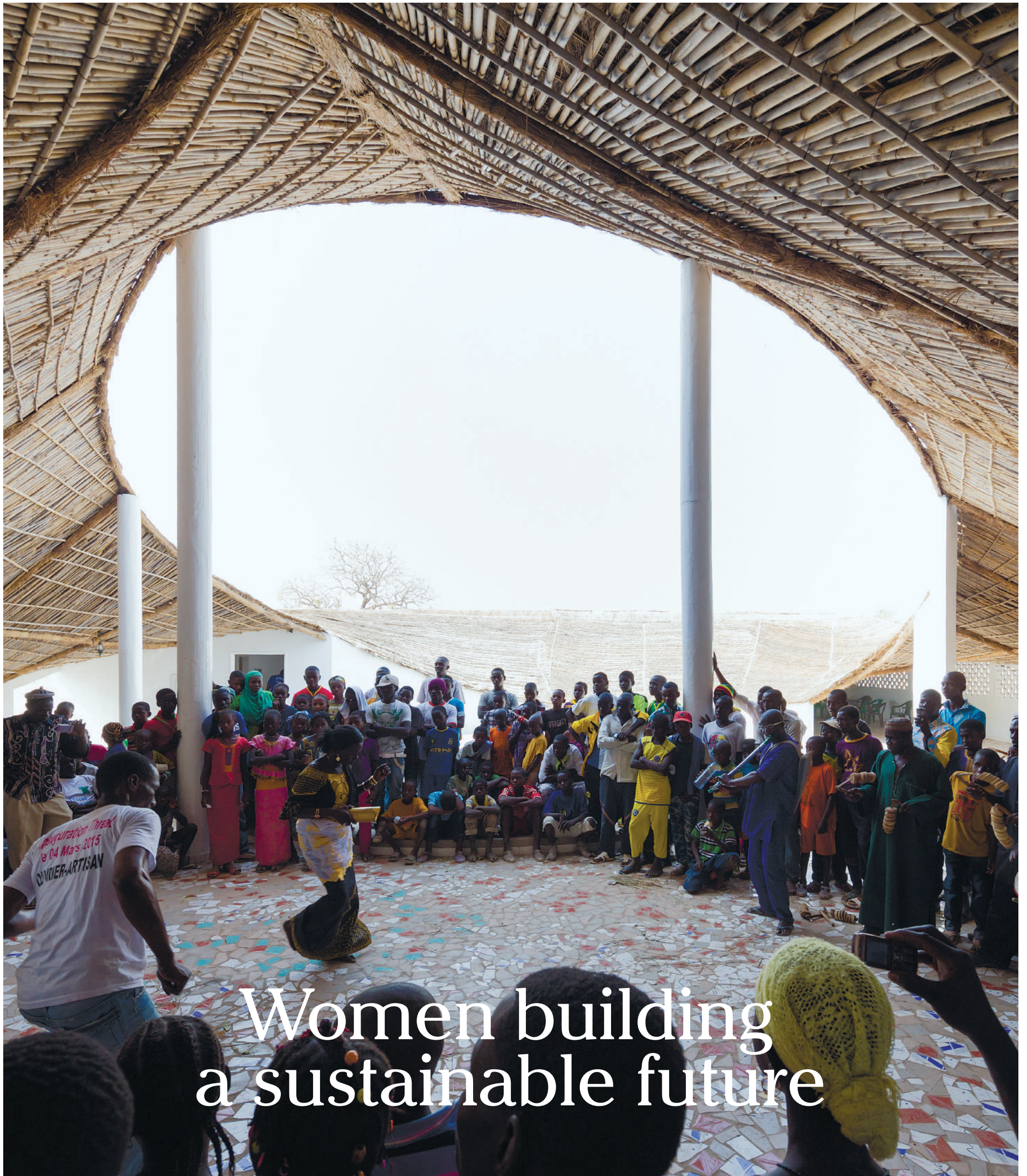
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ESG / SDGs

SUSTAINABLE JAPAN MAGAZINE

Saturday, October 23, 2021



Women building
a sustainable future



Feature **KEY PERSON**

ARCHITECTURE

Toshiko Mori's architecture stands for the future

By DAVID G. IMBER & MIKA YOSHIDA

There is almost never a time when we are not aware of architecture, even if only subconsciously. Each time we climb a staircase we encounter a marvel of architectural design that we are so used to, we don't give it a thought. In school we may learn the three conditions that the Roman Vitruvius set out as the intent of architecture: "firmness, commodity and delight." The first two simply require that the building not fall

down and also be useful. It is the third that beckons us to ask what fulfills us in life. Is an architect one who creates pretty baubles — a staircase that takes us from here to there — or a path on which civilization ascends?

New York-based architect Toshiko Mori's postwar childhood memories aren't weighted with bitterness, but tinged with youthful hope. No matter one's station before, the war was a great equalizer. All

shared the destitution, the scarcity. She learned to protect and preserve the little there was, to farm vegetables with her grandmother, to raise chickens. And as a teen, when time set Japan back on its feet and her father's work took the family to New York City, she carried that hopefulness with her and found it manifested in the city's diverse cultural and professional experiences. "It fit me well," she said. The exposure to new avenues she found "broader, in terms of challenges, than staying in Japan. I thought I could be independent here, be my own person."

When her parents moved on she chose to stay, enrolling in Cooper Union, where she studied architecture under famed teacher and architect John Hejduk, who instilled the belief that architecture obligates the practitioner to enter a sort of social contract, carry their knowledge to the next generation and help those younger with the first step on a climb to self-realization. So she taught at Cooper Union for 14 years. She taught at Yale; she directed the Harvard Graduate School of Design for another half-dozen years; she teaches to this day. She founded her own architectural practice in the early 1980s, through which she has developed a stunning portfolio of residential, commercial and institutional architecture and is renowned for addressing the work of past masters like Frank Lloyd Wright, Paul Rudolph and Marcel Breuer — supporting the original structures, engaging them, enhancing them, amplifying the brilliance of what preceded her there.

Through an association with the Albers Foundation, the architect came to work in eastern Senegal, one of the remotest regions of Africa and a place where she had never considered building. She had been selected to work on the Cooper Hewitt Smithsonian Design Museum's 2004 exhibition "Josef and Anni Albers: Designs for Living," the posthumous first joint exhibition of the couple's work. Painter Josef Albers was revered as a teacher from the Bauhaus to Yale. His wife, Anni, made art in print and textiles. The latter medium held a connection — a thread, if you will — to Mori, whose career is marked by an intimate relationship with materials and their use, textiles holding a prominent place among them. (Her 2002 release "Immaterial/Ultramaterial: Architecture, Design, and Materials" remains among the most advanced studies of the topic to date.) Refugees from Nazi Germany, the Alberses knew scarcity and the destruction of comfort and culture it engenders. They formed a foundation, centered on Josef's dictum "minimum means for maximum effect," that would address these problems where the need was most profound.

The Senegalese region of Tambacounda, where the village of Sinthian is located, suffered the worst lack of medical resources and the highest rate of infant and maternal mortality in sub-Saharan Africa. A quarter of a century of developing successful clinics and kindergartens there has reversed those trends today, and in those efforts Mori saw an opportu-

TOSHIKO MORI

Toshiko Mori was born in 1951 in Kobe. She graduated in 1976 from the Cooper Union School of Architecture. She is the founding principal of Toshiko Mori Architect PLLC. She received an honorary master's in architecture from the Harvard Graduate School of Design in 1996, became its first female tenured faculty member and today serves as the Robert P. Hubbard professor in the practice of architecture. Her awards include the Academy Award in Architecture, from the American Academy of Arts and Letters; the AIA New York Medal of Honor; the 2016 ACSA Tau Sigma Delta National Honor Society Gold Medal; the AIA/ACSA Topaz Medallion for Excellence in Architectural Education; Architectural Record's Women in Architecture Design Leader Award in 2019; the Louis Auchincloss Prize, from the Museum of the City of New York; and this year, the Isamu Noguchi Award, from the Isamu Noguchi Foundation. She is a fellow of the American Academy of Arts and Sciences.

