



## TRADE FLOWS & CULTURAL NEWS

Number 104 - September 2014

### EDITORIAL

#### Relationship with Belgium and Japan

By Mr Takeshi Numa, Executive Vice President of Toyota Motor Europe,  
Vice-President Belgium - Japan Association & Chamber of Commerce and President Nihonjinkai



Mr Takeshi Numa

First of all I would like to express my great pleasure and honor to have been appointed the Vice President of the BJA. I would like to fulfill the expectations of the BJA and contribute to the relationship between Belgium and Japan as much as possible. The BJA has been acting to enhance the relationship for more than 50 years, and I will do my best to develop and improve this further.

Please let me introduce myself. I have been working with Toyota Motor Cooperation for more than thirty years and for over nine of them I have been working in Toyota's overseas operation such as Toyota Motor Manufacturing in Kentucky U.S.A. and Toyota Motor Europe. This is now my second assignment in Europe. The first time was from 2004 to 2007, the second more recently since April 2012. Having spent 6 years of my life based in Brussels it now seems to be my second home country and I very much enjoy living in this city.

My responsibility is to lead Toyota's manufacturing operations in Europe, which covers companies as far afield as Portugal and Russia - a spread of around 10000km and a time difference of 11 hours. Through this I work with many different people, cultures, languages and countries, which gives me a lot of pleasure. Every nationality has so much to gain by interacting with each other.

As you know, the 2014 FIFA World Cup in Brazil has just ended. Belgium and Japan both entered into the qualifying stage - Japan, unfortunately, could not show their natural performance and did not progress further. Belgium, however, was more successful. During the Belgians' time in the tournament I could see many Belgian flags from each house win-

dow and each car door mirror in Brussels. I thought the Belgians individually expressed their strong spirit and pride very much personally. In Japan this not our natural way. We also have pride but we, Japanese, have the tendency to express ourselves as a group - such as a cheering party with the Japanese flag. I cannot see any flag displayed the same as the Belgian way.

Belgium lost a close game against Argentina in the quarter-final unfortunately, though a lot of support helped the team make strong efforts in this game. I hope Belgium and Japan have the opportunity to compete against each other in the 2018 FIFA World Cup in Russia - of course in the final! I would like to find out more differences and similarities between our countries and this would be a great opportunity. Even if we do not communicate with the same language, we can understand each other by connecting through sport. By having such a chance we can create another phase in the relationship between our countries and people.

Recently the Embassy of Japan invited BJA, The Friends of Japan, Nihonjinkai to discuss the road map to 2016, the year of the 150<sup>th</sup> anniversary of the establishment of the official relationship between Belgium and Japan. Many events will be planned and we will all be involved in this ceremonial year. I will support and cooperate strongly with this big event year to develop further the relationship between Belgium and Japan. I sincerely hope that you are able to join and collaborate with the preparations for this important anniversary.

Thank you very much for your continuous assistance and support.

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## BJA REPORT

# BJA Business Seminar Cross-Cultural Communication and Business Culture YES IX Briefing Session I

Tuesday, 24 June 2014 – BNP Paribas Fortis, Brussels



Mrs Kato, Managing Director of Many Truths, presenting her theoretical analysis of intercultural communication with Japanese business people.



The YES IX selected participants, participating in their first YES IX briefing session on cross-cultural communication.



Mrs Blondé, Chairwoman of BJA YES Committee, concluding the first part of the seminar with her presentation on cross-cultural communication.

On 24 June, the BJA YES Committee had the pleasure to invite its members to a business seminar on cross-cultural communication with Japanese business people, with practical advice and insights into business culture in Japan.



(From left to right) A panel discussion, moderated by Mr Masaki, Head of European Agency of JMAC and Chairman BJA Cultural Committee, keenly participated by Mr Kodama, Representative ICBA (Japan) Europe, Mr Thune, Head of MNC Coverage BNP Paribas Tokyo, Prof Declerck, Member of the Board of imec International and BJA President, and Mr Nagels, Trade Commissioner FIT Tokyo.

Thanks to the generous support of BNP Paribas Fortis, the members were welcome in the lavish conference centre of the bank's head-quarter, for a well-rounded session with inspiring professional and experienced business people.

After a few welcome words from Mr De Cock, Head of Corporate & Public Banking of BNP Paribas Fortis, Mrs Kato, Managing Director of Many Truths took the floor for a theoretical analysis of intercultural communication with Japanese business people. Mrs Blondé, Chairwoman of BJA YES Committee concluded the first part of the seminar with her presentation on cross-cultural communication.

The second part of the seminar consisted of a panel discussion and Q&A on Japanese business culture, moderated by Mr Masaki, Head of European Agency of JMAC and Chairman BJA Cultural Committee. The audience, including the YES IX laureates, had the opportunity to learn and ask questions to businessmen with a profound knowledge of Japanese business culture - Prof Declerck, Member of the Board of imec International and BJA President, Mr Kodama, Representative ICBA (Japan) Europe, Mr Nagels, Trade Commissioner FIT Tokyo and Mr Romain Thune, Head of MNC Coverage BNP Paribas Tokyo.

The seminar was concluded by an networking cocktail where participants could prolong the discussions.





## Exclusive Visit to Port of Antwerp, ICO Car Terminal and ITC Rubis 特別訪問:アントワープ港見学並びに ICO カーターミナルとITC Rubis 社訪問

Thursday, 24 April 2014 – Port of Antwerp



Mr Van Peel, Chairman of the Port and Vice-Mayor of the City of Antwerp, presenting a memorial gift to Prof Declerck, member of the board of imec International and President of BJA.



From the deck of the boat, an impressive view on mountains of containers piled along the Port.



The participants visited the ICO Car Terminal, where many Japanese cars manufacturers unload and dispatch their cars.

Thanks to the generous support by the Antwerp Port Authority, the BJA took pleasure in inviting its members for an exclusive visit through the port of Antwerp by boat, followed by visits to the ICO Car terminal and ITC Rubis facilities by bus. All the lucky participants were welcomed aboard the famous “Flandria 16”, - which once welcomed HM the Emperor of Japan on its deck -, by Mr Van Peel, Chairman of the Port and Vice-Mayor of the City of Antwerp, who stressed the importance of the Port for the Belgian economy. During the harbour cruise, the guests enjoyed a delicious sea buffet while listening to the insightful and entertaining explanations given by Mr Danny Deckers, Senior Advisor at the Port of Antwerp. The visit continued on land with a bus tour of some the port's most impressive infrastructures, and an exclusive visit to the ICO Car Terminal and ITC Rubis, a brand new chemical storage facility.



A delicious seafood buffet lunch was served to be enjoyed while observing the vastness of the Port of Antwerp.



## INTERVIEW

### Concertgebouw Brugge brings the best music and dance from Japan

#### MUSIC – TOSHIO HOSOKAWA

*By Mr Klaas Coulembier,  
Postdoctoral research fellow at Leuven University, freelance musicologist*

The famous Japanese composer Toshio Hosokawa (1955) personifies the meeting of East and West: born in Hiroshima and moved at the age of twenty to study in Berlin. Hosokawa received plenty of international prizes and was asked to be composer-in-residence in many houses. During the Domain Toshio Hosokawa he brings an anthology of his string quartets. The international renowned German WDR Sinfonieorchester also brings the Belgian creation of an unusual concerto for string quartet and orchestra. Hosokawa has the honour to be the first composer who creates a new work for the Angel Room in Concertgebouw Brugge. Two Japanese musicians will bring the world première in the same space of Luc Tuymans' wall painting Angel. During a workshop for string quartet in the Brussels Maison des Musiques, we were able to catch up with Hosokawa for an interview.

**We in the West regard Japan as a country of great contradictions: the busy life in densely populated cities is diametrically opposed to the art and philosophy of slowness and refinement. Is this a true perception?**

In Japan we have undergone a particularly rapid process of modernisation. This modernisation happened too fast, and as a result we have lost our own peace. Until the end of the 19th century we had a great tradition; but thereafter we opened up our country and looked to Europe and America. At the time this process was very necessary for the Japanese: we had to modernise or be colonised. The flipside of the coin is that in no time at all we lost our roots. We lost our identity by imitating Europe and America. This paradox remains today. As you yourself suggested, there are two very different aspects. On the one hand, Japanese art and culture is steeped in peace and refinement; on the other hand life in the big cities is extremely hectic; there's not much peace to be found there.

