Museums as Cultural Hubs: The Future of Tradition

ICOM Kyoto 2019
25th ICOM General Conference
1-7 September

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PROGRAMME

English
Dear colleagues of the international museum community,

It is with great pleasure and excitement that the members of the ICOM Executive Board and I welcome you to the 25th ICOM General Conference, to be held from 1st to 7th September, 2019 in Kyoto, Japan. I believe this will be an exceptional experience for all of us, not only because of the multitude of topical discussions and events taking place, but also because of the opportunity to closely encounter a remarkably rich cultural heritage.

The theme of the ICOM General Conference 2019 is Museums as Cultural Hubs: The Future of Tradition. The topic is itself a statement about the central role museums have come to play in the future of our diverse societies. While sustaining their primary missions – collecting, conservation, communication, research, exhibition – they have transformed their practices in the pursuit of relevance for the communities they serve. They are now more aware than ever of the power they have to establish dialogue between cultures, to build bridges for a peaceful world and to define a sustainable future.

The week-long ICOM General Conferences are the high points in the life of our organisation, with plenaries and workshops, committee meetings and board elections, as well as unique opportunities for our members and participants to meet and network. ICOM Kyoto 2019 is special in this respect – it will reach out to a substantially bigger membership, which currently gathers over 44,500 museum professionals representing 138 countries and territories. The location of this General Conference, the city of Kyoto, will also attract a greater number of participants from the Asia-Pacific region, enriching the wide variety of converging perspectives.

Another distinctive feature of ICOM Kyoto 2019 is the diversity and topicality of the subjects that will be tackled in the various sessions. They make this triennial the forum it aims to be. The impact of the complexities of the 21st century on societies and museums will be debated among museum professionals from a vast range of cultural spheres and expertise, informing the discussions and debating possible solutions about sustainable development, disaster resilience, decolonisation, or the revision of the museum definition.

There is certainly much more than this to see, to taste, to discover in Kyoto. What better cultural hub than this millenary city to discuss the future of tradition? During this conference, you will enjoy many opportunities to explore Kyoto and its surrounding areas. I encourage you to wander around its narrow streets and mingle among its peoples with curiosity and wonder.

It is a pleasure and an honour for me to welcome you, together with our Japanese hosts, to this major ICOM event. It is only with your participation and contributions that the ICOM General Conference 2019 can be the hub where creativity combines with knowledge and intercultural dialogue enhances mutual understanding and peace building.

ICOM Kyoto 2019, I am confident, will yet be another unforgettable reunion which we will cherish in our memories for many years to come.

Suay AKSOY
President of ICOM
Dear ICOM Kyoto 2019 participants,

As the president of the ICOM Kyoto 2019 Organising Committee, I would like to extend a warm welcome to all of you who have come from around the world to take part in the 25th International Council of Museums (ICOM) General Conference here in Japan’s ancient capital of Kyoto.

ICOM Kyoto 2019 will be held in the Kyoto International Conference Center (ICC Kyoto) and various places around the city over a period of one week, from 1 to 7 September. The Organising Committee, in conjunction with the local governments of Kyoto Prefecture and Kyoto City, has been working to organise the General Conference since 2015, when Kyoto was chosen to host this triennial event. It is our sincere hope that it will be meaningful for all who participate.

The theme of this General Conference is “Museums as Cultural Hubs: The Future of Tradition.” In our increasingly diverse and complex society, museums are finding that they must play new social roles that go beyond their traditional functions of preserving and exhibiting their collections. To help us think about such issues, the conference will feature four plenary sessions on 2, 3, and 4 September on the themes “Curating Sustainable Futures,” “The Museum Definition: The Backbone of ICOM,” “Museums in Times of Disaster,” and “Asian Art Museums & Collections around the World.” Each of these plenums will raise issues relating to museums and society, which will also be addressed in workshops or sessions during the week.

ICC Kyoto, the main venue for ICOM Kyoto 2019, is where the Kyoto Protocol was adopted in 1997 during COP3, the third Conference of the Parties to the United Nations Framework Convention on Climate Change. It should be an ideal place for ICOM members to discuss the new sociocultural roles of museums and related issues such as sustainability and disaster risk reduction. The three keynote speakers—architect Kengo Kuma, photographer Sebastião Salgado, and contemporary artist Cai Guo-Qiang—are all internationally renowned figures with unique perspectives on the subject of museums as cultural hubs.

At the Museum Fair and Expo Forum, held within the ICC Kyoto during ICOM Kyoto 2019, over 140 museum-related companies and organisations will exhibit their goods, services, and expertise. It should provide ICOM members with an opportunity to learn about the breadth and diversity of museum-related businesses today.

Before, during, and after the General Conference, a full schedule of events has been planned for ICOM participants in Kyoto and surrounding Kyoto prefecture. The opening party will be held at ICC Kyoto and the closing party at the Kyoto National Museum. Social events in various parts of the city on other evenings during the conference week will feature entertainment in the form of traditional and contemporary performances, which offer a window onto the cultural traditions and innovations that help link Kyoto’s past and future. Additional events are being organised by various museums and organisations. Participants can meet other members and learn more about the diversity of Kyoto’s history and culture during the excursion day on 6 September.

Kyoto, the capital of Japan for over a millennium, is an extraordinary city that perfectly embodies the conference theme. Kyoto has always been a place that not only respects history and tradition but also adapts and integrates new technology and innovations to carry such traditions into the future. The City of Kyoto has been ranked 1st out of 815 cities in Japan in the 2019 National Sustainable Development Goals (SDGs) Ranking (Nihon Keizai Shimbun). During this General Conference, participants should have the opportunity both to interact with other museum professionals as well as to experience the distinctive culture of Kyoto and Japan. I hope that ICOM Kyoto 2019 will be a truly memorable event for everyone involved, opening a new page in the history of museums around the world.

Johei SASAKI
President, ICOM Kyoto 2019 Organising Committee
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Promotion Committee for ICOM Kyoto 2019
The International Council of Museums is the only global museum association in the world. It provides museums and museum professionals with national, regional and international platforms of dialogue and exchange of ethical standards and innovative practices.

Since its creation in 1946, ICOM is committed to the protection and promotion of museums and the heritage with which they are entrusted; natural and cultural, present and future, tangible and intangible. It also advocates the crucial role they play in the sustainable development of societies as unique sources of information, inspiration and insight.

Today, ICOM is a worldwide network made up from more than 44,500 members representing 138 countries and territories, grouped in 118 National Committees. It also fosters six Regional Alliances and 30 International Committees dedicated to various museum specialties.

The International Committees are ICOM’s think-tanks, made up of passionate individuals working on a voluntary basis to further research and advance knowledge in their area of expertise. Finally, our Standing Committees deal with subjects that are topical to ICOM, such as the museum definition, disaster risk management and ethical issues. In total, our committees organise around 200 conferences and workshops around the world every year.

The values and principles shared by ICOM and the international museum community are encapsulated in the ICOM Code of Ethics. It is officially recognised as the main international ethical standard for museums, as it sets minimum standards of professional practice and performance for museums and its premises are included in the national legislations of a number of countries.
ICOM is deeply committed to the protection of heritage in danger, whether that is from natural or man-made disasters. The ICOM Disaster Risk Management Committee (DRMC) gathers heritage professionals to help countries following major emergency situations or to limit and contain damage through preventive conservation measures.

For the past 20 years, our organisation has also lead the efforts in the fight against the illicit traffic in cultural goods, particularly through the publication of the ICOM Red Lists, which classify the categories of endangered cultural objects to prevent them from being sold or illegally exported. These tools have contributed to the identification, recovery and restitution of thousands of cultural objects from Iraq, Afghanistan and Mali.

ICOM considers the transmission of knowledge and know-how a priority. To better serve the members of developing museum communities around the world, it organises capacity building workshops that facilitate world-class training and cross-cultural dialogue between museum professionals, such as the ICOM International Training Centre for Museum Studies (ICOM-ITC) in Beijing. Additionally, since 2016 our organisation has been publishing the peer-reviewed journal Museum International and last year it launched the research-based monograph series ICOM Advances in Museum Research.

As the main representative of the global museum community in international forums, ICOM advocates for policies that will make the cultural heritage field thrive. It also issues position statements regarding the challenges it faces, such as the independence of museums or the need of adequate public funding. ICOM also coordinates International Museum Day on May 18th, a celebration held in more than 150 countries and territories which was established by our organisation in 1977.

We believe that museums can play a leading role in the development of sustainable and just societies. Last year we established a new working group on Sustainability, whose mission is to help us mainstream the Sustainable Development Goals and the Paris Agreement across our range of activities while working towards climate change adaptation and mitigations. In the near future, ICOM will also be placing decolonisation in the heart of its activities with the aim of providing a roadmap for communities, museums and governments.
is a renowned worldwide hub for exchanging on topical issues museums tackle today, as well as the most innovative solutions. Since 1948, every three years, our organisation gathers the international museum community around a theme of crucial interest to foster cultural exchange, promote international cooperation, and to inspire local actions in order to allow museums to continue their mission in service of society.