PHOTO: GION

Thread's roof collects up to 74,000 liters of rainwater a year.

PHOTO: IWAN BAAN



nity to introduce her students to the dynamics of building toward the cause of social betterment. She independently raised funds to conduct visits with her class in 2010 and 2012, and through these investigative expeditions it was recognized that Sinthian held immense potential for reviving the region if the dozen or so local tribes could align their collective skills and energies toward mutual ends. A public gathering place where art and ideas could be shared and broadcast would thrust such a movement forward, and in collaboration with the foundation, the Thread Artists' Residences & Cultural Center was born in 2015.

In building it, commitment to the community merged with sheer necessity. There was neither the money nor the means to bring in building crews and materials. Every compressed earth brick, every shaft of grass in the thatched roof would have to be made or obtained locally, and the building would be raised and maintained by local crafters, working on instruction from the architect.

"I had no choice," Mori said. "My challenge was to make architecture out of materials and of a typology that exists. ... There's incredible wisdom in the African hut structure that hasn't been explored." She offers as an example the stack effect, which raises hot air through the porous thatched roof, drawing in cooler air through apertures in the brick closer to the ground. The result is that without a powered cooling system, the temperature inside the public structure may be 10 degrees Celsius lower than the surrounding terrain, which lies directly on the equator. Minimum means, maximum effect. The roof is, in fact, Thread's masterstroke. Senegal is arid two-thirds of the year, and it rains the rest of the time. The architect's analysis showed that a single season's rain could sustain the area for the entire year. So she designed the roof to guide rain into troughs and collect it in

cisterns, to be used for washing and planting year-round.

Thread became a gathering place, a learning place, a unifying place and, through the sale of now-viable crops, an economic driver to boot. This gave rise to a startling development. People in the far more conservative nearby village of Fass did something experts on the region insisted they never would: They came to the group and asked for an elementary school. "Illiteracy and poverty are a lethal combination," the architect said. "Kids are enlisted into terrorism because they're signing things they can't read and believing things they can't verify." Local elders understood this, but it still took three years of intense negotiation to ensure that the 2019 Fass School and Teachers' Residence, which can educate 300 students ages 5 through 10, would teach the pedagogical fundamentals alongside the Quran and serve girls alongside boys — previously unimaginable. Children clamor to attend, and why wouldn't they? Architecturally related to and equally rigorous as Thread, the building is cool and quiet inside, unlike traditional local schools, where students suffocate in airless enclosures with metal roofs under which they bake most of the year, and deafening rain makes teaching impossible for the rest. The building's eaves give respite from blinding sunlight, permitting kids to sit outside and read. The building is circular, invoking the comforting social presence of the traditional tribal homestead, an oasis of calm, joy and safety.

Those who see food insecurity, resource scarcity and climate change as isolated silos of imminent crisis, the architect feels, are misunderstanding their meaning. "There's no one answer," she insisted. "One needs to attack, all at once, issues of water, energy use, food production and also issues of social justice. Those issues are huge. There is a tenden-

COURTESY: TOSHIKO MORI



Top: The architect and the Fass School building team. Above: Its circular shape and inner court support a sense of community.

PHOTO: IWAN BAAN

cy to look only at numbers. Quantifying without understanding connected issues and impacts to the human communities and environment is dangerous."

We returned to the question of how she views the architect's less-heralded mandate to build more than commodities in the world, and she offered an observation. She has built in countries where architecture revolves around a mortgage cycle, and others where it must endure as long as possible. In eastern Senegal, few give much thought to architecture or what an "architect" is. An individual is regarded by the value they bring to everyday experience. The kids understand what she's done, and call her simply "Toshiko." That, she says, is exactly the way she likes it.

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COVER PHOTO

The Thread Center in eastern Senegal, with the nearby Fass School, reflect architect Toshiko Mori's insightful use of materials and long devotion to teaching. Their impact in helping unite and educate the community will span generations.

PHOTO: IWAN BAAN



All interior aspects contribute to students' comfort. School is cool, figuratively and literally.

PHOTO: IWAN BAAN

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● Summary

建築家・森俊子が創り出す「建築の彼方(かなた)」。

セネガル南東部に設立された「スレッド」は、村人同士、そして芸術を通じて海外との相互交流を目指す文化センターだ。地の利が悪く、物資の乏しい僻地のため「あるものだけで」建てねばならない。茅葺き屋根に日干レンガの壁。地元材料を使い、村人自身の手で建造・修復できる建物に。優美なス

ローブを描く屋根は雨水を集め、通気性が高いため炎天下でも内部を涼しく保つ。これで生活用水の30%がまかなわれ、続いて設立した「ファス小学校」でも快適な学習空間が生まれ出された。設計は森俊子。米国内外で教育機関や住宅、美術館など多数手がける建築家だ。教育者としての功績も長年に及び、建築学

部長を6年間務めたハーバード大学で現在も教鞭を執る。原点の一つは神戸で過ごした幼少時代。戦後の食糧難の中、祖母の家庭菜園や鶏の世話を手伝った。物が無いゆえの創意工夫や知恵、他者や異文化に対する敬意に基づく発想力。その精神はセネガルそして世界の次世代へと豊かに伝わるのである。

Feature KEY PERSON

SATELLITE

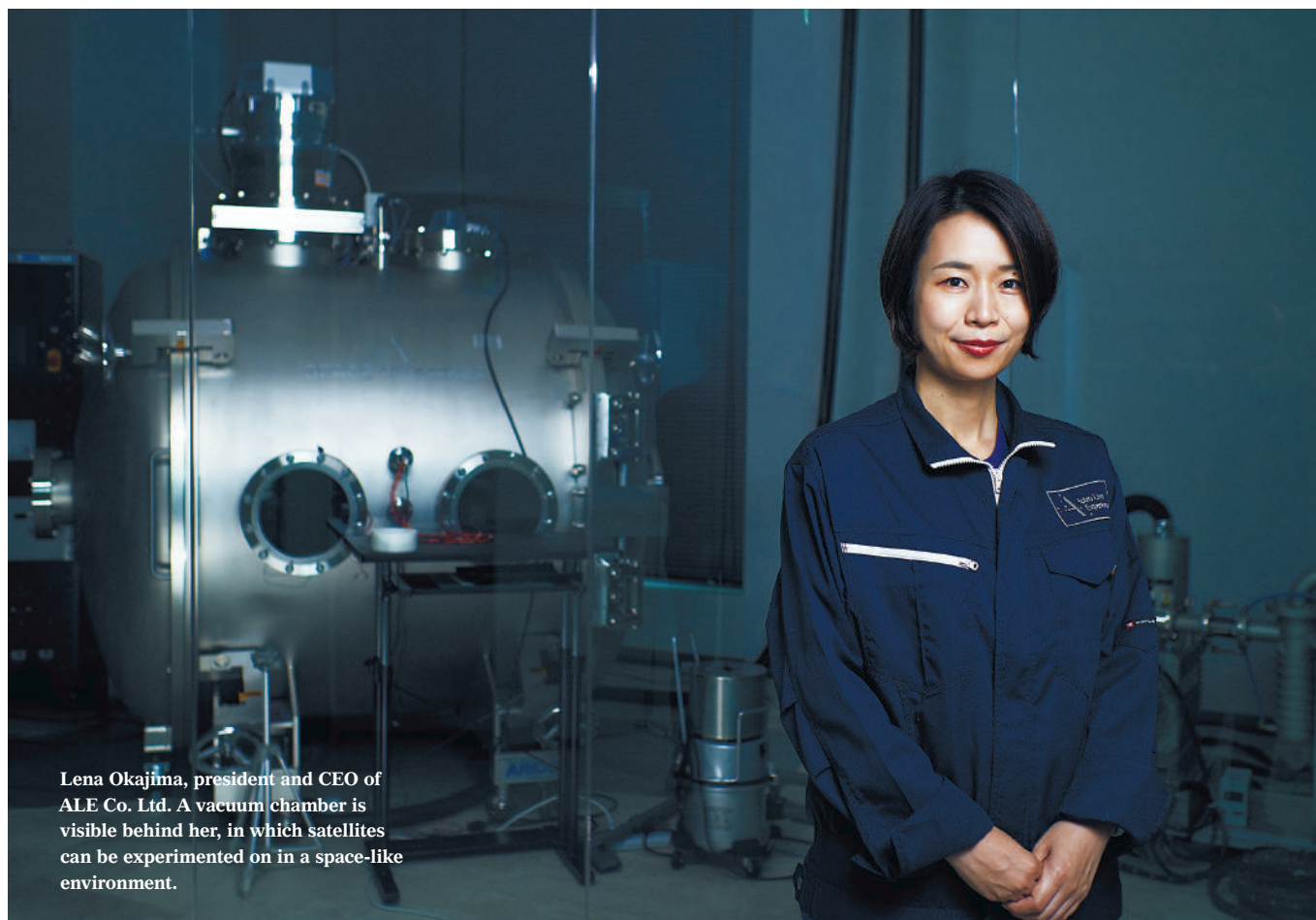
Could sustainable space exploration help mitigate natural disasters?