**You left Japan to study composition in Berlin, partly because the education in that area in Japan was too limited and didn't extend beyond the end of 19th century Western music. Has that now changed?**

Not much. Our conservatory is still very conservative, and sadly there are very few teachers who have a good knowledge of developments in new European music. Japanese classical music lovers are also very conservative and rarely listen to new music. That's a problem for student composers. Of course, today, we also have a lot more access to information, through the internet and all kinds of media, but so far that hasn't changed the situation very much.

**Your music is often performed in Europe. In 2011 your opera Matsukaze was created for De Munt, and you're known as a Japanese composer with a Western education. How is your music received in Japan?**

Matsukaze has been performed on many occasions in Europe, more than 20 times for sure. This year it was played again at the Staatsoper in Berlin, but unfortunately there are still no concerts planned in Japan. Obviously I find that a great shame. In Japan there are two problems. First and foremost, new music of any kind is rarely played, and second, we no longer know anything about our own ancient music in Japan. My music consists of precisely those two elements (laughs): European new music and ancient Japanese music. There are of course a few people who listen very enthusiastically to my music, but it is actually a lot less accepted and played there than in Europe.

**Within the Domain Hosokawa your Stunden-Blumen was performed alongside Olivier Messiaen's famous Quatuor pour la fin du temps. Messiaen was incredibly fascinated by religiosity and birdsong, which comes across clearly in his music. Your music is often inspired by flowers and Ikebana art. How does this inspiration translate into music?**

Messiaen's music is wonderful, but it's too European for me. Messiaen is Catholic and his approach to nature is difficult for me to understand, however much I admire his music. We have a different idea about the relationship between man and nature. I composed Stunden-Blumen in 2009 for the Messiaen anniversary. Messiaen's



quartet was written for the end of time, so I wanted to create a piece about the beginning of time.

The pianist who played for the first performance was the Japanese Momo Kodama, who lives in Paris. Her name made me think of a beautiful story about where time comes from (Momo, 1973, by the German author, Michael Ende, KC). A very beautiful chapter from that story was called Momo und die Stundenblumen. The Stunden-Blumen are flowers that begin to bloom when time begins. I've always tried to capture the power and energy of nature and flowers in my music. I use sounds to express the strong, cosmic force with which flowers grow and bloom. I have since written five or six compositions using this theme.

The Japanese frequently wear kimonos, which are often decorated with flowers, so we essentially dress ourselves with flowers. We wear the force of flowers to make ourselves more beautiful and more vibrant. I incorporate that same thought in my music. If you can hear the force and beauty of flowers in sounds, you can awaken the force and beauty that sometimes gets concealed in our life.





**You composed a new work for the Concertgebouw, in which you have a dialogue with the fresco that Luc Tuymans painted in the building in 2012. What was your first impression of the painting?**

I've only seen a photo of it, but I liked it very much. It is a painting of an angel, and I've worked with that theme before. For this work I created three angel songs for soprano and harp. I should add here that I also love the paintings of Paul Klee, who also painted angels. An angel lives between man and another world, and that's very important for me. I want to give my music a sort of Shamanist meaning; the singer and harpist have to play the role of a shaman who connects this world with another world. In other words, natural forces such as life and death, here and in heaven, can be bound to each other by music. The Shamanist element is therefore very important, and for me the angel is a shaman.

#### **Domain Toshio Hosokawa**

##### **> 24.10.14 – 20.00**

Naoko Yoshino, Yuko Kakuta & Het Collectief / Hosokawa's roots

##### **> 25.10.14 – 20.00**

WDR Sinfonieorchester Köln & Arditto Quartet / Hosokawa and the colours of the orchestra

##### **> 26.10.14 – 10.00**

String Quartet Happening

The crossing border region North of France/East Flanders brings an ode to Hosokawa with plenty of activities between September 2014 and August 2015.

More information: [www.muzemuse.eu](http://www.muzemuse.eu)

#### **Tickets & info**

[www.concertgebouw.be](http://www.concertgebouw.be)

+32 70 33 02

## **DANCE – SANKAI JUKU DANCE COMPANY**

*By Mr Ludo Dosogne,  
journalist Cobra*

### **Butoh, Japanese 'dance of the darkness'**

Sankai Juku dance company rediscovers universal dance language in primal memory

In the 1950s after the nuclear attacks on Hiroshima and Nagasaki, and as a rebellious protest against the political class and a counterbalance to traditional performance art such as kabuki, noh and kyogen, Kazuo Ohno and Tatsumi Hijikata developed a new performance style that flourished primarily in student circles: Butoh. Members screamed their displeasure: they curled their lips and rolled their eyes like the spirits in Japanese ghost stories. With bold and shameless interventions they provoked not only theatre-goers, but also unprepared passers-by in shopping areas and entertainment districts.

Butoh, 'the dance of the darkness', developed into the expressionist Asian equivalent of Antonin Artaud's théâtre de la cruauté. The dancers or actors also used animals in their amoral game. They paraded in all their nakedness and lived an almost Franciscan life in detachment, as if they wanted to atone for the evil that others had done. Heads were shorn, bodies smeared with slime and then cleaned in water or blood.

Under the impulse of founder Kazuo Ohno, who was revered by his disciples until his death in 2010, most groups called a halt to the era of unbridled rage. Yet essential movements, poses and facial expressions still emerge from this period among contemporary Butoh dancers. The young people are familiar with the foetus-like body language, the crouched jumps and the wide-open mouths. Carlotta Ikeda and her company Ariadone, for example, recycle the earlier gestures in a new context. In the mid-80s, with Black Grey White, Ikeda had already made an about-turn in her dance jargon. This season she is touring with her 'compagnon de Butoh' Ko Murobushi, with whom she made Coup de Don. In this performance the audience are surprised by the blinding flashing of a B-29 bomb, which is of course deadly, but also unprecedented on an aesthetic level. After the heavenly light, the darkness falls. 'The dance is a cadaver that tries to maintain its position. We have to live with the dead and entwine it with our bodies!' she quotes Butoh founder Hijikata. In order to experience in full every intake of breath, every observed object and the atmosphere, the dancers have to move as slowly as possible. Only then are later transformations, necessary for evolution, possible.

In the Sankai Juku company, the dancers appear to be living sculptures. With the name of his company, choreographer Ushio Amagatsu discloses how much the outer world affects his repertoire: the Atelier van de berg

en de zee (Studio of the mountain and the sea) serves up modest rituals, which result from joy, doubt and sadness. A dancer who was killed two decades ago in an accident involving a piece of scenery is commemorated at every performance. In their legendary show Kink-an Shonen (1978 & 2005) it is the scene of an embraced peacock that meets with most acclaim. In Hibiki (1998) two almost stationary figures take their leave of the audience with a minute-long wave, which is incredibly moving. The tight body language heightens the emotional intensity.

Umusuna. Herinneringen van voor de geschiedenis (Prehistoric memories) brings eight dancers into the spotlight; there they demonstrate gestures that are older than mankind. According to Amagatsu, ritual dance already existed during the Big Bang. The line that runs diagonally across the stage could be a river or a border. The choreographer, however, refers in the first instance to the duality of the body that is continually changing appearance here. For a flexible Butoh dancer, two eyes, two arms, two ears and two legs provide countless opportunities!

Sankai Juku performs Umusuna on Saturday 6 December in the Concertgebouw (Belgian première!).