From Paris to Milan, after 24 successful editions, ICOM’s flagship conference attracts around 3,000 participants from all international backgrounds, renowned speakers and world-class experts that come together to attend debates, round tables, panels, networking events and cultural activities.

The ICOM General Conference also hosts the International Museum Fair and EXPO Forum, where museums and related companies presents inspiring displays as well as the state of the art technology. This fair provides a unique opportunity for a global audience of heritage and museum experts to discover new ideas and breakthrough solutions.
The theme of ICOM Kyoto 2019 General Conference is “Museums as Cultural Hubs: The Future of Tradition.” In recent years, museums around the world have begun to think more seriously about how better to contribute to society. Amidst the many global political, economic, and social changes taking place around the world, and with the underlying issues of climate change, poverty, conflict, natural disasters, human rights, and the environment, it is becoming more and more urgent for museums to consider how they might contribute to building a peaceful and sustainable future.

Every museum is unique, with its own distinctive focus—be it history, art, natural history, science, literature, or another subject. Likewise, each museum has its own collection, history, and mode and scale of presentation. But there is a limit to what museums can do as entirely independent entities. It is when museums connect with one another through regional, national, and international networks that they gain the potential to become more relevant and to better meet the social expectations of the modern world. Such efforts accordingly increase their effectiveness as “cultural hubs” and their ability to move smoothly between the traditions of the past and the innovations of the future.

The ICOM Kyoto 2019 General Conference is intended as a forum to debate how museums might best fulfill society’s new expectations. The theme “Museums as Cultural Hubs” suggests, in part, this triennial’s intended role as a gathering place to discuss various topics, including connection, cooperation, and information sharing on matters of international interest. Such collaborations might take place among museums themselves or between museums and other cultural, educational, and research institutions, communities, experts, or stakeholders. ICOM is also reconsidering the definition of “museum,” a process that should bring to the fore a variety of national and regional museum-related issues and their potential solutions.

At the same time, the preservation and exhibition of tangible and intangible cultural heritage have long been at the heart of the museum mission. When thinking about museums of the future, it is essential that we continue to value the resources making up our shared cultural legacy as human beings, and to hand them down safely to future generations. But we also have the obligation to share such cultural heritage with today’s audiences through exhibitions and other forms of outreach. For this reason, too, museums function as “cultural hubs.” For there to be a “future of tradition,” cultural heritage must be a living, breathing entity, a bridge between past and future. In this sense, Kyoto, the thousand-year ancient capital of Japan, which has long been known for its cherished traditions as well as its pioneering innovations, is the ideal place for this ICOM General Conference.

To help us consider the potential of museums to bridge cultures, ICOM Kyoto conference will feature keynote speeches from three world-renowned intellectuals, as well as four plenary sessions and a variety of panel discussions and other events. We hope that all ICOM Kyoto 2019 participants will actively engage in the discussions and come away with a shared vision for museums in the new era.
**Light Descends on Kyoto**

*Light Descends on Kyoto* is the title of the painting chosen for the official ICOM Kyoto 2019 poster. It depicts a famous Kyoto temple sculpture of the Bodhisattva Manjushri (Monju in Japanese) riding a lion, as a way to inject a breath of fresh air into ICOM Kyoto 2019. The Chinese characters next to Manjushri express the spiritual concept of nondualism—the oneness of seeming opposites, such as salt and sugar, oil and water, man and woman, or good and evil.

The artist, Kinutani commented: “As human beings, we all seek to understand life more deeply. Through art and culture, we can open our hearts and see through dichotomies to cultivate an inner world that encapsulates life’s greatest truths.” The work will remain on display in the ground-floor (1F) lobby of the Kyoto International Conference Center during the General Conference until 4 September.

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**Koji Kinutani**

Koji Kinutani (b.1943) is a Japanese painter born in the ancient city of Nara. After studying fresco techniques at Tokyo National University of Fine Arts, he further mastered the technique at the Academy of Fine Arts of Venice, Italy. In 1974, Kinutani became the youngest person to ever receive the Yasui Prize, a touchstone for young Japanese painters. He also designed the official poster of the Nagano Winter Olympics in 1998 and installed public art on the walls of Shibuya Station in 2008. In 2001, Kinutani was appointed to the Japan Art Academy, and in 2014, he was designated a Person of Cultural Merit for his innovative contributions to Japanese culture and society. Kinutani is known for creating uniquely energetic works using a rich variety of techniques. He also has a strong interest in children’s education and is actively involved in the Kids Dream / Art / Academy, a project started by the Agency for Cultural Affairs and the Japan Art Academy to convey the joys of arts and culture to children.
Keynote Speakers
Kengo Kuma was born in 1954. He completed his master’s degree at the University of Tokyo in 1979. He established Kengo Kuma & Associates in 1990. He taught at Keio University as Professor, and in 2009 he was installed as Professor at the Graduate School of Architecture, the University of Tokyo.

Kuma was awarded with Architectural Institute of Japan Annual Award in 1997 for the Noh Stage in the Forest and Mainichi Art Award in 2010 for Nezu Museum. Recent works include Suntory Museum of Art, Asakusa Culture Tourist Information Center, Nagaoka City Hall Aore, Kabukiza, Besançon Art Center and Cité de la Musique, FRAC Marseille and V&A Dundee. Kengo Kuma & Associates are also working on the New National Stadium Japan along with Taisei Corporation and Azusa Sekkei Co., Ltd.

He has also written numerous books and most of the titles have been translated into Chinese and Korean. His major writings, Anti-Object, Natural Architecture, Small Architecture have been published in English from AA Publications, the book department of AA School, UK’s prestigious architecture institution.

http://kkaa.co.jp/
In the 20th century, human beings began to undervalue the force of nature. All of us lost reverence for nature and misunderstood as if we could control everything.

Japanese people used to know the way to deal with nature. There was no use in trying to confront with it. It is not an opponent that you could win over. You survive and live with the nature only by understanding and respecting it, and that wisdom stopped locals to build houses below a certain height.

However, throughout the 20th century, people shifted toward concrete and steel, to construct “big and strong” architecture made of “strong” materials. Traditional buildings in wood, stone or earth were considered “weak” and “outdated.” Such modern architecture in the international style which was dominated by concrete and steel severed ties between human beings and their places.

We are living in a post-industrial age in which “places/locations” play the leading role. The industrial age with the framework of the production of “things” and “nations” has ended. The world has changed to an age where the “power of small places” is being reviewed. Architecture is changing into an intermediary that connects people and places again. Museums are also required to be important tools to reinforce the tie between people and places. V&A Dundee we designed was created based on such idea.

In the lecture I will discuss how I design architecture in the change of time, from the “Age of Concrete” to the “Age of Forest.”
Sebastião Salgado, born in 1944 in Minas Gerais, Brazil, lives in Paris. Having studied economics, he began his career as a professional photographer in 1973 in Paris, working with photo agencies until 1994, when he and Lélia Wanick Salgado formed Amazonas images, created exclusively for his work. Today this structure is their studio.

He travelled in over 100 countries for his photographic projects. Beyond press publications, his main works were presented in books. Touring exhibitions of these works have been, and continue to be, presented in museums and galleries throughout the world.

Salgado is currently working on a photographic project on the theme of the Brazilian Amazon forest and its inhabitants, the indigenous communities. This work will be presented in the form of books and exhibitions in 2021.

Sebastião Salgado has been awarded numerous photographic prizes in recognition of his accomplishments. He is the recipient of prestigious honors, such as the Grand Prix National, Ministry of Culture and French-Speaking Countries, France. In 2016, Salgado was elected member of the Académie des Beaux-Arts of Institut de France, and was named Chevalier (Knight) de la Légion d’Honneur, France. Salgado is an honorary member of the Academy of Arts and Sciences in USA. In 2019 Salgado was elected Foreign Honorary Member of the American Academy of Arts and Letters, New York, USA and he received the Peace Prize of the German Book Trade, Germany.

Much has been written about the destruction of the Amazon forest, about the burning of large swathes of primary jungle to make way for cattle farms and soybean plantations, the poisoning of rivers by freelance gold miners and the penetration of virgin territory by illegal loggers. All this and more is true.

Yet if vast tracts of the world’s greatest tropical rainforest have been destroyed, in Brazil alone over 81 percent of it remains untouched. And it is the shared responsibility of Brazil to preserve what remains. The urgency to do so has led us to promote an initiative to develop new and creative forms of protection and sustainable management of the Amazon region. In this, as age-old guardians of the forest, its indigenous peoples can – and already do – play a central role.