By KAORU TASHIRO

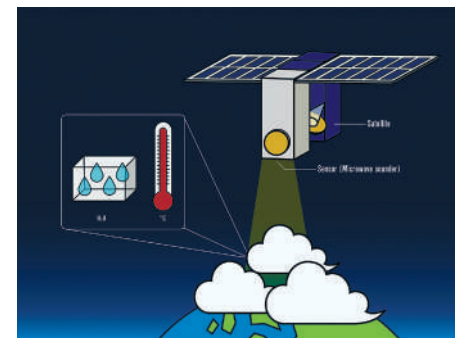
PHOTO: KOUTARO WASHIZAKI



A computer in the ALE control room that sends commands to and monitors satellites. It is running a test program for showing the locations of satellites in space in real time.



Lena Okajima, president and CEO of ALE Co. Ltd. A vacuum chamber is visible behind her, in which satellites can be experimented on in a space-like environment.



ALE launched the Aether project, a collaboration between industry and academia, in September. It is now developing sensors capable of observing water vapor and temperature in the atmosphere, two data points that greatly contribute to accurate weather forecasts, regardless of the time of day and the local weather conditions.

COURTESY: ALE

Lena Okajima

Lena Okajima is president and CEO of ALE Co. Ltd. She holds a Ph.D. in science from the Department of Astronomy in the Graduate School of Science at the University of Tokyo. After working at Goldman Sachs, she began researching artificial shooting stars in 2009 and established ALE in 2011. In September 2021, she launched Aether, Japan's first project to demonstrate the viability of commercial weather satellites.

Weather forecasts in Japan are generous in their range. They don't just predict the weather but also pollen levels, the risk of heat stroke, the blooming of cherry blossoms, the appearance of autumn leaves and even how likely your laundry is to dry. But the forecasts requiring the highest level of accuracy are for heavy rains and typhoons. Those can mean the difference between life and death.

Globally, the number of natural disasters has been rising over the last four decades, with disasters related to climate change such as storms and floods being the most prominent. And in a ranking of each country's total economic losses attributable to natural disasters from 1997 to 2017, Japan comes in at No. 3.

So what is needed to reduce the damage caused by natural disasters? News-hounds may have noticed an interesting story on this front in late September: the launch of Aether, Japan's first project aimed at demonstrating the efficacy of civilian meteorological satellites.

The Aether project is led by ALE, a company whose mission is to "Make space closer. For all of us. Together." This young startup signed a contract to conduct joint research and experimentation

PHOTO: KOUTARO WASHIZAKI

● Summary

宇宙を持続可能に活用し、自然災害被害を減らす試み。

過去40年間、自然災害の発生件数は世界的にみて増加傾向にある。その筆頭が風水害によるもの。過去20年間（1997-2017）の経済的損失額から見ると日本は世界第3位の規模だ。より正確な予報により自然災害被害を減らそうと、民間気象衛星の宇宙実証を目指す日本初のプロジェクト「AETHER（ア

イテール）」が発足した。AETHERはスタートアップ企業「ALE」が中心となり行うプロジェクト。NTT、理化学研究所、国立天文台と共同研究を行い、地球観測用小型センサーを独自開発、それを搭載した気象衛星で気象予報の精度向上を図る。そんな「ALE」CEO岡島礼奈の原動力は知りたいという欲

求だ。「最近は、すぐ成果が出やすい分野に人も予算も集中する傾向がありますが、私はそうは考えていません。科学の始まりは好奇心です。物事を解明できれば、それを良い方法に応用して人々の生活を変えることもできる。持続可能性についても、その問題・課題を解決できるのが科学の力だと思っています」。

on Aether with NTT, Riken and the National Astronomical Observatory of Japan. Each brings to the project its own strengths, and the group has developed its own small sensors for Earth observation, which are attached to meteorological satellites to collect atmospheric data from space. Using that data, the Aether partners hope to improve the accuracy of weather forecasts and ultimately deliver the kind of weather information that would mitigate the damage from natural disasters around the world.

On the day we visited ALE President and CEO Lena Okajima at her office in Tokyo's Minato Ward, a typhoon that had been forecast to pass the city by was still lashing it with strong winds and heavy rain. We wondered if this was an indication of shortcomings in Japan's weather forecasts.

"I think the current weather forecasts in Japan are highly advanced," she said. "They are probably in the top rank, but perhaps not the very best. In Europe and the United States, private weather satellite businesses have been launched, and governments now purchase private data to improve the accuracy of their forecasts."

"I think the Aether project will make it possible to improve the accuracy of how we forecast sudden downpours and also the path and coverage of typhoons in Japan. This information could be the difference between life and death."

ALE started from the space entertainment business, with a project to artificially generate shooting stars (the first launch is scheduled for 2023). The small

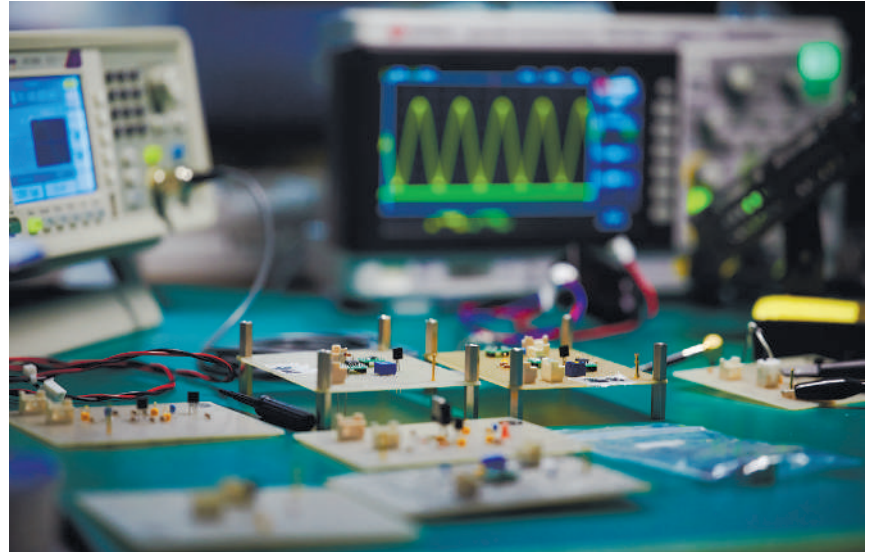
satellites developed for that work now form the basis of the Aether project.