#### **December Dance**

04.12.14 – 14.12.14

#### **Tickets & info**

[www.decemberdance.be](http://www.decemberdance.be)

[www.concertgebouw.be](http://www.concertgebouw.be)

[www.cultuurcentrum.be](http://www.cultuurcentrum.be)

## **INTERVIEW**



# DANCE

## Liefdesdood in Kamara: The long and winding road towards an anthology of Japanese short stories

By Mr Luk Van Haute, Literary Translator

The journey starts in June 2007. On the 28<sup>th</sup> I board a train from Gent to Amsterdam for a meeting with Emile Brugman, director of the publishing company Atlas. For another Dutch publisher, Meulenhoff, I already translated works by Kenzaburo Oe and Yasunari Kawabata, the two Japanese winners of the Nobel Prize for Literature, but by then Meulenhoff seems to have lost interest in Japanese literature, so I have sent a few suggestions to Atlas, which is publishing the books of Haruki Murakami in rapid succession.

Mr Brugman thanks me for those suggestions, but says there's something he would like me to do first: a novel by Murakami called *Dance Dance Dance*. Needless to say, I gladly accept. And then he also tells me about a series he has set up: comprehensive national short story anthologies. Modern Turkish Stories has just come out; Russian, Greek and American stories are on the way. 'How would you like to do something similar for Japan?' he asks. 'I would be honoured,' I reply.

Thus, although lasting only half an hour, the meeting has been very fruitful. When I step out the door and walk along the canal, I think to myself: Great, but how am I going to do this? It's a pretty unique and challenging project. There are similar anthologies in English, but these are mostly compilations of existing translations, and moreover: not all done by one and the same person.

So, which stories do I choose? The 'big names' are of course indispensable: Tanizaki, Kawabata, Mishima, Oe, Murakami... And obviously I should start with Soseki and Ogai, the two giants of the early modern period. But what about the rest? There are so many possible candidates. I start compiling a longlist, which becomes exactly that: long, far too long. After much deliberation I narrow it down to fifty authors, most of which have never been translated into Dutch before. But then there's the next question: which particular story for each of those fifty? Obviously, if an author writes one good story, chances are he writes more. Some stories I'm pretty sure of right away,

because of a personal attachment or memory, but with most authors it's less simple. And all the while people are offering me suggestions, which is helpful, but sometimes also confusing. Just when I think I've made my final decision, someone offers me an enticing alternative.

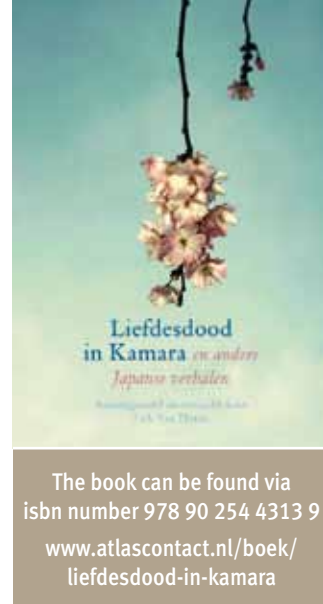
But anyway, after plenty of reading and re-reading I come up with a selection that I believe to be a balanced overview. My main aim is to provide some nuance to prevailing stereotypes and to demonstrate there is no single, general type of Japanese short story, but rather a rich diversity in a wide range of styles, thanks to all those talented authors, who do have one thing in common: they succeeded in producing an original, highly personal mix of traditional Japanese story-telling, classical Chinese culture, and



*Luk Van Haute (1963) studied Japanese literature at the University of Tokyo and wrote his PhD on Kenzaburo Oe. He has translated works by Oe, Yasunari Kawabata, Haruki Murakami and several others.*

*Van Haute is the author of numerous books and articles on Japanese culture and society, and has lectured on these subjects at the universities of Leiden, Leuven and Gent.*

of course the influences of modernisation and westernisation. With the oldest story dating from 1895 and the most recent from 2010, each era, each genre gets its representatives. There's emotion, tension, humour, tragedy, fantasy, action, eroticism.



The book can be found via  
isbn number 978 90 254 4313 9  
[www.atlascontact.nl/boek/  
liefdesdood-in-kamara](http://www.atlascontact.nl/boek/liefdesdood-in-kamara)

And then the actual translation work starts, which I have to do in between other projects. In this way several years pass. In the meantime, however, there have been some major changes at Atlas. Emile Brugman has retired and, as a result of the general crisis in the publishing world, there has been a merger with Contact. I soon realise the atmosphere has become more businesslike, and managers and marketing people have more clout. And they say, as if it were a dogma: 600-page anthologies don't sell. As I'm nearing the completion of the manuscript they suggest to keep it down to fifteen stories, which I refuse, since it would be impossible to tell a coherent, general tale with so few samples. Still, I start to get really worried when the next instalments in Brugman's series fail to appear as scheduled after his retirement. Will my anthology also be cancelled?

Fortunately the Japan Foundation comes to the rescue. Thanks to its Publication Assistance Program, Atlas-Contact is able to cover the clearance of all the rights and other production costs. And then, finally, almost seven years after that first meeting in Amsterdam, the book comes out under the title: *Liefdesdood in Kamara en andere Japanse verhalen*. The raving reviews surprise even the publisher: 'This collection is not only a necessary book, but also a feast because of its enormous variety', 'one of the most important publications of the year', 'an extremely fascinating panorama of the art of Japanese story-telling'. Soon it needs a second print, and then a third. It also pleases me that each reviewer names different stories as favourites. Mission accomplished.

I'm already thinking about a sequel...

## news from the members

**WHY ARE JAPAN'S HIGH-SPEED TRAINS SO EFFICIENT?**

*By Mrs Tiene Vertriest, Business Development Manager,  
Yamagata Europe, and BJA Editorial Committee member*

Many countries seem obsessed with high-speed rail. In the aftermath of the Fyra fiasco, Belgium and The Netherlands are working hard to find a solution for high-speed services between Amsterdam and Brussels and are aiming at 2016 for a new fully high-speed track. France is also slowly expanding its high-speed lines (TGV) while other countries such as Spain and China are rapidly increasing their networks of superfast trains. Japan's high-speed bullet train (shinkansen) is often held up as an example by governments keen to acquire their own shiny new train sets. During my stay in Istanbul earlier this year, it struck me that the train up to Taksim square was so efficient and neat, it reminded me of the Japanese trains. I was surprised when my Turkish guide told me that the Japanese actually do have a hand in it. The train is part of the Marmaray project, a high-speed railway line connecting the capital city Ankara with Istanbul. Part of the project is the rail link between Europe and Asia, under the Bosphorus. The tunnel is considered to be the deepest immersed structure in the world: 55 m below sea level, it is 13.6 km long and connects the Asian part of Istanbul with the Western part. The project has been financed partly by the Japan Bank for International Cooperation (JBIC) and the construction contract was assigned to a Japanese-Turkish consortium led by Taisei. How did Japan come to be the benchmark and world leader in high-speed trains? Trains are a symbol of modernity in Japan. In the Meiji period (late 19<sup>th</sup> century) Japan progressed at high speed and the most prestigious technology of the day was the locomotive. By the 1930s it seems the first railway route

linking Tokyo with cities such as Nagoya, Kyoto, Osaka and Kobe had become heavily congested. In 1964 the first high-speed railway, known as the shinkansen ('new main line') cut journey times between Tokyo and Osaka by 2 hours – from six to four – which made it competitive with air travel. In 1987 Japan's national railways were privatised and split into seven companies: JR East is the largest in terms of passenger numbers and doesn't receive any direct public subsidy from the Japanese government, unlike the NMBS in Belgium and the heavily subsidised TGV in France. One reason for its efficiency is that JR East owns all the infrastructure on the route – the stations, the rolling stock and the tracks – meaning decisions can be made more efficiently. JR East owns the land around the railways and about a third of its income comes from the non-transportation business, including station-based retail and shopping centres. This money is reinvested in the network. In Belgium the situation is different. Belgian Railways are part of the public organisation and heavily subsidised. Since January 2014, NMBS Holding ceased to exist and the system now operates under a two-pronged structure, with transport division NMBS responsible for the B2C part and infrastructure operator Infrabel responsible for the infrastructure and rolling stock. Over the years Belgian Railways have made the headlines with continuing delays. Let's hope that the new structure will bring improvements. In any case I am looking forward to the high-speed line between Amsterdam and Brussels by 2016 and hopefully experiencing that shinkansen-feeling!