Deforestation is an undeniable reality and it is most acute on government or privately-owned land. But even here, over 60 percent of the forest cover remains intact. To explore this undamaged legacy, we have undertaken a lengthy photographic journey to record the lives of the indigenous peoples who live in harmony with the Brazilian Amazon forest. I have photographed tribes among which the Kuikuro, Kamayura and Waura in the Alto Xingú region as well as the Zoé, Awá, Yanomami, Ashaninka, Yawanawa, Suruwará and Korubo ethnic groups in the heart of the Amazon.

Along the way, we are building up an even broader archive of the entire region, with ground and aerial photographs of the complex maze of winding tributaries that feed the Amazon and the dramatic changes of their water levels in wet and dry seasons as well as aerial images of both the virgin forest and plumes of smoke rising thousands of feet where jungle is still being torched.

Our hope is that the resulting book and exhibitions can serve as a catalyst for raising awareness of the need to protect the Amazon forest and its native population and for generating new approaches to exploiting its natural and human resources without further damaging them.
Cai Guo-Qiang is an artist born in 1957 in Quanzhou, China. He was trained in stage design at the Shanghai Theatre Academy from 1981 to 1985, and his work has since crossed multiple mediums within art including drawing, installation, video, and performance. Cai began to experiment with gunpowder in his hometown Quanzhou, and continued exploring its properties while living in Japan from 1986 to 1995. This inquiry eventually led to the development of his signature outdoor explosion events. Drawing upon Eastern philosophy and contemporary social issues as a conceptual basis, his artworks respond to culture and history and establish an exchange between viewers and the larger universe around them. His explosion art and installations are imbued with a force that transcends the two-dimensional plane to engage with society and nature.

Cai was awarded the Golden Lion at the Venice Biennale in 1999, the Hiroshima Art Prize in 2007, and the Fukuoka Asian Culture Prize in 2009. In 2012, he was honored as a Laureate for the prestigious Praemium Imperiale, and in the same year, he was named as one of the five artists to receive the first U.S. Department of State Medal of Arts for his outstanding commitment to international cultural exchange. He currently lives and works in New York.

https://caiguoqiang.com/
Cai Guo-Qiang recounts how he has interacted with the museum system over the past several decades through a series of projects across the globe. These include his current solo exhibition at the National Gallery of Victoria in Melbourne, which is taking place in conjunction with their exhibition of the famed Terracotta Warriors; his *Everything is Museum* projects that founded a series of museums in Iwaki, Fukushima and other areas considered difficult by contemporary trends in museum-building; his solo exhibitions at major institutions of Western Art—the Pushkin in Moscow, the Prado in Madrid, the Uffizi in Florence, and the National Archaeological Museum of Naples; as well as his curated exhibition *Non-Brand*, with works drawn from the collection of the Solomon R. Guggenheim Museum.

How do museum classics inspire artistic adventures today, and how do museum curators act as “shamans” to connect artists with art history? How do we build museums that will be embraced by the local public, as opposed to those that are merely cultural tourism brands for foreigners? What is the role of the museum for local communities, particularly in an age where erecting museums has become fashionable on a global scale and contemporary art increasingly refined and elitist?
Plenary Sessions
Considering the various local and global aspects of sustainability, this session will explore different paths and innovative strategies that museums are following and can follow to support society to meet unprecedented challenges. So much has been achieved, and so much more can be achieved, as museums are at the nexus between tradition, innovation and communities to nurture sustainable futures. All museums have a part to play, and through working together we can maximise our collective impact and benefit. This panel will encourage all participants to consider how they can get involved in creating this shared story of positive transformation.

Morien Rees is a Museum Development Advisor at Varanger Museum (Norway). He studied architecture at the University of Wales and art history at the University of Oslo. He practised architecture until 1994. Since 1994 he has worked in the museum sector. At present, he is employed in Varanger Museum on the Norway’s arctic coast. He is the chair of ICOM’s Working Group on Sustainability (ICOM WGS).

Bonita Bennett was appointed as the director of the District Six Museum in 2008. Her professional training is as an educator with strong anti-apartheid activist roots and she completed both her under- and post-graduate degrees at the University of Cape Town. Her Masters dissertation focused on narratives of people who were forcibly removed from various areas in the Western Cape under Apartheid. She is currently registered as a doctoral student at the University of Pretoria. Both her parents are from District Six, and she grew up in a township on the Cape Flats with other families who were displaced. The District Six Museum provides a wonderful platform from which to confront the legacies of Apartheid displacement, and to also raise awareness about the indivisibility of human rights.

Yacy-Ara Froner holds a degree in History from the Federal University of Ouro Preto (1988), a Master’s in Social History (1994) and a Ph.D. in Economic History (2001), with emphasis on cultural heritage, by University of Sao Paulo (USP). She was trained in restoration by the Center for Conservation and Restoration (CECOR) (1992) and in conservation by the Getty Conservation Institute (GCI) (1995). She is currently a professor at the School of Fine Arts, at the undergraduate courses in Visual Arts and Conservation-Restoration, and lecturing at the Graduate Program in Arts. She also coordinates the Graduate Program in Built Environment and Sustainable Heritage of the Faculty of Architecture of Federal University of Minas Gerais.

Cecilia Lam is the Founding Director of the Jockey Club Museum of Climate Change and the Director of the Campus Planning and Sustainability Office at The Chinese University of Hong Kong, the Hong Kong Special Administrative Region, China. With a portfolio including strategic planning and sustainability in higher education, she also oversees the program operations of the Hong Kong Chapter of the United Nations’ Sustainable Development Solutions Network (SDSN Hong Kong) and serves as a member of the Hong Kong Sustainable Campus Consortium.
Henry McGhie has had a lifelong passion for nature, and has a background as a bird ecologist. He worked at Manchester Museum, part of the University, from 2000–2019, as a curator and head of the Museum’s curatorial team. He oversaw the development of award-winning galleries and special exhibitions linked to environmental sustainability and climate change. He has helped broker partnerships between researchers, museums and policy workers, both in the UK and internationally, and is a member of the Working Group on Sustainability established by ICOM in 2018. Henri is interested in finding ways to accelerate museums’ contributions to nature conservation, climate action and the Sustainable Development Goals, and working with people and organisations who want to go farther, faster together towards a world where people and nature flourish together.

Dr. Mamoru Mohri was the first Japanese astronaut on Space Shuttle, as well as the first CEO of Miraikan serving as a liaison between researchers and society. His new style in science communication creates Cool Japan in the science centre world including live TV “Space Classroom” and the first solar eclipse TV broadcast from Antarctica. He also dove 6,500m into the deep sea. He enjoys an everlasting challenge to explore the unknown. Dr. Mohri hosted for Science Center World Summit 2017 as the Chair and established the “Tokyo Protocol” to contribute to achieving the UN’s SDGs.

As a consultant, Ms. Sutton, LEED-AP (a certification in sustainability), works with staff and leadership of cultural organizations as they develop sustainable solutions and foster climate action. As a member of the Executive Committee for We Are Still In, and as its Cultural Institutions Sector Lead, she strengthens the American sector’s support of the Paris Agreement. She is co-chair of the American Association for State and Local History (AASLH) Task Force on Environment & Climate, and a board member of the American Alliance of Museums (AAM) Environment & Climate Network. She is a co-author of The Green Museum and author of Environmental Sustainability at Historic Sites & Museums. She is a 2019 Salzburg Global Fellow.
The Museum Definition: The backbone of ICOM

Over recent decades museums have adjusted, transformed, and re-invented their purpose, policies and practices, to the point where the ICOM museum definition no longer seems to reflect our challenges and manifold visions and responsibilities. In this plenum ICOM will bring together network experts and external voices to discuss about the overall need for a change in the museum definition and of the visions and potentials for a new definition.

Jette Sandahl was the founding director of the pioneering Museum of World Cultures in Sweden and the Women’s Museum of Denmark. She served as Director of Exhibitions and Public Programs at the National Museum of Denmark, and as Director Experience at National Museum of New Zealand Te Papa Tongarewa. Most recently, she was director of the Museum of Copenhagen. She attended the Getty Museum Management Institute and has held a number of elected and appointed posts in the national and international museum world. She currently chairs the European Museum Forum as well as the ICOM standing committee Museum Definition, Prospects and Potentials. Spanning her background in psychology and her museum career is a commitment to the formation of new paradigms and platforms for empowerment, cultural participation and social justice. She publishes within the broad museological field.

George H.O. Abungu is a Cambridge-trained archaeologist and former director-general of the National Museums of Kenya. He is CEO of Okello Abungu Heritage Consultants and a recipient of the Lifetime Achievement in Defense of Art from the Association for Research into Crimes Against Art (ARCA). He is also a Knight of the Order of Arts and Letters (Chevalier dans l'ordre des Arts et Lettres) of the Republic of France for his outstanding contribution to Heritage at local and global levels as well as the first African recipient of the World Heritage Fund Award for his contribution to capacity building in the field of heritage in Africa. George has researched, published and taught in the disciplines of archaeology, heritage management, museology, culture and development. He is former Vice-President of ICOM, was Kenya’s representative to the UNESCO World Heritage Committee, and vice president of its bureau. He is founding associate professor of the M.A. in heritage management at the University of Mauritius and a fellow of the Stellenbosch Institute for Advanced Studies at the University of Stellenbosch, South Africa.