At the same time, there is growing concern about the proliferation of space debris due to increased space exploration activity. Space exploration must be sustainable, and ALE is now also developing the world's first device to prevent space debris together with the Japan Aerospace Exploration Agency (JAXA). They are conducting technological research into how artificial satellites might be brought out of orbit after they are no longer in use.

Okajima, who founded ALE, has a talent for inspiring people with the fascination of science. We asked what drives her.

"In recent years, there is a tendency for academia to focus on useful things, and for people and budgets to coalesce in areas where results can be achieved immediately," she said. "But I don't agree with that. Science begins with curiosity, the desire to know. If you can understand things first, you can apply that knowledge in a good way and drastically change people's lives. People often disparage basic science as useless. My starting point was a desire to change that perception. Likewise with sustainability — we don't need to return to the Stone Age; science can solve these problems."

And thus a new project that started with Okajima's desire for knowledge is now ready to break down stereotypes about science while at the same time helping the natural environment and the humans who depend on it. The Aether project hopes to demonstrate its viability within five years. We look forward to the results.



ALE currently has about 40 members. They include academics with deep experience in space development and also multidisciplinary researchers drawn from a wide range of fields. COURTESY: ALE

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✦ Sakiko Yamada

Sakiko Yamada graduated from the University of the Sacred Heart. She has spent 18 years in the U.S., the U.K. and other countries outside Japan. Yamada is the founder of the Los Angeles-based film production company Splendent Media. In September 2020, she launched and became president and CEO of Food Loss Bank. Yamada is also president of the Academy of Gastronomy Japan. Food Loss Bank received the Special Jury Award in the ESG division of the 2021 Sustainable Japan Awards, presented by The Japan Times.

PHOTO: KOUTARO WASHIZAKI

Feature KEY PERSON

FOOD

Japanese food loss initiative starts going global

By KAORU TASHIRO



A delivery of fresh produce for Armani/Ristorante's spring 2021 Loss Food Menu. Even produce sent straight to market has found fewer destinations during the pandemic.

COURTESY: FOOD LOSS BANK

According to an Environment Ministry white paper, total food loss in Japan was estimated at about 6.12 million tons per year as of fiscal 2017.

This is about 1.6 times the volume of food assistance provided worldwide by the United Nations World Food Programme, meaning a tremendous amount of edible food is thrown away in Japan alone.

Of this amount, 3.28 million tons is industrial food loss — food disposal by retail businesses like supermarkets and convenience stores. The remaining 2.84 million tons is household food loss.

On average, every resident of Japan is a party to nearly half of the food disposal that takes place in the country.

People in Japan tend to think of food loss as unsold items, and many initiatives undertaken to remedy the problem focus on stores.

At the same time, irregular produce is usually removed from harvested crops, as Japanese consumers are very particular about the appearance of produce. Therefore, food loss that occurs prior to distribution is another area that should be studied.

Adding to the problem are the effects of the COVID-19 pandemic, including the sharp decline in food consumption at restaurants and the suspension of some schools' cafeteria service. Food products have fewer destinations than before.

Food Loss Bank, a company pursuing a new approach to food loss, was established in 2020 with the aim of finding ways to initiate immediate action on this issue.

A project of Food Loss Bank that gained widespread attention was the introduction of a "Loss Food Menu" at Armani/Ristorante, a restaurant inside the flagship

store of the luxury fashion brand Giorgio Armani in Tokyo's Ginza area.

The menu comprises seven dishes made entirely of food products that would not otherwise have found their way into the market simply because they were imperfectly shaped or "irregular."

Sakiko Yamada, a founder of Food Loss Bank, was the central figure connecting food producers with the restaurant's executive chef, Carmine Amarante, and bringing the Loss Food Menu into existence.

The issue of food loss is not something most people would associate with the high-end market. So why did Food Loss Bank target this market?

Yamada said, "The project began with the idea that there must be something we could do to help people in the food service industry, who have suffered a huge blow as a result of the pandemic — especially food producers who've been struggling behind the scenes. There have been initiatives before now, but this is not an easy issue to solve. I felt that we needed to try tackling the problem in a different way. Instead of selling irregular food products at low prices, I want to make people aware that the quality of irregular food products is just as high. Then I had the idea of working with people who control premium quality in a rigorous way. In other words, rather than target the high-end market, I thought we should work with people and places that have influence in terms of quality. With the Loss Food Menu, I think people have started to view food loss from a different angle."

Today's fashion industry is sensitive to the issue of sustainability. If the world's top-tier players take action, the message will spread faster and the movement will

surely accelerate.

"The Loss Food Menu that began in Japan has been endorsed by Giorgio Armani himself, and now discussions have started with a view to introducing the menu at Armani/Ristorante branches around the world," Yamada said. "When a project comes into being, it doesn't end there. You need to make sustainability sustainable — in other words, to keep a good initiative going. That's what I think is really important, so this news makes me very happy."

Bulgari's Chocolate Gems for Sustainability is a Food Loss Bank initiative in which the value of traditional crafts such as *washi* paper is incorporated into the product packaging. Other activities, such as the prepared food project Ugly Love, are ongoing.

Finally, the connection between food loss and greenhouse gas emissions should not be forgotten. Today, food production systems are responsible for 21% to 37% of total greenhouse gas emissions worldwide, and emissions resulting from food loss and food waste account for a surprisingly high 8% to 10% of that amount. Additionally, the richest 10% of people worldwide are said to cause 50% of carbon dioxide emissions, according to the "Extreme Carbon Inequality" briefing published by Oxfam in 2015. In other words, it is hoped that a message will be sent to the wealthy and that changes in lifestyle can begin from there.

Food Loss Bank is now about a year old. A project born in Japan has the potential to make a worldwide impact.

Visiting Iizuka Farm, a soybean grower in Niigata Prefecture. On the right is Carmine Amarante, executive chef of Armani/Ristorante.



COURTESY: FOOD LOSS BANK

● Summary

多くのフードロスを生む
日本での食品ロス対策とは。

「環境白書」(環境省発行)によると、日本における食品ロスの推計は年間612万トン(2017年度推計)。この数字は、国連WFPによる世界全体の食糧援助量の約1.6倍に値する。うち328万トンはお店で廃棄処分になる事業系食品ロス。しかし残りは家庭で発生する食品ロスだ。日本の消費者は野菜の形状に

厳しいため、一般に不揃いな農作物は間引かれ、出荷以前の段階で食品ロスが起きていることも注目すべき側面だろう。

2020年、食品ロス問題に取り組む会社(FOOD LOSS BANK)が設立された。その活動が注目を集めたのは、「ジョルジオ アルマーニ」銀座旗艦店内のレストランで、フードロ

ス・メニューを登場させたこと。これまで規格外というだけで市場に出ない食材が使われている。その立役者が山田早輝子だ。「規格外食材だから安く売る、ではなく、不揃いでもクオリティが変わらないことを広く理解してもらいたい。そこで、品質について影響を持つ人・場所で訴えようと考えました。」



LDP seeks Japanese voice in formulating ESG rules

By TOMOKO KAICHI CONTRIBUTING WRITER



Keisuke Suzuki is a House of Representatives member and the director of the Liberal Democratic Party's Treasury and Finance Division.