**TOYOTA MOTOR EUROPE TEAMS UP WITH BELGIUM BASED GROUPE COMET TO PERFORM HYBRID VEHICLE RECYCLING TRIAL**

Toyota Motor Corporation have sold more than 6.5 million hybrid vehicles worldwide with Europe contributing more than 10% of this result. This translates into global savings of approximately 41 million tonnes of CO<sub>2</sub>. Hybrids also contribute to protecting air quality (extremely low emissions of NOx and Particulate Matter). European Hybrid sales are growing year on year and have tripled in 4 years. 1 out of 5 Toyota sold today in Europe is a Hybrid vehicle. 13 Hybrid models are available in Europe. The European-made hybrid models account now for more than 2/3 of hybrid sales. Since the first Toyota Prius hybrid model was launched in 1997, the hybrid technology has become widely accepted by customers and has contributed to the development of eco-cars worldwide. In order to ensure that at the end of the vehicles life the hybrids meet EU End of Life Vehicle Directive, Toyota Motor Europe have teamed up with Belgium based company Groupe Comet to perform a shredder trial on 200 end-of-lease prototype vehicles to assess the gap towards the 2015 EU legislation for scrapping vehicles.

By 2015 all Motor vehicle manufacturers must comply to the following EU regulations:

- > Minimum 85% of the vehicle can be recycled.
- > Minimum 95% of the vehicle can be recovered for material recycling & energy recovery.

First, the vehicles were de-polluted and dismantled in order to remove all hazardous components (fluids and pyrotechnics) and to recuperate the parts which could be recycled (catalytic converters and

tyres). Next, the industrial Lithium Ion batteries were removed and treated by our existing Lithium Ion battery recycling partner, Belgium based Umicore, using their ultra-high temperature recycling process. Secondly, the bodies were shredded. Separation of ferrous (containing iron) and non-ferrous (non iron such as aluminium and magnesium) materials was performed using different magneto-static and electrostatic technologies.

The remaining light materials (mainly glass, plastics and organics) were treated in Comet's 7 post shredder residue treatment processes for the recovery of

- > 4 categories of plastics (PP/PE/ABS and PS) .
- > A mineral fraction used as a substitute for sand in the construction industry
- > Iron oxides for use as secondary iron ore
- > A fluffy organic fraction converted into liquid fuel by an innovative catalytic conversion process (Phoenix Process)

Further research projects to dismantle and recycle critical raw materials (precious metals and rare earth elements) from other specific hybrid components in an optimum way are on-going. The combination of Prius Plug-in Hybrid's material engineering design and Groupe Comet's state-of-the art recycling technology resulted in achieving a 91.2% material recycling and a 96.9% recovery performance (including energy recovery) - almost completely closing the recycling loop. This means that Toyota is able to meet the European target of 95% recycle rate for future e-mobility vehicles in an economically viable way.



## BJA REPORT

# Launch and Cocktail for the Official Release of BJA Publication - Belgium And Its Neighbours' Business Climates Compared

## 出版記念

## ベルギーと周辺国の投資環境の比較

Friday, 23 May 2014 – Residence of Japanese Ambassador, Brussels



His Excellency Ambassador Sakaba of the Japanese Embassy of Belgium, opening the conference with welcome words.



The guests spent a pleasant time networking in the beautiful garden of the residence of the Japanese Ambassador.



Mr Masatomo Nomura, Chairman of BJA Investment Committee, presenting the newly launched brochure.

On 23 May, the BJA Investment Committee invited the BJA members for the official presentation of its new comparative survey on Belgium's business climate.

Thanks to the generous support of the Embassy of Japan in Belgium, the guests were welcomed at the residence of His Excellency



Mr Hoorelbeke, Chairman and Member of the Board of Directors of Daikin Europe, BJA Board Member, meeting with Mr Sugimoto, Associate of WilmerHale, during the cocktail reception.

lency Ambassador Sakaba for the presentation. After a refreshing drink, all the guests sat in the Grand Salon to listen to the speakers.

His Excellency opened the conference with welcome words and remarks on Belgium-Japan relations. Mr Masatomo Nomura, Founder of Nomura Consulting Europe, Chairman of BJA Investment Committee, explained the survey by detailing its methodology and content.

The next speaker was Mr Frans Hoorelbeke, Chairman and Member of the Board of Directors of Daikin Europe, who gave an insightful testimony on Daikin's successful implementation in Belgium, illustrating why foreign companies should invest in Belgium.

Mr Nomura and Hoorelbeke thoroughly answered the many questions of the audience. The conference was then closed by Prof. Gilbert Declerck, BJA President, who invited the participants to enjoy the exquisite cocktails on the sunny terrace.





## Wine and cheese tasting ワインとチーズのテイスティング

Sunday 6 July 2014 - Brussels

Last Saturday I got a call from my friend asking me if I wanted to join a wine & cheese degustation with some Japanese. I've always wanted to find this kind of Japan related event, but that's not the kind of stuff most of my friend likes. We generally do more common activities like watching movies or eating at a restaurant. I honestly don't see myself going alone either, as I think it would be weird and also make me feel like an alcoholic. But as I'm passionate about Japan, I gave it a try. We were approximately 24 people at Etiquette. They were two sommeliers at our service. While one was serving us the wine, the cheese and the bread, the other gave us the explanation. I learned how to taste wine, where wine comes from, why they choose this particular cheese, etc....

They were very professional and made me feel comfortable. I also met interesting persons who shared with me their stories and experience. I had a good time at the degustation. Brussels never ceases to amaze me. I want to give my thanks to Arnaud and the rest of the BJA Friendship Committee team. They did a great job. I appreciate all the hard work and the time they invested for us. I'm looking forward to the next event!

Tan Phan

今回初めて BJAFc のイベントに参加しました。

私は、まだベルギーに来てから日も浅く、現地での知り合いも少なかったのですが、こうしたイベントに参加することに若干不安もあったのですが、幹事さんを初めとして、出席者の方々がとても優しく接してくださったので、安心して非常に楽しい時間を過ごすことができました。

今回の集まりは、おいしいワインとチーズを楽しむ、ということでしたが、ベルギーに来るにあたり、友人より、ヨーロッパのワインとチーズは本当においしいと聞き及んでいたもので、そういった意味でも非常に興味深いものとなりました。日本酒と魚、焼酎と辛子明太子・・・おいしいお酒がある所にはそれに合う素敵な肴があるとはよく言ったもので、今回のワインとチーズも大変素晴らしく、呑兵衛ではない私にも十二分に楽しむことができました。

最後になりますが、幹事さんを初めとして今回のイベントを企画してくださった方々、本当にありがとうございました。今後のイベントも是非参加してみたいと思います。

杉原ゆき

Also a special thanks to Virginie & Romain from Etiquette, Avenue Emile de Mot 19, 1000 Brussels



**CODIPRO**

<b>Sector</b>	Manufacturing of swivel lifting rings
<b>Candidate</b>	Cop Benoît ( 30 years old), Export Manager
<b>Target</b>	<p>CODIPRO (ALIPA Group) designs and manufactures swivel lifting rings designed to handle heavy equipment in complete safety (up to 50 tonnes per ring). CODIPRO swivel lifting rings are patented, comply with the strictest safety standards and can be used in all directions and in all positions using a single, double or triple articulation.</p> <p>Main goals:</p> <ul style="list-style-type: none"> <li>› Finalizing our partnership with several potential distributors we have contacts with</li> <li>› Visiting 5-10 potential distributors</li> <li>› End-user calls with distributors</li> <li>› Setting up a distribution network covering the full Japanese territory</li> <li>› On-site market research</li> </ul>
<b>More info at</b>	<a href="http://www.codipro.net">www.codipro.net</a>