Margaret Anderson is a senior public historian and museum administrator who currently directs the Old Treasury Building in Melbourne. In a long career, she held senior museum positions in Western Australia and South Australia and in the 1980s was Foundation Director of the Migration Museum. She pioneered discussions in Australia encouraging museums to partner with community groups. Margaret is a feminist historian with research interests in women’s history and material history. She is especially interested in debates about conflicted views of the past and the capacity of museums to present ‘difficult histories’. In the MDPP, she chairs the Working Group exploring Cultural Democracies and Participatory Practices.

Lauran Bonilla-Merchav received her Ph.D in Art History from City University of New York, the Graduate Center. She is currently serving her second term as Chair of ICOM Costa Rica and is the treasurer of ICOM LAC Regional Alliance. Besides being a member of ICOM’s Museum Definition, Prospects and Potentials (MDPP) Standing Committee, she is on the Steering Committee of the EU-LAC Museums project, an initiative funded by the European Union that studies community museums and fosters bi-regional interaction and learning. Bonilla-Merchav teaches Art History and Museology courses at the University of Costa Rica.
Shose Kessi is Associate Professor in the Department of Psychology and Deputy Dean for Transformation in the Humanities Faculty at the University of Cape Town. She is also co-director of the Hub for Decolonial Feminist Psychologies in Africa. Her research centers on political psychology and institutional change, exploring issues of identity, such as race, class, and gender, and how these impact on people’s participation in transformation efforts. A key focus is the development of Photovoice methodology as a participatory action research tool that can raise consciousness and mobilize community groups into social action.

Dr. Nirmal Kishnani is an Associate Professor at the National University of Singapore where he teaches sustainability at the Department of Architecture and is Programme Director of the Master of Science, Integrated Sustainable Design. Since 2002, he has been part of the conversation on Asia, consulting on projects and influencing policies that shape design practice. Since 2008 he has been Editor-in-Chief of the FuturArc magazine and resident jury chair of two Asia-based design competitions – FuturArc Prize and FuturArc Green Leadership Award – that he helped set up.

W. Richard West, Jr. serves as President and CEO of the Autry Museum of the American West in Los Angeles and is Director Emeritus and Founding Director of the Smithsonian Institution’s National Museum of the American Indian. He is a citizen of the Cheyenne and Arapaho Tribes of Oklahoma and a member of the Southern Cheyenne Society of Peace Chiefs. West currently is a member of the Board of Directors of ICOM US and the International Coalition of Sites of Conscience, and previously served on the Boards of the Ford Foundation, Stanford University, and the Kaiser Family Foundation. He also was Chair of the Board of Directors of the American Alliance of Museums (1998-2000) and Vice-President of the International Council of Museums (2007-2010).
Museums in Times of Disaster:
Be prepared, respond effectively, and preserve cultural heritage

In the event of a major disaster museums should react in an effective, conscious and rapid way. To be able to save lives and cultural heritage, they should analyse and prepare response mechanisms. This plenary session provides a forum to share experiences, to discuss the challenges and threats that museums are facing, and to explore the opportunities of international cooperation and knowledge exchange.

Corine Wegener is Director of the Smithsonian Cultural Rescue Initiative, an outreach program dedicated to the protection of cultural heritage in disasters in the U.S. and internationally. An art historian, she was formerly associate curator of American and European Decorative Arts at the Minneapolis Institute of Art. A retired U.S. Army Reserve Arts, Monuments, and Archives Officer, Wegener continues to work with the military on training for protection of cultural property in armed conflict. She is founding past president of the U.S. Committee of the Blue Shield, chair of ICOM’s Disaster Risk Management Committee, and a member of ICOM US.

Yuichi Ono received a Ph.D. in Geography (Climatology and Wind-related Hazards) at Kent State University, U.S.A. Between 2002-03, he worked with the World Meteorological Organization (WMO). He contributed to the development of the disaster risk reduction programme. Between 2003 and 2009, with UN International Strategy for Disaster Reduction (ISDR), he worked on an early warning system and helped develop and manage the ISDR Scientific and Technical Committee. He is the former Chief, Disaster Risk Reduction Section, United Nations Economic and Social Commission for Asia and the Pacific (ESCAP), providing a regional platform for cooperation and policymaking for disaster risk reduction, with particular attention to developing countries and vulnerable social groups. Currently, he is a Professor at the International Research Institute of Disaster Science (IRIDeS), Tohoku University and a Director of the Global Centre for Disaster Statistics (GCDS) as well. He is the founder and CEO of the World Bosai Forum Foundation which will convene the Second World Bosai (Disaster Risk Reduction) Forum to be held in Sendai, Japan during November 9-12, 2019.

Alejandra Peña is a certified Architect from the Universidad Nacional Autónoma de México and has Art History Master’s Degree. Her experience in the field of museums starts in 1992 as Head of the Museographic Department of the Museo Nacional de San Carlos, later she worked as Associate Curator for the Museo de Arte Moderno, then as Deputy Director at the Museo del Palacio de Bellas Artes where later she also held the position of Director. In 2001 she was appointed Deputy Director General of the Instituto Nacional de Bellas Artes (INBA) in Mexico. She was Executive Assistant to the General Director of INBA, then Director of Cultural Promotion for the Secretariat of the General of Educational and Cultural Collaboration of the Ministry of Foreign Affairs. From 2009 to 2012, she held the position of Deputy Director General of Artistic Heritage for INBA. Since 2013 she is the Executive Director of the Museo de Arte de Ponce in Puerto Rico. Alejandra Peña has been a member of the Association of Art Museum Directors since 2014 and part of the ICOM-US Board since 2018.

Aparna Tandon specialises in crisis response and disaster risk management for cultural heritage. She has 25 years of post-qualification work experience in cultural heritage conservation and has conducted professional training for the conservation of cultural heritage in Asia, the Middle East, Europe, Africa and South America. As a Project Manager at ICCROM, she is coordinating its international capacity development programme on First Aid and Resilience for Cultural Heritage (FAR). Additionally, she leads the SOMA (Sound and Image Collections Conservation) programme aimed at safeguarding endangered audio-visual heritage. In the past, she has contributed to the planning and implementation of Teamwork for Integrated Emergency Management, a collaborative training initiative of ICCROM.
Researcher (Ph. D.) in museum studies, with a focus on cultural aspects of public policy and management of art museums. She worked as a researcher for various cultural and art institutions in Brazil before being appointed Director of the Instituto Sergio Motta (ISM), Director of the State System of Museums of Sao Paulo (SISEM-SP) and Director of the Museological Heritage Preservation Unit (UPPM) at the Sao Paulo State Secretariat of Culture. Since 2017, she is an Advisor of the University of Sao Paulo (USP), in the area of museums and collections. Established at the Rector’s Office, she provides support for the five main museums of USP. Besides that, she takes part of the working group “Museu Paulista 2022” dedicated to the full renovation of Museu Paulista’s historical building. She was elected ICOM Brazil’s Chair for the period from 2018 to 2021.
Asian Art Museums & Collections in the World

With the growing number of ICOM memberships from Asian countries, ICOM Kyoto 2019 provides the ideal chance to consider the significance of Asian art museums and collection, how they might better connect to local and foreign audiences, and how they can benefit by coordinating with international colleagues around the world in the future. This session also considers the case study of Asian art, examining recent moves to promote deeper understanding of Asian art in museums around the world.

Yukio Lippit is Professor of History of Art and Architecture at Harvard University and former Director of the Arts at the Radcliffe Institute of Advanced Study. He is a specialist in Japanese painting, and has curated exhibitions at the National Gallery of Art, Washington D.C., the Freer Gallery of Art, and the Japan Society of New York.

Masatomo Kawai
Director, Chiba City Museum of Art

Born in Tokyo in 1941, Professor Kawai did his doctoral coursework in the Graduate School of Letters at Keio University. In 1969 he joined the faculty at Keio as a teaching assistant, eventually becoming professor in 1988. Since 2007, he has been professor emeritus at Keio University. In 2012, he also became director of the Chiba City Museum of Art.

Min-Jung Kim is a curator of Asian Arts and Design at the Museum of Applied Arts and Sciences (MAAS, also known as Powerhouse Museum) in Sydney, Australia. Kim was born and educated in South Korea and has lived in Australia. She attained Master of Arts in Curatorial and Museum Studies from the University of Sydney and has worked at MAAS for the last 12 years. Kim has published and lectured widely on Korean textiles, ceramics and metalworks, Japanese fashion, Chinese belt toggles and curatorial studies. Selective exhibitions she curated include Rapt in colour (1998), Earth, Spirit and Fire (2000), Sprit of Jang-in (2010), Japanese folds (2013) and Reflections of Asia (2018).