PHOTO: HIROMICHI MATONO

The Treasury and Finance Division of Japan's ruling Liberal Democratic Party has made recommendations to promote investment and loans that support a sustainable society and economic growth, or what is known as sustainable finance. The move is aimed at leading domestic discussions in a systematic manner and helping make Japan and Asia's perspectives be reflected on the international stage, as efforts to design regulatory infrastructure and rules on businesses' disclosure of environmental, social and governance (ESG) information are being led by the European Union.

Keisuke Suzuki, a Lower House member of the LDP who led the initiative to create the party's recommendations, said this is "a very important year for the creation of international rules." He added, "And it's the last chance for Japan to get involved in the process to formulate these rules."

The initial motivating force for the LDP's recommendations was an acceleration in discussions on information disclosure, led by the Task Force on Climate-

related Financial Disclosures, in response to investor shortsightedness known as "quarterly capitalism" that emerged after the global financial crisis in 2008, and also to a heightened sense of crisis about the risk of the devastating impact that climate change might have on businesses. At that time, the "need to, in a sense, redefine capitalism" on the basis of long-term revenue began to be asserted, according to Suzuki.

Quantifying future risks

In recent years, the international financial industry has shared a growing perception that nonfinancial information — including how businesses address ESG issues, including climate change — is very important in judging long-term revenue, value and business sustainability. While the concept of corporate social responsibility, which attracted attention in the early 2000s, is often discussed in the context of contributing to society, Suzuki said that sustainable finance and ESG investment, in which businesses' long-term profits or future earnings are quantified and evaluated, are "similar but different."

Taking account of these, the LDP recommendations reconfirmed that the disclosure of information — mainly nonfinancial, including businesses' sustainability over the long term and their sensitivity to various risks — is essential. The recommendations included a call for Japan to become actively involved in the process of formulating international disclosure rules, and proposed to include a call for businesses to disclose such information in Japan's corporate governance code and begin discussions on ways to eventually make such disclosure mandatory for businesses. In response to the recommendations, the revised corporate governance code, which took effect this past June, introduced new provisions on climate change risks and corporate governance. In addition, the recommendations sorted out the roles that should be played by financial institutions, the financial watchdog and the central bank, pointing out that it is important in Japan, where indi-

rect financing plays a relatively large role, for financial institutions to conduct stress tests in a steadfast manner and for the central bank to monitor them.

Criteria that respect variation

Suzuki spoke of "taxonomy," an area where the EU leads, in explaining why Japan should be involved in formulating international rules. Taxonomy is, for example, a system of organizing economic activities based on whether they are environmentally friendly. It can provide important criteria for evaluating investment decisions but risks creating inequality if it fails to take into account circumstances that differ from country to country.

As an island nation, Japan has largely self-contained power grids. It also has more old, established companies than startups. Because of these characteristics, there is an overall tendency for Japan to be cautious at first about energy-related changes but then quick to embrace them once they begin to be adopted. "The evaluation of the progress of greening may completely change in five years or 10 years from the present," Suzuki said. "The government needs to, for example, call for the inclusion of timelines in the scope of evaluations."

Suzuki also referred to a recent increase in attention on a form of financing that supports the phased reduction of greenhouse gas emissions, known as transition finance. Although acknowledging that it will provide necessary support especially for emerging Asian nations that are still in a growth phase, Suzuki warned that it also "may be used as an excuse in an advanced economy like Japan" for slow progress toward decarbonization.

Changing industrial structure

Suzuki said a key issue for the Japanese economy is to find ways to change its durables-driven industrial structure, in view of the current rapid diversification of consumer needs. "What the government should do is to paint a vision to be realized in 10 years or 15 years, for example, and

work out rules for encouraging (industries) to transition to it," Suzuki said. "It should work to help the appropriate innovations to emerge by showing the direction to encourage changes, creating an appropriate market and creating appropriate investment flows."

"In preparing the recommendations, we aimed to cause changes in awareness about that," he added.

Suzuki believes a key to Japan's growth is to find ways to channel human resources and funds to areas that have growth potential. "This is the case for the world of investment, but we have entered an age in which people choose businesses, instead of businesses choosing people," Suzuki said, "and in that sense, too, companies must disclose information." He expressed hopes for changes at Japanese companies in terms of employment, work styles and salary systems, not just the way they disclose information.

Accelerating efforts on rules

Lastly, Suzuki predicted that efforts led by Europe to work out international rules may suddenly accelerate, as the next summits of the Group of Seven leading industrial nations and the Group of 20 leading rich and developing nations will take place in Europe and the 2021 United Nations Climate Change Conference will begin in Britain at the end of October, in addition to the fact that the effort to create global standards for ESG information disclosure is led by the London-headquartered International Financial Reporting Standards Foundation, which establishes international accounting standards.

"This is going to be a crucial year" that will decide whether Japan can have its views reflected, he said. "In order for Japan to remain one of the leaders among Asian nations, it is essential for it to represent the voices of island countries in Asia and the Pacific Ocean at international conferences, and that's the role it is expected to play," Suzuki said. "I hope to keep that in mind in fulfilling our responsibilities in the work to create (ESG-related) rules."

Summary

ESG投資の国際ルール作り、アジア諸国の声を代弁も。

自由民主党の財務金融部会は3月、持続可能な社会や経済成長に向けた投融資、いわゆるサステナブルファイナンスを促すための提言を行った。企業のESG情報開示についてEU主導で制度インフラルール作りが進むなか、日本国内の議論をリードし、国際舞台に日本そしてアジア諸国の視点を反映させる狙

いがある。提言作成を率いた鈴木馨祐衆議院議員は「今年日本にとって勝負の年」と覚悟を語る。

提言では、事業の長期的な持続可能性、リスクへの感応度などを含む非財務情報を中心とした企業の情報開示が不可欠であることを改めて確認した。消費者ニーズの多様化を踏まえ、耐

久消費財を中心とした産業構造の転換が日本経済の課題とも指摘。政府が産業界に方向性を示し、「変化をリードし、適切な市場を作り、適切な投資の流れを作ることで適切なイノベーションを引き出していく。提言では、その意識改革を促すことも意識した」（鈴木氏）。





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Feature **KEY PERSON**

DESIGN

Ai Hasegawa's art makes us think on other futures

By ARINA TSUKADA

“(Im)possible Baby” is a speculative design project that aims to stimulate discussion about the social, cultural and ethical implications of emerging biotechnologies that could enable same-sex couples to have their own, genetically related children.

COURTESY: AI HASEGAWA



COURTESY: AI HASEGAWA

AI HASEGAWA

Artist and designer Ai Hasegawa has produced many works putting emphasis on subjects relating to technology and people, employing techniques such as bio art, speculative design and design fiction. She obtained a degree from the Royal College of Art in Britain, worked as a researcher in the Design Fiction Group at MIT Media Lab from 2014 to fall 2016 and took an MS degree in 2016, and has served as project researcher at the University of Tokyo since April 2017. She won the Excellence Award in the Work Art Division of the 19th Japan Media Arts Festival for “(Im)possible Baby.”



Are you familiar with the term “speculative design”? Looking at current practices and social phenomena, speculative design asks us, “What would you think if the future were like this?” Advocated by professors Anthony Dunne and Fiona Raby of Britain’s Royal College of Art, the method has gained worldwide attention. It might ask, for instance, “If the wheel had never been invented, what would a bicycle be like?” and offer a design that could have emerged in such circumstances.

Ai Hasegawa, who studied with Dunne and Raby, is one of the artists and designers who put speculative design into practice. Her sometimes fantastical concepts incorporate scientific and technological knowledge, and influence people by raising pertinent questions.