**J. DE BEUKELAER NV**

<b>Sector</b>	Production of insoles
<b>Candidate</b>	Timmermans Goswin (36 years old), Sales and Purchase Director
<b>Target</b>	<p>Until end of 2012, Debe used to supply Japanese companies through a Belgian customer. Next to that, a brief market overview shows that our European competitors are active in this market. Even through using a third party, our products were very welcomed by the Japanese companies. Based on the information above, we are convinced that Debe can play a significant role in the supply of shoe insoles for the Japanese market. Unfortunately we do not know to which companies our products were distributed and therefore we would like to get in touch with these companies as well as other distributors of shoe and foot care in Japan. In 2012 +/- 30000 pairs of insoles were exported to Japan. Our goal is to achieve a solid business relation with several Japanese companies based on private label insoles supply. As far as turnover is concerned: we should be able to achieve a multiple of the turnover.</p>
<b>More info at</b>	<a href="http://www.debe.be">www.debe.be</a>






**STEFAN.SCHÖNING.STUDIO | COLOMBO BVBA**

<b>Sector</b>	Product and architectural design
<b>Candidate</b>	Schöning Stefan (46 years old), Owner and Founder
<b>Target</b>	<p>We are designing for some foreign companies (Germany, Italy) who export our designed products to Japan. We get royalties, but we don't know the exact figure for Japan.</p> <p>I would like to see if there's business development for us. We are a multidisciplinary design-studio active in different fields: furniture, products (household equipment), lighting, interior, architecture and public design.</p> <p>We would like to add one or some companies in furniture or lighting design.</p> <p>I have the feeling through the experience of our clients that everything we design in our studio has a lot of success in Japan. Therefore I want to explore myself why and how we can work directly for Japanese brands.</p>

**More info at** [www.stefanschoning.com](http://www.stefanschoning.com)


**CREATE**

<b>Sector</b>	Digital Marketing
<b>Candidate</b>	Baetens Sven (47 years old), Key Account Manager
<b>Target</b>	<p>Inspired by Japanese business models ('Kaizen' and 'Always a better way'), we would like to connect our expertise in multilingual European communication by enabling a new customer journey: shifting digital marketing to digital sales processes.</p> <p>During the past I had the opportunity to work with Japanese multinationals (Mitsubishi Motors, Denon Ltd, Toyota Motors, Clarion, Shiseido Ltd., Shimano and Mazda). Today our company is focusing on digital retailer development. Working for Toyota Motor Europe - and launching in June 2014 at 3,000 retailer points - we are ambitious to share our knowledge with Japanese HQs who are still in control of global marketing and IT budgets (ref. Komatsu).</p>

**More info at** [createmultimedia.be/projects](http://createmultimedia.be/projects)





### MERCURYFLOORING NV

<b>Sector</b>	Textile - entrance matting
<b>Candidate</b>	Lambrecht Jo (36 years old), Commercial Director
<b>Target</b>	We expect to get a better insight in the structure of the Japanese sales channels (wholesalers/retailers/DIY-stores). The target is to set up a long term business relationship with some solid and reliable Japanese partners in order to promote our product ranges and start up a regular export of our goods. We know the Japanese market may have a big potential for our company, as tidiness is of major importance in Japanese homes. We also have the experience that the products from our own customers, for which we performed the backing, are selling well in the Japanese market.
<b>More info at</b>	<a href="http://www.mercuryflooring.com">www.mercuryflooring.com</a>



### MARYLISE-REMBO STYLING

<b>Sector</b>	Bridal fashion
<b>Candidate</b>	De Vlieger Chiara (26 years old), Sales and Marketing Manager
<b>Target</b>	With 50 years experience in Europe we now want to explore new markets. Our target is to become a common known brand for wedding dresses in Japan. At the moment we already have several shops in Japan through our distributor but we want to better understand the needs of the Japanese bridal market. The past year we invested a lot in exploring new markets by travelling abroad to get in contact with local bridal shops such as Japan, USA, Russia and Chile. We visit all cities ourselves as we really want to understand what these new markets need and how we can fill in the gap. We immediately felt our collections were warmly welcomed abroad, as Rembo Styling is quite unique in its niche market and our product is 100% European. We study new markets, we visit them and most of all we listen to the local stores with whom we are in contact. We feel there is a lot of potential out there in the world for our collections and the world appreciates our Belgian creativity and quality.
<b>More info at</b>	<a href="http://www.rembo-styling.com">www.rembo-styling.com</a>







## TELEMAQUE 5555

<b>Sector</b>	Creative Fashion studio
<b>Candidate</b>	Lespagnard Jean Paul (35 years old), Owner, Director and Designer
<b>Target</b>	Jean Paul Lespagnard is stocked in Osaka, Japan at Visit For store. The sales in Osaka make 6% of total exports. They stock the full range of his line; clothes, scarves and accessories. To extend our network of shops and to have one store in every main city in Japan, is the target. When you think about fashion, Japan is a very prominent and important market within this domain. The Jean Paul Lespagnard line seems to embody the exciting adventurous and creative fashion spirit of Tokyo, with its eccentric design aesthetic. In this way, it is a very important market for the brand to be recognised and develop a strong connection with the consumers of Japan. Belgium already has a strong reputation for fashion design at a global level, with well established brands. It would be an honour to represent the emerging, young Belgian designers to have the opportunity to grow as many Belgian designers previously have achieved. My first (and only) trip to Japan so far was extremely beneficial for Telemaque 5555, to not only meet buyers and visit stores but also to get a sense of the extensive spirit for fashion, and adventurous style of the country.
<b>More info at</b>	<a href="http://www.jeanpaullespagnard.com">www.jeanpaullespagnard.com</a>



## VENTURE SHIPPING SPRL

<b>Sector</b>	Jewelry
<b>Candidate</b>	Danglade Mathilde (44 years old), Owner
<b>Target</b>	We have participated in the Tranoi exhibition in Paris for 3 years and have contracted orders from Japanese retailers. We would like to get more feedback from the Japanese culture, expectation and style, in order to further fine tune and adapt our creations, our guidelines, our catalogues to the Japanese market. The company targets are a few: › We would like to be present in the most important fashion concept stores in Tokyo, Kobe, etc.. › To create a collaboration with a Japanese show-room in order to develop our market. › To participate to the fashion week in Tokyo.
<b>More info at</b>	<a href="http://www.mathildedanglade.com">www.mathildedanglade.com</a>



## JAPAN-BELGIUM SUMMIT MEETING ON 7 MAY 7 2014

On 7 May, commencing at 4:15 p.m. for approximately 45 minutes, Mr Shinzo Abe, the Prime Minister, held a meeting with HE Mr Elio Di Rupo, Prime Minister of the Kingdom of Belgium, at the Egmont Palace. An overview of the meeting is as follows:

### 1. Beginning

Prime Minister Di Rupo expressed his gratitude for Prime Minister Abe's visit to Belgium. At the same time, he stated that Japan is an important partner for Belgium, as the year 2016 marks the 150th anniversary of the establishment of diplomatic relations between the two countries; and trade and investment between Japan and Belgium is active. In response, Prime Minister Abe stated that he was very pleased to visit Brussels, "Capital of Europe", at the end of his visit to Europe, and appreciated the hospitality by the Belgian side, as he had an audience with His Royal Highness King Philippe the previous day.

### 2. Bilateral Relations

#### POLITICS/SECURITY

Prime Minister Abe stated that Japan would like to contribute to the peace and stability of the regional/international community even further, from the standpoint of a "proactive contribution to peace." Prime Minister Abe also stated that he would like to pursue a closer exchange of opinions in the field of security, particularly between the diplomatic authorities and defense authorities of the two countries. In response, Prime Minister Di Rupo welcomed Japan's proactive contribution to peace and stability of the international community. At the same time, he stated that the "proactive contribution to peace" would open up more possibility of cooperation with the two countries, and that he would like to share the experience for peace and stability between them. He also welcomed

an exchange of opinions between diplomatic authorities and defense authorities.

#### ECONOMY

Prime Minister Di Rupo stated that many European head offices of Japanese enterprises are located in Brussels, and they contribute to job creation. Prime Minister Abe stated that many Japanese enterprises have established their office in Belgium as a business gateway to Europe. The two leaders shared their views on holding a seminar for promotion of trade and investment in Tokyo, for the purpose of further expanding trade and investment between Japan and Belgium to encourage the participation of many Japanese enterprises.