Christoph Lind
Chair, ICOM ICFA

M.A. in Art History, Sinology, Japanology, Ph.D. in Art History, curator at Deutsches Historisches Museum (German Historical Museum), Berlin, secretary of ICOM Germany in 2003, Head of Exhibition Department of Reiss-Engelhorn-Museen, Mannheim, Germany; since 2015 director Fine Arts and Cultural History at Reiss-Engelhorn-Museen, Mannheim, Germany. Exhibition projects (choices): German Colonial History in Qingdao, China; Prussian coronation 1701; Lu Chuntao. Painting; China Architecture: 100 Projects; The Arts of Baroque, Belle Époque, Fine Arts for Prince Electors.
Anne Nishimura Morse is the William and Helen Pounds Senior Curator of Japanese Art at the Museum of Fine Arts, Boston, where she most recently organized the exhibitions In the Wake: Japanese Photographers Respond to 3-11 (2015) and Takashi Murakami: Lineage of Eccentrics (2017). In Japan she has also presented Japanese Masterpieces from the Museum of Fine Arts, Boston (Tokyo National Museum, 2012), and Double Impact: The Art of Meiji Japan (Tokyo University of the Arts, 2015). She currently serves as the co-chair for the Arts Dialogue Committee of the US-Japan Conference on Cultural and Educational Interchange (CULCON).
Daily Programmes
Acronyms of the ICOM Network

### International Committees

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVICOM</td>
<td>Audiovisual, New Technologies and Social Media</td>
</tr>
<tr>
<td>CAMOC</td>
<td>Collections and Activities of Museums of Cities</td>
</tr>
<tr>
<td>CECA</td>
<td>Education and Cultural Action</td>
</tr>
<tr>
<td>CIDOC</td>
<td>Documentation</td>
</tr>
<tr>
<td>CIMCIM</td>
<td>Museums and Collections of Instruments and Music</td>
</tr>
<tr>
<td>CIMUSEF</td>
<td>Museums and Collections of Science and Technology</td>
</tr>
<tr>
<td>CIPG</td>
<td>Egyptology</td>
</tr>
<tr>
<td>COMCOL</td>
<td>Collecting</td>
</tr>
<tr>
<td>COSTUME</td>
<td>Museums and Collections of Costume</td>
</tr>
<tr>
<td>DEMHIST</td>
<td>Historic House Museums</td>
</tr>
<tr>
<td>GLASS</td>
<td>Museums and Collections of Glass</td>
</tr>
<tr>
<td>ICAMT</td>
<td>Architecture and Museum Techniques</td>
</tr>
<tr>
<td>ICDAD</td>
<td>Museums and Collections of Decorative Arts and Design</td>
</tr>
<tr>
<td>ICEE</td>
<td>Exhibition and Exchange</td>
</tr>
<tr>
<td>IFCM</td>
<td>Museums and Collections of Fine Arts</td>
</tr>
<tr>
<td>ICLCM</td>
<td>Literary and Composers’ Museums</td>
</tr>
<tr>
<td>ICMAH</td>
<td>Museums and Collections of Archaeology and History</td>
</tr>
<tr>
<td>ICME</td>
<td>Museums and Collections of Ethnography</td>
</tr>
<tr>
<td>ICMEMO</td>
<td>Memorial Museums in Remembrance of the Victims of Public Crimes</td>
</tr>
<tr>
<td>ICMS</td>
<td>Museum Security</td>
</tr>
<tr>
<td>ICOMFOM</td>
<td>Museology</td>
</tr>
<tr>
<td>ICOM-CC</td>
<td>Conservation</td>
</tr>
<tr>
<td>ICOMAM</td>
<td>Museums and Collections of Arms and Military History</td>
</tr>
<tr>
<td>ICOMON</td>
<td>Money and Banking Museums</td>
</tr>
<tr>
<td>ICR</td>
<td>Regional Museums</td>
</tr>
<tr>
<td>ICTOP</td>
<td>Training of Personnel</td>
</tr>
<tr>
<td>INTERCOM</td>
<td>Museum Management</td>
</tr>
<tr>
<td>MPR</td>
<td>Marketing and Public Relations</td>
</tr>
<tr>
<td>NATHIST</td>
<td>Museums and Collections of Natural History</td>
</tr>
<tr>
<td>UMAC</td>
<td>University Museums and Collections</td>
</tr>
</tbody>
</table>

### Affiliated Organisations

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AEOM</td>
<td>Association of European Open-Air Museums</td>
</tr>
<tr>
<td>AFRICOM</td>
<td>International Council of African Museums</td>
</tr>
<tr>
<td>AIMA</td>
<td>International Association of Agricultural Museums</td>
</tr>
<tr>
<td>AMMM</td>
<td>Association of Mediterranean Maritime Museums</td>
</tr>
<tr>
<td>CAM</td>
<td>Commonwealth Association of Museums</td>
</tr>
<tr>
<td>CIMAM</td>
<td>International Committee for Museums and Collections of Modern Art</td>
</tr>
<tr>
<td>EXARC</td>
<td>International Organisation of Archaeological Open-Air Museums and Experimental Archaeology</td>
</tr>
<tr>
<td>FIHRM</td>
<td>Federation of International Human Rights Museums</td>
</tr>
<tr>
<td>HANDS ON!</td>
<td>International Association of Children in Museums</td>
</tr>
<tr>
<td>IACCCA</td>
<td>International Association of Corporate Collections of Contemporary Art</td>
</tr>
<tr>
<td>IACM</td>
<td>International Association of Customs/Tax Museums</td>
</tr>
<tr>
<td>IAMFA</td>
<td>International Association of Museum Facility Administrators</td>
</tr>
<tr>
<td>IAMH</td>
<td>International Association of Museums of History</td>
</tr>
<tr>
<td>IATM</td>
<td>International Association of Transport and Communications Museums</td>
</tr>
<tr>
<td>ICAM</td>
<td>International Confederation of Architectural Museums</td>
</tr>
<tr>
<td>ICMM</td>
<td>International Congress of Maritime Museums</td>
</tr>
<tr>
<td>ICSC</td>
<td>International Coalition of Sites of Conscience</td>
</tr>
<tr>
<td>MAC</td>
<td>Museums Association of the Caribbean</td>
</tr>
<tr>
<td>MINOM</td>
<td>International movement for a new Museology</td>
</tr>
<tr>
<td>PIMA</td>
<td>Pacific Islands Museum Association</td>
</tr>
<tr>
<td>SIBMAS</td>
<td>International Association of Libraries and Museums of the Performing Arts</td>
</tr>
</tbody>
</table>

### Regional Alliances

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>ICOM ARAB</td>
<td>Arab region</td>
</tr>
<tr>
<td>ICOM ASPAC</td>
<td>Asia-Pacific region</td>
</tr>
<tr>
<td>ICOM EUROPE</td>
<td>European region</td>
</tr>
<tr>
<td>ICOM LAC</td>
<td>Latin America &amp; Caribbean region</td>
</tr>
<tr>
<td>ICOM SEE</td>
<td>South-East European region</td>
</tr>
<tr>
<td>CIMAO</td>
<td>West African region</td>
</tr>
</tbody>
</table>

### Standing Committees

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MDPP</td>
<td>Committee for Museum Definition, Prospects and Potentials</td>
</tr>
<tr>
<td>DRMC</td>
<td>Disaster Risk Management Committee</td>
</tr>
<tr>
<td>ETHCOM</td>
<td>Ethics Committee</td>
</tr>
<tr>
<td>FIREC</td>
<td>Finance and Resources Committee</td>
</tr>
<tr>
<td>LEAC</td>
<td>Legal Affairs Committee</td>
</tr>
<tr>
<td>NEC</td>
<td>Nominations and Elections Committee</td>
</tr>
<tr>
<td>SAREC</td>
<td>Strategic Allocation Review Committee</td>
</tr>
<tr>
<td>SPC</td>
<td>Strategic Plan Committee</td>
</tr>
</tbody>
</table>

### Working Groups

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MWG</td>
<td>Membership Working Group</td>
</tr>
<tr>
<td>WGS</td>
<td>Working Group on Sustainability</td>
</tr>
<tr>
<td>ICWG</td>
<td>Working Group on the Future of International Committees</td>
</tr>
</tbody>
</table>

*From the 2nd to the 4th of September, visit the Poster Session at the Annex Hall to discover the activities of the International Committees. See map on page 84.*
### 1 Sep. Daily Programme

*OMOTENASHI Guide App available in all sessions*

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
</tr>
</tbody>
</table>
| 8:30–19:00 | New Hall Lobby  
Registration Desk                                           |
| 9:00  |                                                                         |
| 9:30–12:00 | Main Hall  
85th ICOM Advisory Council Meeting                              |
| 10:00 |                                                                         |
| 10:30–13:00 | Room A  
Separate Meeting of ICOM National Committees                        |
| 11:00 |                                                                         |
| 11:30–14:00 | Room B-1  
Separate Meeting of ICOM International Committees                   |
| 12:00 |                                                                         |
| 12:30–15:00 | Room C  
85th ICOM Advisory Council Meeting                              |
| 13:00 |                                                                         |
| 13:30–15:00 | Room D  
85th ICOM Advisory Council Meeting                              |
| 14:00 |                                                                         |
| 14:30–16:30 | Room E  
ICOM Kyoto  
ICOM Internal Meetings                                                      |
| 15:00 |                                                                         |
| 15:30–18:00 | Room F  
Committees’ Conference  
Panel  
Workshop  
Networking Session  
Social Programme  
Registration Desk  
Museum Fair and Expo Forum  
Statutory Meeting  
Ceremony  
Keynote Speech  
Plenary Session |
1 Sep. Programme Highlights

Statutory Meeting  🇪🇳 FR, ES, JP

9:30 –12:00
13:30 –15:00
Venue Main Hall (Level 1)

85th ICOM Advisory Council Meeting

The Advisory Council consists of the Chairpersons of National and International Committees, Regional Alliances, and Affiliated Organisations. It will meet in Kyoto to debate about policies, programmes, procedures and finances of ICOM.