As an example, one of her best-known works, “(Im)possible Baby,” is presented in the form of virtual “family photos” of an actual same-sex couple and their fictitious children, whose traits such as face shape and personality have been extrapolated from genetic data. Of course, at present it is prohibited by law to produce a child from parents of the same sex; but some say that if biotechnology advances further, this will no longer be outside the realm of theoretical possibility. In presenting the two women’s imaginary family photos, Hasegawa asks viewers to consider not only the ethics of such a process, but how they feel about it.

Hasegawa said: “Through my works, I

want to create a space for individual thought and pertinent debate. Rather than try unilaterally to persuade people that a certain viewpoint is correct, I’m always thinking about how to ensure that there’s an impartial discussion. Once I had an exhibition in Indonesia and, partly because it’s a country in the Muslim cultural sphere, there were many negative opinions at first. But after I posted those comments in the exhibition space, other people offered comments from different perspectives. There were also a lot of Post-it notes extending out in a tree shape, and it was fascinating to see the intersection of diverse ways of thinking.”

Based on the awareness of discrimination against people of color that she gained during the period of her life when she was working at the MIT Media Lab in the United States, Hasegawa created “Alt-Bias Gun,” a work that proposes a different approach to people’s perceptual biases. The killing by strangulation of the unarmed George Floyd on the part of a police officer in 2020 is fresh in people’s memories, but similar incidents had been occurring in the United States for many decades. Having become aware of these issues, Hasegawa created this work by using machine-learning technology to extract “African American faces most likely to be fatally shot by police” from the past several years of data on such cases, then projecting the faces on a video monitor. A replica of a gun is placed in front of the monitor, and when a “face likely to be

fatally shot” appears, the gun is locked for several seconds.

Hasegawa said, “In the course of our lives, there is no escaping social or cultural biases. But I thought that by interposing technology in these mental perceptions, it might be possible to improve future social systems or find new approaches to education.”

While she has long envisioned a new kind of future ushered in by technology, Hasegawa admits that she can no longer be a “techno-optimist” in the face of environmental problems like climate change and the many natural disasters of recent years. Accordingly, she created “Mount Fuji Eruption Tea Ceremony.” As the name suggests, this is a tea ceremony held in the middle of an eruption of Mount Fuji. For

years, the possibility of a major eruption of the famous mountain has been predicted, and materials such as hazard maps have been released by the Cabinet Office. Nonetheless, many people living in Japan forget about this danger as they go about their daily lives. Phenomena that people dismiss unconsciously in this way have been called “gray rhinos.” Hasegawa has created a space where people are made aware of this gray rhino and consider the threat in a new light. In a setting that simulates an eruption of Mount Fuji, people enjoy a tea ceremony in a refined and elegant manner. Hasegawa’s proposition seems to present us with a message: “In terms of various social issues, how can we imagine a positive future?”

Below left: In Ai Hasegawa’s artwork “Alt-Bias Gun,” the gun locks the trigger for a few seconds depending on the target image. The gun has learned to identify faces like those of unarmed African Americans who were killed by police in recent years. Below right: Mount Fuji symbolizes Japan and its peaceful existence, even though the possibility of the mountain’s eruption is so widely recognized that hazard maps are drawn up and issued by the Cabinet Office. A performance featuring a tea ceremony was held to prompt discussion about the risk posed by Mount Fuji.



COURTESY: AI HASEGAWA



COURTESY: AI HASEGAWA

● Summary

社会課題を問いかける
スペキュラティブ・デザイン。

「スペキュラティブ・デザイン」という言葉をご存じだろうか？ 今ある現実や社会の事象に対し別の可能性を問い、考えさせるデザインのことだ。例えば、「もし車輪が発明されていなかったら、今の自転車はどんな形をしていたら？」と問い、あり得たかもしれないデザインを提示するという手法だ。

長谷川愛は、このデザイン手法を実践するアーティスト／デザイナー。科学やテクノロジーの知識を取り入れながら、問題提起を通じ人々に働きかける。作品『(Im)possible Baby』は、実在する同性カップルの遺伝情報の一部から予測された「子供」の顔や性格などをもとに、バーチャルな「家族写真」として提

示する。長谷川は彼女たちの「家族写真」を人々に見せ、その倫理的な是非を問うだけでなく、「あなたは感じるのか」と問いかける。「私は、一人ひとりが考え、適切な議論ができる場をつくりたいんです。一方的にこちらが正しいのだと説得するのではなく、公平な議論をいかに起こすか気にかけています」。

Every year, electronics manufacturers invigorate their product lines with upgraded models of computers, smartphones and other mobile devices. For businesses, the pressure to upgrade is strong, as access to the latest firmware and software is essential for day-to-day operations. With each new release looms an anxiety that manufacturers will one day cut off support to older devices and restrict them from firmware updates needed to use the latest applications and services.

Despite its effects on technological consumption, production and carbon emissions, firmware distribution is often overlooked in conversations regarding sustainability. For Bob Van den Broecke, however, the fair distribution of firmware is a critical part of IT sustainability.

Van den Broecke's firm, Evernex Japan, provides IT services centered on the maintenance, reuse and recycling of electronic devices. As managing director, he frequently sees firms of all sizes dispose of functional IT equipment, including servers and computers, simply because newer models with more sophisticated firmware are available. With first-hand experience of how firmware-driven obsolescence perpetuates unsustainable practices, Van den Broecke is trying to spread awareness among businesses of how sustainable IT practices can not only help the environment, but also help their bottom line.

"We're not here to sell IT; we're here to sell the concept of helping companies reduce their carbon footprint and reduce costs," he said. "Businesses are being forced to change their equipment because the software is no longer being updated. This is a technique used by tech companies to force businesses to buy new equipment without providing any alternatives."

According to Van den Broecke, Japan has distinct hurdles in its path toward sustainable IT practices. The risk-averse, bureaucratic culture of many Japanese companies amplifies concerns surrounding manufacturer support and firmware access, he said. "It's incomparable to the rest of the world. Everyone is afraid to do anything if it isn't 100% documented, or if it isn't absolutely clear with everyone. It's like walking on a path and looking under every stone before making a supercalculated step forward."

Evernex Japan is growing despite these challenges. This is in part due to the relationship between IT manufacturers and what Van den Broecke calls Japan's "dinosaurs" — industrial giants that are so big they can dictate their own terms. When one of Japan's behemoths demands a manufacturer continue servicing old equipment, the manufacturer, whose engineers have already moved on to new equipment, will ask Evernex to service this equipment on its behalf. Evernex Japan, which started as a three-person operation five years ago, will welcome its 15th employee this year.

Van den Broecke noted that regulations requiring tech companies to provide firmware support for older devices can help curtail wasteful IT consumption. For instance, last year, in response to limitations imposed by hardware manufacturers

that curtailed access to updates and prevented decommissioned hardware from being resold, the European Ecodesign Directive introduced rules requiring manufacturers of servers and storage equipment to provide firmware support for a specified period after a product's release.

Other aspects of Japan's bureaucracy have surprised the 34-year-old Belgian. Van den Broecke's international background has instilled in him an unrelenting curiosity for new places and experiences, but his experiences living in multiple countries did not prepare him for some of Japan's peculiarities. In what he humorously described as "Japan's Bermuda Triangle," Van den Broecke recalled the conundrum of purchasing a Japanese phone, opening a bank account and finding a place to live: "You need a phone to get a bank account, but to get a bank account you need a phone and an address, but to get an address you need a phone and a bank account. It was quite complicated, and a challenge, but that's part of what makes this job interesting."

For Van den Broecke, Japan is the latest stop in a life of international adventure. Born in Belgium, he grew up in Paris, where his father worked for Ajinomoto. When his father was assigned to head the Japanese food corporation's operations in Asia, the family moved to Bangkok, where he attended high school and university. He returned to Paris and shortly afterward moved to Rome to attend graduate school for international economics.