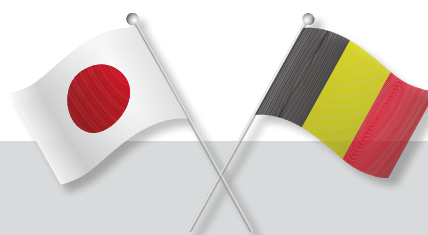
#### CULTURAL/HUMAN EXCHANGE

Prime Minister Abe stated that the Government of Japan will hold anniversary events on the occasion of the 150th anniversary in 2016 of the establishment of diplomatic relations between Japan and Belgium, to enhance cultural exchange. In response, Prime Minister Di Rupo conveyed his approval, and at the same time stated that he would like to enhance exchange of science and technology as well. Prime Minister Di Rupo added that he would like to introduce working holidays at an early date to provide the youth with opportunities to learn the culture and languages of each country.

### 3. Regional Situation

The two leaders exchanged opinions concerning the situation in East Asia and Ukraine.

Source:  
[http://www.mofa.go.jp/erp/we/be/page22e\\_000371.html](http://www.mofa.go.jp/erp/we/be/page22e_000371.html)



## 2016 – A YEAR OF CELEBRATIONS AHEAD OF US

In 1864 Auguste t'Kint de Roodenbeke conducted diplomatic negotiations as Representative of the Belgian Government with the Tokugawa Shogunate of the Edo period for two years. On 1 August 1866, the Treaty of Amity, Commerce, and Navigation between Belgium and Japan was concluded, and official bilateral diplomatic relations started.

The year 2016 will mark the 150<sup>th</sup> anniversary of those relations. On this spe-

cial occasion, both countries intend to celebrate their long friendship.

At the Japan-Belgium Summit meeting in May 2014, Prime Minister Abe declared that the Government of Japan would hold anniversary events for the 150<sup>th</sup> anniversary. In response, Prime Minister Di Rupo conveyed his approval, and at the same time stated that this occasion should be used to enhance exchanges of science and technology between the two countries.

Various events in such fields as culture, education, politics, economics, science, technology, tourism, etc. will take place on this anniversary year in both Belgium and Japan. They will contribute to further promote mutual understandings between the two countries and deepen cordial and friendly relationships.

2016 will prove a year to be enjoyed by many as all are welcome to plan, organize, participate, and liven up the memorable year ahead!



## news from the members

## JAPAN AND BELGIUM: CHALLENGES WHEN EXPORTING SPECIALTY PRODUCTS TO JAPAN

By Mrs Saskia Rock, BJA member, residing in Tokyo

## Exporting to Japan

A few years ago I attended a speech by Karel De Wolf, export manager at Ganda nv, a well-known Belgian cured ham producing company. Mr De Wolf spoke during an event organized by the Belgium-Japan Association, so it was no wonder that he focused on his company's export to Japan. I remember the speech fondly because his story was so recognizable and he was able to paint a very vivid picture of trying to inspire his personnel to live up to the Japanese quality expectations.

The first batch of Ganda ham that was sent to Japan, Mr De Wolf told us, was promptly returned, not because of the quality of the ham, but mainly because the way it was packaged did not convince their Japanese business partner. So, for the next batch, Mr De Wolf himself went down to the production line and showed his personnel how to prepare the products destined for Japan. Lining up the ham just so, only the best quality slices made the cut. The packaging had to be pristine, the labels all glued straight and in the right place. Perfectionism was required down to the exterior packaging, which had to be robust enough to survive transport to Japan and still appeal to the buyer upon arrival.

His story made me smile because I know of many similar stories, about almost every type of export to Japan and certainly concerning consumer goods. Since I've been living in Tokyo, I've seen firsthand that the products we buy in stores here are nothing short of perfect and the Japanese consumers expect nothing less. Now, in thinking about why the Japanese quality standard is so high compared to any other part of the world, I have the impression it must have something to do with the way Japanese people treat objects in their daily life and the reasons behind that behavior.

## Monozukuri

The concept of monozukuri (literally, 'the making of things') is somewhat related to the German Meister system, the practice of the master teaching his apprentice specialized knowledge which is used to create high quality products. In Belgium this practice has largely died out, except in some industries that require extremely skilled manual labor like diamond cutting and lace production. In Japan however, there are still many masters around teaching traditional skills like carpentry, and the making of many traditional products like tatami, kimono and implements for tea ceremony for example.

The core aspect of monozukuri is that the craftsman associates himself with his product, so anything of lesser quality reflects badly on himself. Even more than that, craftsmen aim to delight their customers by making something unique and valuable. Rather than going for low price and functionality only, the quality of the product is heavily reflected in its outside appearance. Ultimately, we know that people all over the world prefer well-designed and good-looking products, only Japan takes it a step further than most and I think monozukuri is certainly one force behind it.

## Mono no aware and mottainai

Mono no aware is another, less well-known concept, which could be translated as 'empathy towards things' and describes the appreciation one has for a beautiful object and the inherent sadness that all beauty will fade. From an early age on, Japanese are taught to take care of everything they own, often in a standardized manner. There are accepted ways of folding clothing, leaving your shoes in the genkan, putting away your futon at night, the list of rules to follow is endless but many Japanese do not question these ways and treat their possessions carefully.

The limited space houses have to offer also contributes to that, instead of owning 4 of one kind it makes more sense to invest in a nice looking item that might be on display due to limited cupboard space. This is also tied to the concept of mottainai (wastefulness), not to throw away but recycle and repair things as much as possible. I have seen century old tea ceremony cups that were repaired with a golden seam, effectively



## Saskia Rock, 2014 MBA, GLOBIS University

Saskia Rock has been studying Japanese culture for more than 20 years and is passionate about cross cultural communication and diversity in the workplace. Prior to Globis, she owned an entertainment and consulting company in Belgium that used arts like Wadaiko (drumming) to wow audiences with Japanese culture. Saskia specializes in facilitating working relationships between Japanese and Westerners through her extensive knowledge of business practices within both cultures. After graduating from GLOBIS's full time program in 2014, Saskia's goal is to promote diversity and further globalization in Japanese companies through education and consulting.

Find her on <http://jp.linkedin.com/pub/saskia-rock/17/296/32b>

## news from the members

rendering the repair more expensive than the original item. If you expect things to stay around for a long time, making them perfect in every little way is definitely not a waste.

### What You See Is What You Get

Valuing the maker's monozukuri and applying mono no awari and mottainai to everyday life is what leads Japanese consumers to expect superior quality in even daily commodities like packaged ham. From a foreign point of view, the Japanese attention to detail might be seen as excessive, but as a consumer I have grown rather fond of it because I can apply WYSIWYG to every item I buy and judge the inside from the outside.

Expecting Japanese consumers to lower their expectations is not realistic, why would they when Japanese products cater to their taste? Rather, if exporting to Japan is your wish, upgrading your product to local expectation is the only way to go, and companies like Ganda have been able to use this knowledge to their advantage. After all, it does make sense to package items that are sold in Japan at 3 or 4 times the original Belgian price in a way that reflects their monetary value as well.

In short, future of Belgian export to Japan of specialty products like ham, beer and chocolate to Japan will certainly remain successful and continue to grow, as long as we can make sure the packaging matches the excellence of the products inside, and wows the Japanese eye at first sight.

## FUJIFILM CELEBRATES ITS 80TH ANNIVERSARY & FUJIFILM BELGIUM NV (FFBE) CELEBRATES 25<sup>TH</sup> ANNIVERSARY

To celebrate the 80<sup>th</sup> anniversary of its original founding, FUJIFILM Holdings Corporation has created a new corporate slogan, "Value from Innovation." Beginning 2014, the Fujifilm Group has adopted the slogan for its global operations.

And also this year, FUJIFILM Belgium NV (FFBE) celebrates 25th Anniversary as a member of the Fujifilm Family, marking a significant milestone on an incredible journey.