Statutory Meeting  🇪🇳 FR, ES, JP

15:30 –17:30
Venue Room A (Level 2)

Separate Meeting of ICOM National Committees

The Boards of the ICOM Committees get together to discuss committees’ matters.

Statutory Meeting  🇪🇳 FR, ES, JP

15:30 –17:30
Venue Room B-1 (Level 2)

Separate Meeting of ICOM International Committees

The Boards of the ICOM Committees get together to discuss committees’ matters.
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td>New Hall Lobby</td>
</tr>
<tr>
<td></td>
<td>Registration Desk</td>
</tr>
<tr>
<td>9:00</td>
<td>Main Hall (Live Broadcasting: Sakura / Room A / Room E)</td>
</tr>
<tr>
<td></td>
<td>Opening Ceremony of the 25th ICOM General Conference</td>
</tr>
<tr>
<td>10:00</td>
<td>Main Hall (Live Broadcasting: Sakura / Room A / Room E)</td>
</tr>
<tr>
<td></td>
<td>Keynote Speech: Kengo Kuma</td>
</tr>
<tr>
<td>11:00</td>
<td>Main Hall (Live Broadcasting: Sakura / Room A / Room E)</td>
</tr>
<tr>
<td></td>
<td>Plenary Session: Publishing and Writing</td>
</tr>
<tr>
<td>12:00</td>
<td>Main Hall (Live Broadcasting: Sakura / Room A / Room E)</td>
</tr>
<tr>
<td></td>
<td>Workshop: Publishing and Writing</td>
</tr>
<tr>
<td>13:00</td>
<td>Museum Fair and Expo Forum</td>
</tr>
<tr>
<td></td>
<td>Plenary Session: Curating Sustainable Futures Through Museums</td>
</tr>
<tr>
<td>14:00</td>
<td>Museum Fair and Expo Forum</td>
</tr>
<tr>
<td></td>
<td>Workshop: Curating Sustainable Futures Through Museums</td>
</tr>
<tr>
<td>15:00</td>
<td>Panel: Decolonisation and Restitution (Session 1)</td>
</tr>
<tr>
<td></td>
<td>Workshop: Curating Sustainable Futures Through Museums</td>
</tr>
<tr>
<td>16:00</td>
<td>Panel: Decolonisation and Restitution (Session 2)</td>
</tr>
<tr>
<td></td>
<td>ICOM Newcomers Session</td>
</tr>
<tr>
<td>17:00</td>
<td>Main Hall</td>
</tr>
<tr>
<td></td>
<td>Panel: Decolonisation and Restitution (Session 2)</td>
</tr>
<tr>
<td>18:00</td>
<td>Main Hall, Swan Banquet Hall and Garden</td>
</tr>
<tr>
<td></td>
<td>Opening Party</td>
</tr>
<tr>
<td>19:00</td>
<td>Main Hall</td>
</tr>
<tr>
<td></td>
<td>Opening Party</td>
</tr>
<tr>
<td>20:00</td>
<td>Main Hall</td>
</tr>
<tr>
<td>21:00</td>
<td>Main Hall</td>
</tr>
</tbody>
</table>
Opening Ceremony of the 25th ICOM General Conference

Keynote speech

The Age of Forest

Curating Sustainable Futures Through Museums

Workshop

Publishing and Writing Workshop – How to get your work published in scholarly and professional publications

Networking Session

ICOM Newcomers Session

Decolonisation and Restitution – Moving towards a more holistic perspective and relational approach 1

Panel
Speakers

Marilia BONAS
Head of the Memorial of the Resistance of São Paulo
Board Member, ICOM Brazil

Alec COLES
CEO, Western Australian Museum
Former Chair, ICOM Australia

Reena DEWAN
Vice-President, Kolkata Centre for Creativity
Chair, ICOM India

William U. EILAND
Director, Georgia Museum of Art
Board Member, ICOM UK

Laura PYE
Director, National Museums Liverpool
ICOM UK Representative

Michèle RIVET
Vice-Chair, Canadian Museum for Human Rights
Board Member, ICOM Canada

Workshop

14:30 – 16:00
Venue Room E (Level 1)

Curating Sustainable Futures Through Museums

This workshop is aimed at anyone interested in exploring how museums can create better social, cultural and environmental futures, locally and globally. Participants will contribute to a manifesto for museum workers, on ‘Museums for the Future’. Participants will also explore their own ‘museums’ ‘superpower’ and contribution to sustainability, and how their roles can support planetary wellbeing.

Moderators

Henry MCGHIE
Founder, Curating Tomorrow
Member, ICOM WGS

Jenny NEWELL
Manager, Pacific and International Collections, Australian Museum
Member, ICOM WGS

Panel

16:30 – 18:00
Venue Main Hall (Level 1)

Decolonisation and Restitution – Moving towards a more holistic perspective and relational approach

Please see the overview on page 36.

Moderators

Afsın ALTAYLI
ICOM Secretariat
Museums and Society Coordinator

Tonya NELSON
Chair, ICOM UK

Speakers

Luc EEKHOUT
Director, Heeswijk Castle
Chair, ICOM Netherlands

Christian Nana TCHUISSEU
Director, Blackitude Museum
Chair, ICOM Cameroon

Bertrand GUILLET
Director, Château des ducs de Bretagne - Musée d’histoire de Nantes - Le Mémorial de l’abolition de l’esclavage
ICOM France Representative

Nehoa Hilma KAPUKA
Project Development Manager, Museums Association of Namibia
ICOM Namibia Representative

Beate REIFENSCHEID
Director, Ludwig Museum
Chair, ICOM Germany

Social Programme

18:30 – 20:30
Venue Main Hall, Swan Banquet Hall and Garden

Opening Party

Please see the details on page 64.
## 2 Sep. ICOM’s Network Conferences and Other Sessions

You can find the full list of the acronyms of the ICOM Network on page 32.
For more information, please refer to the ICOM Kyoto 2019 conference app.

### Joint Sessions

| CAM, MAC, AFRICOM and PIMA | 15:00 – 18:00  
Room 1 (Level 2) | International Museum Partnerships and Collaborations |
|-----------------------------|-----------------|---------------------------------------------------|
| CAMOC and ICOM ASPAC       | 14:30 – 16:00  
Inamori Memorial Hall Room 208 (Level 2) | Cultural Tourism, City Sustainability and Museums of Cities |
| ICMEMO and FIHRM           | 14:30 – 18:00  
Room A (Level 2) | How Museums Say the Unfathomable: Voices from former colonial territories of Imperial Japan |
| ICOM-CC, INTERCOM and ICOM SEE | 14:30 – 18:00  
Inamori Memorial Hall Room 104 (Level 1) | Shaping the Future, Doing More with Less |

### International Committees

| AVICOM | 14:30 – 15:45  
Room 509A (Level 5) | Past, Present and Future of AVICOM: Its change of duties in a world of changing communication |
|--------|-----------------|---------------------------------------------------|
| CAMOC | 16:30 – 18:00  
Inamori Memorial Hall Room 208 (Level 2) | CAMOC General Assembly |
| CECA | 14:30 – 16:00  
Inamori Memorial Hall Room 203 (Level 2) | Museums, Health, and Well-Being (Roundtable Discussion) |
|        | 14:30 – 16:15  
Inamori Memorial Hall Room 204 (Level 2) | Diversities of Research Questions in Museum Education |
|        | 16:30 – 18:00  
Inamori Memorial Hall Room 203 (Level 2) | CECA Poster Session |
| CIDOC | 14:30 – 16:00  
Room 554A+B (Level 5) | Documenting Culture, a Culture of Documentation |
|        | 16:30 – 18:00  
Room 677 (Level 6) | Semantic Models for Documentation |
2 Sep. Daily Programme