In Rome, while searching for a job where he could use his language abilities (Van den Broecke speaks six languages, including French, English, Italian and Dutch), he came across the company IB-Remarketing, Evernex's predecessor. It was here where Van den Broecke met his mentor, Bruno Demolin, who was CEO. "I discovered the joy of working through him," Van den Broecke said. "He ran a close-knit, family-style business that encouraged entrepreneurship, and he was extremely giving." Van den Broecke recalled how his former boss once gifted him a scooter out of the blue just to commend him for a job well done.

Inspired by his mentor, Van den Broecke tries to diffuse this culture of close relationships and generosity among his employees. It is why one of his favorite expressions is from "The Three Musketeers," by Alexandre Dumas: "All for one and one for all." "It's not always easy, but when it is, I encourage them to enjoy it," he said. "If my employees want to work from the beach, I say, 'Go ahead, but make sure to send me a picture.' It's all about caring for each other and allowing people to have weaknesses and make mistakes."

Bob Van den Broecke

Managing Director of Evernex

URL: www.evernex.com

Hometown: Belgium

Years in Japan: 4

Summary

IT分野における環境保全と持続可能性

機能的にはまだ使えるIT機器類が、ハイペースで廃棄になっている。次々と新しい機種が出て、古いもののサポートが受けられない、ソフトウェアやアプリケーションが少し前のモデルには対応しないといったことが主な理由だ。Van den Broecke氏が代表を務めるEvernex Japanは、製造元がサポート期間を終了した機器類のサービスを担うなど、主にサポートやメンテナンスを提供することで、IT機器類の購入・処分にかかるコストと炭素排出量の両

方を削減することに貢献している。

6ヶ国語を操るベルギー人のBroecke氏は、ローマの大学院を卒業後、フランスに本社を構えるEvernex社の前身である企業に就職。当時のCEOの「一人はみんなのために、みんなは一人のために」という精神にもとづく経営方針に感銘を受け、自身も15人に増えた日本法人の従業員とのあたたかな関係構築を築きながら、日本のIT分野での無駄な消費を減らす取り組みを進める。



Van den Broecke's motto is "All for one and one for all" from the book "The Three Musketeers," by Alexandre Dumas.

Evernex Japan keeps businesses running while helping environment

Company rescues hardware with support alternative

By JOE MUNTAL CONTRIBUTING WRITER



Born in Belgium, then a life abroad

Bob Van den Broecke is managing director of Evernex Japan. At the age of 29, he came to Japan in 2017, tasked with the mission of establishing Evernex's Japan entity.

Van den Broecke has led an international life since he was a child. Born in Belgium, he grew up in Paris, where his father worked for the Japanese food and biotechnology corporation Ajinomoto. When he was 11, he moved with his family to Bangkok, where his father was assigned to head Ajinomoto's operations in Asia. He attended high school and university in Bangkok before returning to Paris to obtain his license degree in administration and then moving to Rome to attend graduate school for international economics. He joined Evernex in 2012 and worked as a senior account manager in Hong Kong before coming to Japan.

He likes to stay active in his free time and enjoys racket sports, rock climbing and running.



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ACE is investigating working conditions within the cotton industry in India and the cocoa industry in Ghana, and is also supporting local children to attend schools in those countries.



ACE has operated the Smile Ghana Project since 2009 to support education in Ghana, which produces approximately 70% of the cocoa beans imported into Japan.
COURTESY: ACE

✦ Yuka Iwatsuki

Yuka Iwatsuki is president of the certified nonprofit ACE. She works on child labor issues on a number of fronts, including as secretary-general of the Child Labour Network (CL-Net). She gave a presentation at the Global Conference on the Sustained Eradication of Child Labour in 2017 and conducts other international advocacy work.

Feature | KEY PERSON

NPO

Tackling chocolate's dark secret: child labor

By ARINA TSUKADA



Iwatsuki decided to launch ACE after hosting the Global March Against Child Labour in 1997 while she was still a graduate student at Osaka University. In 2019, she chaired the engagement group Civil 20 during the Group of 20 summit in Osaka.
PHOTO: KOUTARO WASHIZAKI

We may not realize it while enjoying them, but some of the chocolate treats we buy may contribute to human rights abuses committed against children. The mission of the nonprofit organization Action against Child Exploitation is to raise awareness of child labor and achieve a future free of it. ACE President Yuka Iwatsuki has focused on the problem ever since she became aware of it during a trip to Mexico while she was studying in the United States. "Child labor is not just a problem for developing

and poor countries, it is our own problem," she said.

"My awareness of this was strengthened around the time of the 2002 Japan-Korea FIFA World Cup, when I learned that soccer balls were actually being made by children in India. A young Indian girl held a press conference to explain the situation. 'Don't buy soccer balls made by unjust exploitation,' she said. Ever since I heard that, I started really thinking about the connection between consumerism in Japan and child labor."

Iwatsuki decided to focus on the chocolate and cotton industries, where it would be easy to attract attention, and proceeded to conduct research. She investigated the situations in Ghana, one of the world's leading cocoa producers, and India, a leading producer of cotton. Having grasped the production routes and local working environments, she now focuses on providing support for children to attend local schools. In addition to those activities, ACE is also lobbying domestic and foreign companies and governments to create systems that will reduce the risk of child exploitation.

"NGOs and NPOs like us can't change an industry," she said. "But we can approach different companies, collect donations and ask them to source cocoa from regions that ACE has supported."

Recently, lots of companies, from major confectionery makers to gourmet chocolate brands, have sought out ACE for consultation. However, when the nonprofit started out 20 years ago, it wasn't so easy.

"Until now, it has been difficult to define the scope of responsibility that a company might have," she said. "Even if a company takes responsibility for the working environment of its own employees, its responsibility for those of its contractors, and the producers of its raw materials, was ambiguous. But in 2011 the United Nations established the Framework for Business and Human Rights, which made it clear that it is a corporate responsibility to respect all human rights. Since then, the winds have changed, corporate policies have changed, and in the EU countries laws have been passed regarding labor and human rights. Companies that sell internationally are starting

to be more actively concerned about human rights."

Just as awareness of the environment and human rights has changed globally since the United Nations announced its 17 sustainable development goals, top-down policymaking does make a difference. Through the 2008 Group of Eight summit and the 2019 Group of 20 summit, Iwatsuki conducted advocacy work that led to policy proposals.

"At the 2019 G20, I chaired Civil 20 (C20), an engagement group that brings the voice of civil society to leaders," she said. "With so many other issues to discuss, it is hard to make child labor the main theme of G20, so our challenge is always how to convey the voices of those whose rights have been infringed. We decided to hold a dinner event after the ministerial meetings, and we showed videos of children working under harsh conditions and heard about efforts being made in different countries to tackle labor issues. In that way we got policymakers to listen to the voices of groups on the front lines. I think this work is important because whether or not you can get the word 'child labor' mentioned in government policies will have an enormous impact on the subsequent efforts of companies."

"We will continue to lobby governments and companies, but at the same time we are conducting education and awareness activities to make consumers more aware of the connection between their daily shopping habits and child labor," she added. "I believe that the situation will really change if people become aware of this problem and actually factor it into their everyday shopping decisions."