FFBE's history at its current location in Sint-Niklaas, Belgium actually began much earlier, in 1968, as a start-up venture with 147 employees by Hunt Chemicals, a photochemical manufacturer in the U.S. The company was acquired in 1984 by Olin Corporation and began producing products for Fujifilm. On 1 June 1989, the photo division of Olin was sold to Fujifilm, and Fuji Hunt Europe, now FFBE, was born.

Many changes have taken place over these 25 years, constantly challenging employees to remain flexible and eager to learn in order to create new, more efficient ways to adapt business operations and meet evolving requirements. With its original focus on photochemicals, the company was forced by digitalization to explore new directions and make the best possible use of its infrastructure and resources. Success in large format printing represented the first step to-

ward establishing the Advanced Printing Technology Centre in 2010. Subsequent acquisitions of pressroom chemical companies provided an outstanding complement to Fujifilm's existing offset printing solutions.

The company's experience in imaging and graphics solutions opened the way for collaborating with the Van Gogh Museum in Amsterdam on the Relievo 3D printing project, which has resulted in the successful 2013 launch of very high quality textured reproductions of Vincent van Gogh masterpieces.

Today, the company is also responsible for the marketing and sales of Fujifilm's photo imaging and electronic imaging business in Belgium.

This very wide range of products and activities demonstrates the ability of the company and its employees to consistently think outside the box to keep pace with the ever-changing market and technology while discovering new opportunities in every challenge.

Although worldwide changes in demographics, economic conditions, the environment and technology will always defy predictions, the company welcomes the opportunity for constant renewal and creativity, leading to another 25 years of accomplishment.

Source: Fujifilm Belgium



FFBE at the time of establishment

FFBE today  
© Henderyckx





## news for the members

### SAVE THE DATE: 25 SEPTEMBER 2014 JAPAN BRUSSELS NIGHT, A FRIENDSHIP CELEBRATION



On behalf of the renowned committees Montaigne-Paris, Louise-Brussels, and Sakaemachi-Nagoya, a unique event is planned in Brussels this coming September.

As three of the main luxury shopping streets in the world (on par with Fifth Avenue in New York, Rodeo Drive in Los Angeles, Via Montenapoleone in Milano...), Brussels' Avenue Louise, Paris' Avenue Montaigne, and Nagoya's Sakae just signed a Friendship Pact to share their professional knowledge on what sets high quality shopping apart.

You are kindly invited to this Unique Experience, « Brussels Japan Night », which will include, among other activities, presentations of Japanese traditions (Opening Ceremony with Celebration Sake, Tea Ceremony, Origami, Japanese Whisky tasting, Flower arrangements...).

On 25 September, the entire Louise area will be customized to greet and celebrate two of the most famous shopping places in the world: Sakae in Nagoya and avenue Montaigne in Paris. Share this unique experience with the most prestigious brand names in Art, Fashion, Jewellery, Decoration and Beverages. In the presence of the delegations coming especially from Paris and... Japan. Yokoso! Welcome Japan!

#### Source

Bernadette Erpicum- Louise Committee  
+32 470 20 72 56  
bernadette.erpicum@ymail.com



## WE ARE TOMODACHI

"We Are Tomodachi" is an e-book published with the aim of further deepening people's understanding of the initiatives of the Government of Japan and the charms of Japan.

The Summer 2014 edition is now available. This latest edition is filled with a rich variety of content, including a special feature on fireworks displays around the country, one of the typical sights of summer; a feature on women's

active role in society; and information about disaster reconstruction and tourist accommodations.

The link is as follows.  
<http://japan.kantei.go.jp/letters/index.html>

## EXCLUSIVE CONCERT BY THE JAPANESE MI-BEMOL SAXOPHONE ENSEMBLE FOR THE 200<sup>TH</sup> ANNIVERSARY OF ADOLPHE SAX'S BIRTH WELCOMING SPONSORS

Born in the Belgian city of Dinant in 1814, Adolphe Sax showed early skills in creating musical instruments at his father's instruments factory, before leaving his hometown at the age of 27 for Paris with his new instrument on his back and only 20 francs in his pocket. It is said that Hector Berlioz, the famous composer, introduced the instrument to the music world and proposed the name of Saxophone. Sax obtained the patent for his instruments in 1846 and exhibited them at the Paris Universal Exposition in 1855. He devoted his life to the perfection of his instruments and to musical education. 2014 marks the 200<sup>th</sup> anniversary of his birth.

We, Mi-Bemol Saxophone Ensemble, are pleased to invite you to our gala concert on the 14<sup>th</sup> of October at the Grande Salle of Conservatoire Royal de Bruxelles, an event co-organized by the Embassy of Japan in Belgium and the Conservatoire Royal de Bruxelles (start 19:30 h). The concert will be a joint performance with Mr Alain Crepin, Professor at the Conservatoire.

### Profile of the Mi-Bemol Saxophone Ensemble Inc

- › Foundation: 1989 (2014 marks the 25<sup>th</sup> Anniversary)

- › Founder & President: Masahiro Maeda. Professor at the Soai University of Osaka
- › Composed from 5 kinds of Saxophones, Soprano, Alto, Tenor, Baritone and Bass.
- › Composed from 21 musicians to guarantee the best ensemble effect.
- › Professional Music group, unique in the world in this category.
- › Highly homogeneous and united harmony. All members are from Maeda's class.
- › High artistic evaluation from various parts of the world.
- › Proposes a wide range of repertoire in areas such as classics, jazz, pops, enka, optimizing the supple and broad range of colours of the saxophone
- › Enjoyable for a wide-range audience thanks to their highly talented performance of
- › Masterpieces and time tested standards.
- › In Japan, 34 concerts were organized in the last 7 years, with an average of 4.8 times per year, and a total of 16000 people attending.
- › Overseas, our concerts were appreciated in 21 cities worldwide in the past 22 years.
- › 12 CDs and DVD have been released.

Please enjoy our Web Theater:  
[www.mi-bemol.com](http://www.mi-bemol.com)

### Player's Profile

ALAIN CREPIN

As a soloist or conductor he has recorded some 60 CD's and performed all over the world. As a composer, Alain Crepin wrote numerous works for saxophone or symphonic band. Crepin's compositions are always published. Since 2005, he is president of the jury of the International Saxophone Contests at Dinant. He is member of numerous international juries' and is regularly invited for master-classes all over the world.

### Request for your sponsorship

It is anticipated that the airfare costs may be financed by the Japan Foundation. We will appreciate it very much if you could help us with your financial support for our staying cost (3 nights/4 days for 25 persons) in Belgium. Our proposed budget and financing idea are shown in the below table. Your financial help of 500 euro per lot would be cordially solicited. Please take a look at our sponsor's benefits.

If you agree to extend your support, kindly contact the address mentioned below.

### Sponsors benefits

1. 10 tickets are available for each sponsors and their customers, employees or others.
2. Sponsor's name and/or logo will be displayed on the flyer, program, etc.
3. Sponsor's name will be announced at the beginning of the concert.
4. Our group members will carry wearable AD materials during our stay in Brussels.
5. Sponsor's PR activities can be organized in the lobby of the concert hall, according to the regulation of the hall.



### Contact

Mr Hiromi Suzumura, Secretary General, Mi-Bemol Saxophone Ensemble Inc.  
E mail: [hiromi\\_suzumura@me.com](mailto:hiromi_suzumura@me.com), Tel/Fax: 81-3-3975-3285 or 819 9104-5819

**FOR  
TICKETS**

[www.bozar.be](http://www.bozar.be)  
[tickets@bozar.be](mailto:tickets@bozar.be)



**The BJA would like to extend a warm welcome to its newest members:**

#### Corporate Member

### Yazaki Europe Ltd. Belgium Office

Yazaki Corporation was founded in 1929 by Mr Sadami Yazaki. It's a privately owned company. Worldwide Yazaki has 255300 employees in 448 facilities in 44 countries.

The core business = Automotive (Wiring systems, Components, Meters and Displays), Energy Systems (Gas equipment, Electrical wires, Air-conditioning, Solar products) and "New Business" (nursing, environment, recycling, agri business).