16:30 – 18:00
Room 678 (Level 6)
Engaging Communities in the Documentation of Collections

**CIMCIM**
14:30 – 16:00
Inamori Memorial Hall  Room 205 (Level 2)
Sound Space
16:30 – 18:00
Inamori Memorial Hall  Room 205 (Level 2)
Higher Education and Professional Training

**CIMUSET**
14:30 – 16:00
Room G (Level 1)
From Material Culture to Maker Culture
16:30 – 18:00
Room G (Level 1)
New Museums Concepts & Roles

**CIPEG**
14:30 – 16:00
Room 509B (Level 5)
Paving the Way for Egyptians Collections Tomorrow/ Displaying Egyptian Collections
16:30 – 18:00
Room 509B (Level 5)
Displaying Egyptian Collections/ Collection History

**COMCOL**
14:30 – 18:00
Room 501 (Level 5)
Contemporary Collecting: Global perspectives

**COSTUME**
14:30 – 16:00
Room 663 (Level 6)
COSTUME General Assembly
16:30 – 18:00
Room 663 (Level 6)
Reports on Collections, Projects and Exhibitions

**DEMHIST**
14:30 – 16:00
Inamori Memorial Hall  Room 202 (Level 2)
Preserving the Past Creating Future
16:30 – 18:00
Inamori Memorial Hall  Room 202 (Level 2)
Lightning Talks:
Local communities and museums

**GLASS**
14:30 – 15:45
Inamori Memorial Hall  Room 101 (Level 1)
Glass Museums as Cultural Hubs
16:00 – 18:00
Inamori Memorial Hall  Room 101 (Level 1)
Updating on Glass

**ICAMT**
14:30 – 16:00
Room B-1 (Level 2)
Conference Opening and Presentations
16:30 – 18:00
Room B-1 (Level 2)
Museum Building Projects: Renovations, exhibitions, sustainability and ideas
2 Sep. ICOM’s Network Conferences and Other Sessions

ICDAD
The Future of Tradition in the Arts, East and West
14:30–16:00
Room 662 (Level 6)
Cross cultural influences in decorative arts; Japonisme and chinoiserie in European interiors
16:30–18:00
Room 662 (Level 6)
The Future of Tradition; ICDAD general assembly

ICEE
14:30–18:00
Room C-1 (Level 1)
Building Resilience and Reinforcing Relevance in Exhibition Exchange I

ICFA
14:30–18:00
Inamori Memorial Hall Room 207 (Level 2)
Asian Art in Western Museums, Western Art in Asian Museums I

ICLCM
14:30–18:00
Inamori Memorial Hall Room 206 (Level 2)
Sustainable Cultural Activity of Literary and Composers’ Museums

ICMAH
14:30–18:00
Room 664 (Level 6)
Archaeology, Collections and Research

ICME
14:30–16:00
Room K (Level 2)
Decolonising Museums to Promote Citizenship and Social Cohesion
16:30–18:00
Room K (Level 2)
ICME General Assembly

ICMS
16:30–18:00
Room B-2 (Level 2)
Security, Global Issues and Museums

ICOFOM
14:30–16:00
Room D (Level 1)
The Future of Tradition in Museology
16:30–18:00
Room 679-680-681 (Level 6)
The Future of Tradition in Museology

ICOMAM
14:30–16:00
Room 555A (Level 5)
ICOMAM General Assembly
16:30–18:00
Room 555A (Level 5)
Authenticity in Cultural Differences: Concept or object? I

ICR
14:30–18:00
Room 103 (Level 1)
Regional Museums Encouraging Sustainable Use of Cultural and Natural Heritage I
ICTOP
14:30 – 18:00
Room F (Level 1)
ICTOP as a Hub of Museum Professional Training: Reflecting on the past 50 years, envisioning the next 50 years I

MPR
14:30 – 15:00
Room J (Level 2)
Transforming Museum Communications in a Changing World
15:00 – 18:00
Room J (Level 2)
Responding to Global Issues

NATHIST
14:30 – 18:00
Room C-2 (Level 1)
Natural History Museums: A nexus between nature and culture I

UMAC
14:30 – 15:00
Room 510 (Level 5)
Opening Session
15:00 – 16:00
Room 510 (Level 5)
Museums in Universities or University Museums
16:30 – 17:30
Room 510 (Level 5)
The Future of University Museums

Regional Alliances

ICOM ARAB
14:30 – 18:00
Inamori Memorial Hall Room 105 (Level 1)
Meeting of ICOM Members from the Arab Region

ICOM ASPAC
16:30 – 18:00
Inamori Memorial Hall Room 204 (Level 2)
ICOM ASPAC General Assembly

National Committees

ICOM ITALY
14:30 – 18:00
Inamori Memorial Hall Room 106 (Level 1)
Talking about Accessibility, Inclusion, Usability: A discussion for a new international committee

ICOM UNITED STATES OF AMERICA
16:30 – 18:00
Room 554A+B (Level 5)
A Fool’s Errand: Creating the National Museum of African American History and Culture during the age of Bush, Obama and Trump
2 Sep. ICOM’s Network Conferences and Other Sessions

Sponsor Sessions

**Museum Fair and Expo Forum**
14:00–14:20
Event Stage (Event Hall)
Opening Ceremony

**The Yomiuri Shimbun, Kyoto National Museum and Agency for Cultural Affairs, Government of Japan**
14:30–15:20
Event Stage (Event Hall)
Talk Session: Preserving and Handing Down Japanese Beauty

**SoundUD Consortium**
15:25–16:15
Event Stage (Event Hall)
SoundUD Venue Translation System
“OMOTENASHI GUIDE” app
A sound support system implementing universal design — We support all venues of ICOM Kyoto 2019 —

**THK CO., LTD.**
16:45–17:35
Event Stage (Event Hall)
THK Seismic Isolation:
Protecting Cultural Assets from Earthquakes
## 3 Sep. Timetable

### 3 Sep. Daily Programme

- **OMOTENASHI Guide App** available in all sessions

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<th>Time</th>
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3 Sep. Programme Highlights

**Keynote speech**

9:00 – 10:00

Venue: Main Hall (Level 1)

(Live Broadcasting: Sakura)

**A Brazilian Amazon Forest Initiative**

Please see the details on pages 16–17.

Speaker: Sebastião SALGADO

Photographer

**Plenary Session**

10:30 – 12:00

Venue: Main Hall (Level 1)

(Live Broadcasting: Sakura)

**The Museum Definition:**

The backbone of ICOM

Please see the details on pages 24–25.

**Workshop**

12:30 – 13:30

Venue: Room 665 (Level 6)

**ICOM through the Lens** – Membership database workshop for ICOM National Committees managers – How to start using IRIS

This workshop aims to illustrate the functionalities of the ICOM database (IRIS) in order to support the National Committees’ Managers in its daily management. Practical cases will be discussed.

Speakers:

- Sonia AGUDO
  ICOM Secretariat
  IT Systems Manager

- Benjamin GRANJON
  ICOM Secretariat
  Head of Membership Department

**Networking Session**

12:30 – 13:30

Venue: Room A (Level 2)

**Let Experience Inspire You!**

**ICOM Mentoring Session**

This Mentoring Session will gather experienced and young international museum professionals around five relevant museum topics:

1. Conservation
2. Education
3. Management
4. Communication and Marketing
5. Curatorship

Selected Mentors from the ICOM Community will provide first-hand insight into their professional careers, and give examples of challenges and opportunities they encounter/ed. They will also openly discuss current issues and questions with their respective groups.

Speakers:

- Laetitia CONORT
  ICOM Secretariat
  Digital Communication Officer

- Alexandra FERNÁNDEZ COEGO
  ICOM Secretariat
  Communications Coordinator

- Francesca POLLICINI
  ICOM Secretariat
  Events Manager
ICOM Memorial Lecture
Stephen E. Weil

The Stephen E. Weil Memorial Lecture commemorates the work of this outstanding pioneer and author in museum studies, recognized for his contribution to the world of museums and the development of the profession. Since 2006, the organizers of the lectures have invited eminent figures from the sector of museums and culture to present a paper that considers the role of museums in contemporary society and to provide new perspectives for museums and their professionals. This year, the lecture is organized by ICOM, ICOM US and the ICOM International Committee on Management (INTERCOM).

Speaker: Lucía GONZÁLEZ DUQUE
Commission for the truth clarification, coexistence and no-repetition of Colombia

Workshop

14:30 – 16:00
16:30 – 18:00
Venue: Sakura (Level 1)

The Backbone of Museums? Roundtables on a New Museum Definition 1, 2

In this roundtable session, the Museum Definition, Prospects and Potentials Committee (MDPP) will facilitate a discussion of the need for a new museum definition, which is more in tune with the challenges and the opportunities of the current times.

A focus will be on how a new museum definition can strengthen, support and guide museums as they navigate the complex and often conflicted societal challenges and responsibilities of the 21st century, but also, and not least, as they explore the rich future potentials.