● Summary

チョコレートから問題提起を。児童労働問題に取り組む。

何気なく買っているチョコレートが、どこかの国の子供たちの人権を搾取しているかもしれない。そうした事実を社会に伝え、児童労働のない未来を目指して国際的に活動する認定NPO法人ACE。代表理事の岩附由香は、米国留学時代に旅したメキシコで児童労働の現実に直面したことをきっかけに、問

題に取り組んできた。「児童労働は、開発途上国や貧困国だけの問題ではなく、私たち自身の問題でもある」と岩附は語る。岩附は、関心が集まりやすいチョコレートとコットン産業に焦点を絞った。カカオ生産地ガーナやコットン産地インドの状況を調査し、生産ルートや現地での労働環境を把握。現地の子

供たちの就学支援を行ったり、国内外の企業や政府に働きかけ、児童労働を生まない仕組みづくりに奔走している。「私たちNGOやNPOは、産業のありかた自体を変えることはできません。そこで企業から寄付を集めたり、支援した地域のカカオを原料として使用してもらったりしています。」

Times Capsule

This article was published on Sept. 6 in The Japan Times

ESG/SDGs

This article was published on Aug. 23 in The Japan Times



24 STARS OF JAPANESE MOVIEDOM

A grid of 24 portraits of Japanese actors and actresses, each with a small bio. The grid is organized into sections: Shochiku, Toho, Daiei, Shintoho, Toei, and Nikkatsu. Each section contains three portraits and a short paragraph of text.

Reflecting the golden age of the silver screen

The Japan Times has long celebrated the pleasures of sitting in a dark theater and marveling at the actors on the silver screen.

Japan was an early adopter of cinema, which partially explains its precocious golden age of cinema, which produced the likes of Akira Kurosawa and Yasujiro Ozu, directors who would inspire a wide range of filmmakers.

Much of the overseas appreciation of Japanese cinema was nurtured by longtime JT contributor Donald Richie and continues to be fostered by foreign film writers such as Mark Schilling. Over the decades, The Japan Times has reviewed hundreds of domestic and overseas films and spoken with dozens of film artists. The list includes Takashi Miike, Hirokazu Koreeda, Akira Kurosawa and many more.



Summary

芸術が育む地域の自信

日本は早い段階から映画産業が開花した国であり、Japan Timesでも多くの映画作品やその製作者たちを取り上げてきた。日本映画の初期の黄金時代には、黒澤明や小津安二郎といった映画監督が活躍し、幅広い分野の映画関係者たちに多大な影響を与えた。

Japan Timesに長く寄稿してきたドナルド・リッチーによる映画批評は、海外における日本映画の評価を高めることに貢献した。現在も、Japan Timesには国内外の映画評論が掲載されている他、日本を代表する映画監督が登場するなど、日本映画を世界に紹介している。

BRAND HISTORY & ARCHIVE



Champion of Change Japan Award is looking for five good women

By JACOB REED CONTRIBUTING WRITER

Since 2017, the Champion of Change Japan Award (CCJA) has recognized female leaders who work to address the most pressing needs of their communities. An online event explaining CCJA and calling for nominees for 2021 was hosted on July 29 at the Venture Cafe Tokyo. It was moderated by the journalist Noriko Akiyama. Makiko Terahara — the top finalist of the 2020 award — and Masataka Uo, a member of the award selection committee since 2019, were both in attendance to offer their perspectives and answer questions.



The CCJA award recipient and top finalists with the selection committee. COURTESY: CCJA

The idea for CCJA began with its founder, Atsuko Toko Fish, receiving the Champion of Change award from U.S. President Barack Obama in 2013. Living abroad in Boston, surrounded by a ubiquitous push for progressive change, Fish wondered why Japan hadn't made similar strides over the decades. "I felt Japan needed a similar award to highlight women making positive changes," she said in a video message. According to Fish, CCJA's goal is not simply to applaud the achievements of particular women, but to shine a light on possibilities and encourage others to take action as well.

The CCJA is supported by the Fish Family Foundation as well as Tiffany, the world-renowned jewelry company. Each year, hundreds of women in Japan are nominated, and after a rigorous selection process, five are asked to give a presentation about their accomplishments, what drives them, and their future trajectory. The grand prize, given in December, is ¥1 million (about \$10,000), while the four runner-ups each receive ¥250,000. All finalists also receive a commemorative crystal ball from Tiffany.

2020 top finalist Terahara

In 2020, Makiko Terahara was chosen as the top finalist. She was recognized for her work as a lawyer supporting same-sex couples in Japan who want to marry yet face legal barriers and cultural backlash. As the representative director of the organization Marriage For All Japan (MFAJ), she has been a passionate advocate for progressive legal changes to marriage laws in Japan.

Although she is herself heterosexual, she became involved because of her passion and determination to help others. She says she felt a responsibility to do something positive for a minority group. "I truly feel that not doing anything for people who are hurting — to ignore the issue because it doesn't affect me personally — is the same as advocating for discrimination," she said.

"I think what CCJA is doing has great value for Japanese society, and it was a true honor to have MFAJ's efforts showcased."

As for the award itself, "that is just the beginning," she said. "I've had many opportunities to network with the other recipients and intimately learn about the issues that they are tackling."

Passion and determination

At the time of the article, CCJA was seeking nominees for 2021. "While only a woman can be selected, men can take part by nominating someone," moderator Akiyama said. Tiffany representative and chief sustainability officer Anisa Kamadoli Costa encouraged everyone to nominate someone: "Women leaders are all around us, and we all know someone to nominate."

Uo commented on the selection process: "We receive around 200 nominations, and the office screens them down to 25. Then we come together and have intense discussions to cut that number in half again. Finally, the remaining five give a presentation to decide the top award, so the entire process takes time."

When he was asked about Terahara, Uo explained that her most standout feature was, without a doubt, her determination.

"When we interviewed her about her goals, she had a clear plan for what she would do if she won the award, and an equally clear one in the event she did not. Either way, she would be fighting for same-sex marriage rights with the same undeterred gusto."

What if a potential nominee is not already in a strong position of leadership? Can she still be nominated? Uo answered with a resounding yes: "What matters in leadership is not only magnitude of results, but also an individual's determination to make an impact as well as the ability to effectively manage available resources on any scale."

Of course, hopefuls should understand the evaluation standards on the CCJA website. But more than that, the selection committee must differentiate between highly qualified candidates. "To do that, we consider other factors such as what the award might mean for the recipient, how they would fit into the community, and their passion," Uo clarified.

Uo echoed Terahara's sentiment of the award being just the beginning. He called the CCJA a "double win" in that the recipients receive more than just a monetary reward and a pat on the back. Instead, they are welcomed into a community of other impactful women in the hope that collaboration can compound their impacts in the future.

"And besides, Atsuko-san always gives recipients a big hug! In 2020 it was a 'virtual hug,' but this year, she can hopefully do it the old-fashioned way," he added with a grin.

Summary

社会にポジティブな変化をもたらす女性たち

日本で地域の社会問題に取り組む女性に贈られる Champion of Change Japan Award (CCJA)は、ボストン在住の厚子・東光・フィッシュ氏が2013年に自身の社会貢献活動を評価され、「Champion of Change」賞を贈られたことがきっかけでスタート。毎年5人が選出され、その中から大賞受賞者が選ばれる。昨年の大

賞は、社団法人 Marriage For All Japanでの活動を通じて同性婚を支援する弁護士、寺原真希子氏に贈られた。あらゆる資源を効果的に活用しながら社会にインパクトを与えようとする女性たちの可能性に光を当てたCCJAは、多くの人があたりに行動を起こすきっかけにもなっている。

Democrat vs. Republican

America vs. China

White vs. Black

Economy vs. Ecology

Wealth vs. Health

Urban vs. Rural

Government vs. People

Dogs vs. Cats

Coffee vs. Tea

Man vs. Woman

Monopoly vs. Share

Privacy vs. Surveillance

Politics vs. Science

Think vs. Do

Reject vs. Embrace

You vs. Me

Argument vs. Dialogue

Where there's division,
there's an opportunity for progress.

#BeyondVS

Dialogue matters.

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