Yazaki has a top global wiring harness market share. The Corporate policy is "A Corporation in step with the world. A Corporation needed by society".

Yazaki Europe Ltd. was established in 1980. The European headquarters are in Germany (Cologne) and the Head Office is in the UK (Hemel Hempstead). In Europe the core business is EEDDS (Electrical/Electronic Distribution and Display Systems) and Components.

Yazaki Europe Ltd. Belgium Office was founded in 1991. The combination of geographical location, infrastructure and know-how has made World Market Leaders choose for Flanders as their EMEA (Europe, Middle-East, Africa) distribution center. The main activity in Belgium is Components warehousing (12000 m<sup>2</sup> warehouse) and sales, Wiring harness sales - D&D and 3PL-activity. Yazaki Europe Ltd. Belgium Office has 140 employees.

矢崎総業は1929年に矢崎貞美によって創業されました。

矢崎グループは44カ国に448拠点をもち、グローバルでの従業員数は25万5300人になります。

自動車部品（ワイヤーハーネス、メータ、ディスプレイ等）をはじめ、電線、ガス機器、空調機器を取り扱っています。又新規事業として介護、環境、リサイクル、農業ビジネスにも取り組んでいます。

矢崎はワイヤーハーネス業界においてグローバルでトップシェアを誇っています。

社は、『世界とともにある企業』、『社会から必要とされる企業』です。

矢崎ヨーロッパ（有）は1980年に設立されました。欧州ヘッドクォーターはドイツのCologne、本社はUKのHemel Hempsteadにあります。欧州でのコア事業はEEDDS(Electrical/Electronic Distribution and Display Systems)、及びその関連部品となります。矢崎ヨーロッパ（有）ベルギー支店は1991年に設立されました。地理的優位性、インフラ整備、ノウハウ等により、EMEA(Europe, Middle-East, Africa)の物流拠点となっております。

ベルギー支店の主要業務は部品倉庫事業・販売（倉庫面積12000m<sup>2</sup>）、及びワイヤーハーネスの営業、開発、物流です。ベルギー支店の従業員数は140人です。

#### Yazaki Europe Ltd. Belgium Office

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### Katoen Natie

Katoen Natie is an established value added logistics, distribution & engineering services provider with global presence. The company is present in almost 30 countries and has more than 150 facilities in Europe, the Middle & Far East, North & South America and Africa. Due to a combination of engineering, technology and



### Errata

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notification of correct postal address:

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## YES IX Program (Young Executive Stay) Commercial export mission to Japan

19 to 26 October 2014

### THE SELECTED CANDIDATES FROM BELGIUM & LUXEMBURG

This year, the YES program, a commercial export project under the auspices of His Majesty King Philippe of Belgium will be held for the 18<sup>th</sup> year (the so called 9<sup>th</sup> edition YES IX).

The YES program aims to train young executives from Belgium and Luxembourg in successful Japanese business practices, at moderate costs, and in a short amount of time. For this purpose, the Belgium-Japan Association & Chamber of Commerce, in cooperation with the Belgian-Luxembourg Chamber of Commerce in Japan will organize a one-week training program in Japan, beginning with two briefing sessions in Belgium – on in the presence of His Majesty King Philippe of Belgium.

The training in Japan will consist of 1 day of intensive seminar training and company visits and the remaining days of introducing each participant to the potential partners and customers in his/her business area. Each participant will enjoy the support of a 'business coach', an experienced business person residing in Japan. In addition, students of Sophia University will help the participants with market studies and preparation.

We hereby would like to thank the organizations that support the preparation and the briefing sessions: The Embassies, the FPS Foreign Affairs, Foreign Trade, Cooperation & Development, the Regional Export Agencies (AWEX, BIE & FIT), Unizo International, Toyota Motor Europe and the industry.



The co-organizers hereby proudly present the selected YES IX participants:

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### The BJA YES Committee

This committee seeks to support Belgian exporters who want to succeed on the Japanese market. Every two years, it organises the YES (Young Executive Stay) Program, in co-operation with the Belgian-Luxembourg Chamber of Commerce in Japan. In between, it organises several export seminars and export-promoting initiatives. *Chairwoman: Ann Blondé*

#### › ANN BLONDÉ

I am the chairwoman of the Yes Committee since the 4<sup>th</sup> edition of the program. In October, the 9<sup>th</sup> edition of the program will be organized. As a Chair it is always a pleasure to see the efficiency of the program: only 1 week in Japan and participants end up with concrete business results and this thanks to a careful preparation. I am Managing Director at zeal, a company that specializes in touch screen marketing. Looking forward to a great edition of YES!



#### › ANNEMARIE VAN DE WALLE

My name is Annemarie Van de Walle. In the BJA YES Committee, I represent UNIZO International. UNIZO is the biggest SME organization in Flanders, representing 85,000 members. Our mission is to unite entrepreneurs, to inform and advise them and to defend their socio-economic interests. UNIZO International focuses on SME's in all kinds of sectors that are internationally active, being start-ups as well as worldwide active companies. As advisor for UNIZO International I enjoy assisting our companies in exploring and doing business all over the world.



#### › MICHÈLE SURINX

Area Manager East Asia at Flanders Investment & Trade (FIT). FIT's International Trade department promotes sustainable international business, in the interest of both Flanders-based companies and overseas enterprises. Whatever sector foreign companies are involved in, FIT will help establish contact with the Flemish exporters - not only products or services foreign companies may be sourcing, but also various types of business relationships, from joint ventures to technology transfers. Michèle holds a Master's degree in Law from the KU Leuven (Catholic University of Louvain) and started her FIT career in 2008. Healthy cooking, traveling, wave surfing, and skiing keep her busy after hours.



#### › CATHERINE COLLET

I am a Project Manager at the Asia Pacific Desk of Awex, Wallonia Export and Investment Agency since 15 years. Japan, South Korea and Australia have always been my main focus, although I have been travelling in more Asian countries these last few years. I first discovered Asia through Japan. Japan is an amazing country. Even after so many years, it keeps surprising me.





port operations, we can offer worldwide, tailor-made solutions to our customers who are active in various industries: chemical, automotive, art, commodities, food & feed, consumer goods, electronics & retail industry.

We are delighted to be a member of BJA. As we are already working for many Japanese companies, it was a logical step to join the BJA. Nevertheless, we hope to broaden our network and insight of the Japanese market by meeting other members who are present or establishing their presence on the European market.

#### Katoen Natie

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#### Associate Member

##### Umamido

Umamido, meaning “The Way Of The Savoury”, is a ramen shop that opened just over a year ago at Place Flagey in Brussels. Created by a young Belgian called Guy, who lived some time in Kyoto, this ramen shop is all about flavour. Noodles from Nishiyama Seimen, no MSG used, only fresh ingredients to obtain the tastiest noodle soups. Expanding into Antwerp soon with a second and third restaurant, Guy is particular keen on maintaining his relationships with Japan, with a particular interest in the Food and Beverage industry.

#### Umamido

Chaussee de Vleurgat 1, 1000 Brussels

Tel: +32 (0)495 27 50 88

E-mail: [guy@umamido.be](mailto:guy@umamido.be)

Website: [www.umamido.be](http://www.umamido.be)

Contact: Mr Guy Quirynen, Owner



#### Individual Members

##### Couple member

Mr & Mrs Arakawa

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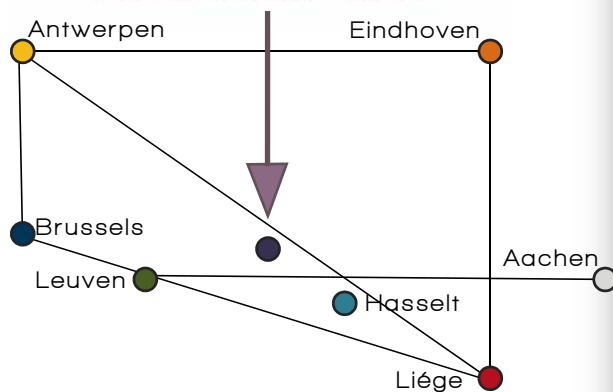
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