Moderators: Afsin ALTAYLI
ICOM Secretariat
Museums and Society Coordinator

George Okello ABUNGU
CEO of Okello Abungu Heritage Consultants
Member, ICOM Standing Committee on the Museum Definition, Prospects and Potentials (MDPP)

Statutory Meeting

14:30 – 16:00
Venue: Main Hall (Level 1)

Open Forum for Resolutions

The meeting will inform the members of all recommendations that will have already been produced within the framework of the procedure. The open forum will be open to all conference participants but priority of speech will be given to ICOM Members.

Social Programme

19:00 – 21:00
Venue: Nijo-jo Castle

Social Event at Nijo-jo Castle

Please see the details on page 64.

19:00 – 21:00
Venue: Kongoh Nohgakudo Theatre

Noh Performance
(Pre-registration required)

Please see the details on page 65.
3 Sep. ICOM’s Network Conferences and Other Sessions

You can find the full list of the acronyms of the ICOM Network on page 32. For more information, please refer to the ICOM Kyoto 2019 conference app.

**Joint Sessions**

**CAMOC and DEMHIST**
13:30 – 18:00  🇵,"EN, JP
Room F (Level 1)
City and House Museums in the Context of Revising Museum Definition

**CECA and ICOFOM**
13:30 – 15:00  🇪,"EN
Room E (Level 1)
What is Cultural Action?

**CIPEG and COMCOL**
13:30 – 18:00
Inamori Memorial Hall Room 204 (Level 2)
Museums as Hubs for Collecting: The future of collecting traditions

**ICAMT, ICOM-CC and ICMS**
13:30 – 18:00  🇪,"EN, JP
Room D (Level 1)
Storage of Collections – Prepare for the future

**ICOM EUROPE and ICOM LAC**
14:30 – 18:00
Room J (Level 2)
Museums, Communities and Sustainability

**ICOM JAPAN and the National Museum of Ethnology (Minpaku)**
13:30 – 16:00  🇪,"EN, JP
Room B-1 (Level 2)
Museums and Community Development

**ICTOP and UMAC**
14:00 – 15:00
Room C-1 (Level 1)
Professionalising Museum Work in Higher Education: A global approach
International Committees

**AVICOM**
13:30–16:00
Inamori Memorial Hall Room 201 (Level 2)
Innovative Media: Documentation, restoration, reconstruction and communication with the public II
16:30–18:00
Inamori Memorial Hall Room 201 (Level 2)
Sustainability of Databases

**CECA**
15:10–16:15
Room E (Level 1)
Colette Defrusne Tasse Research Award Presentations
16:30–17:10
Room E (Level 1)
CECA Best Practice Award Presentations
17:10–18:00
Room E (Level 1)
CECA General Assembly

**CIDOC**
13:30–16:00
Inamori Memorial Hall Room 206 (Level 2)
A Culture of Documentation
13:30–16:00
Inamori Memorial Hall Room 207 (Level 2)
Documenting Culture
13:30–16:30
Inamori Memorial Hall Room 207 (Level 2)
Poster Session
16:30–18:00
Inamori Memorial Hall Room 206 (Level 2)
CIDOC General Assembly

**CIMCIM**
13:30–15:00
Room 501 (Level 5)
CIMCIM General Assembly
15:00–16:00
Room 501 (Level 5)
Ancient Traditions
16:30–18:00
Room 501 (Level 5)
Making and Sustaining Museums and Communities

**CIMUSSET**
13:30–14:45
Room B-2 (Level 2)
Engaging Audiences
14:45–16:00
Room B-2 (Level 2)
Sustainable Museums
16:30–18:00
Room B-2 (Level 2)
Communicating Ecology and Natural Sciences

**COSTUME**
13:30–16:00
National Museum of Modern Art, Kyoto
The West Looks East
16:30–18:00
National Museum of Modern Art, Kyoto
Traditional, Contemporary and Theatrical Dress

**DEMHIST**
16:30–18:00
Room 678 (Level 6)
DEMHIST General Assembly
3 Sep. ICOM’s Network Conferences and Other Sessions

GLASS
12:00 – 18:00
MIHO MUSEUM
Tour to Miho Museum

ICDAD
The Future of Tradition in the Arts, East and West
13:30 – 16:00
Inamori Memorial Hall Room 202 (Level 2)
East Asian ceramics around the world; Tradition and innovation in Japanese tea ceramics; innovative methods of presenting Asian art
16:30 – 18:00
Inamori Memorial Hall Room 202 (Level 2)
Japonisme; Tradition and innovation in textiles and design

ICEE
13:30 – 18:00
Inamori Memorial Hall Room 103 (Level 1)
ICEE Business Meeting and Marketplace of Exhibitions and Ideas

ICFA
13:30 – 16:00
Room 555A (Level 5)
Asian Art in Western Museums, Western Art in Asian Museums II
16:30 – 18:00
Room 555A (Level 5)
ICFA General Assembly

ICLCM
13:30 – 18:00
Room 663 (Level 6)
New Interpretations of Literary and Composers’ Museums

ICMAH
13:30 – 15:50
Room 509B (Level 5)
The Exhibitions Matter
16:30 – 18:00
Room 509B (Level 5)
The Mediation Options I

ICME
13:30 – 15:00
Inamori Memorial Hall Room 205 (Level 2)
Safeguarding Indigenous Heritage and Communicating with Objects
15:00 – 16:00
Inamori Memorial Hall Room 205 (Level 2)
Design and Learning Conversations
16:30 – 17:30
Inamori Memorial Hall Room 205 (Level 2)
Memory, Affect and Belonging
17:30 – 18:00
Inamori Memorial Hall Room 205 (Level 2)
Exploring Cultural and Social Identities

ICMEMO
13:30 – 18:00
Inamori Memorial Hall Room 203 (Level 2)
The Presence of Absence: The void that evokes loss in spaces of remembrance

ICMS
16:30 – 18:00
Room 675 (Level 6)
Museum Security Definition and System
ICOFOM
15:10 – 16:00
Room H (Level 1)
The Future of Tradition in Museology

16:30 – 18:00
Room 679-680-681 (Level 6)
The Future of Tradition in Museology

ICOMAM
13:30 – 18:00
Room 664 (Level 6)
Authenticity in Cultural Differences: Concept or object? II

ICOMON
13:30 – 15:00
Room G (Level 1)
Numismatic Museums as Cultural Hubs: Future perspectives I

15:00 – 16:00
Room G (Level 1)
“Ink-rubbing” (Takuhon) Numismatic Archiving Workshop

16:30 – 18:00
Room G (Level 1)
Numismatic Museums as Cultural Hubs: Future perspectives I

ICR
13:30 – 15:00
Room 510 (Level 5)
ICR General Assembly

15:00 – 18:00
Room 510 (Level 5)
Regional Museums Encouraging Sustainable Use of Cultural and Natural Heritage II

ICTOP
13:30 – 18:00
Room 509A (Level 5)
ICTOP as a Hub of Museum Professional Training: Reflected on the past 50 years, envisioning the next 50 years II

MPR
13:30 – 18:00
Inamori Memorial Hall Room 101 (Level 1)
Redefining the Role of Marketing and Public Relations at Museums

NATHIST
13:30 – 15:00
Inamori Memorial Hall Room 102 (Level 1)
NATHIST General Assembly

15:00 – 18:00
Inamori Memorial Hall Room 102 (Level 1)
Natural History Museums: A nexus between nature and culture II

UMAC
13:30 – 14:00
Room C-1 (Level 1)
The Aftermath: Rescue activities after the fire at Museu Nacional, Federal University of Rio de Janeiro, Brazil

15:00 – 16:00
Room C-1 (Level 1)
UMAC Poster Session

16:30 – 18:00
Room C-1 (Level 1)
UMAC General Assembly
3 Sep. ICOM’s Network Conferences and Other Sessions

Regional Alliances

**CIMAO**
13:30–15:30
Room 677 (Level 6)
ICOM CIMAO Regional Alliance Meeting

**FIHRM**
13:30–18:00
Room 1 (Level 2)
Museums as Cores: Active communities

National Committees

**ICOM FRANCE**
14:00–16:00
Room 675 (Level 6)
For a Global Network of French Speaking Museums

**ICOM RUSSIAN FEDERATION**
14:00–18:00
Room 103 (Level 1)
Museum as a Hub for Creativity and Cultural Connections

**ICOM SWITZERLAND**
16:00–18:00
Room C-2 (Level 1)
Olympic Museums Network

**ICOM THAILAND**
17:00–18:00
Room 665 (Level 6)
Localise and Globalise, the Thai Museums and their communities

Affiliated Organisations

**AFRICOM**
16:30–18:00
Room 677 (Level 6)
AFRICOM Meeting

**TOPPAN PRINTING CO., LTD.**
13:30–14:20
Event Stage (Event Hall)
Digitization and Utilization of Cultural Assets

**OTSUKA MUSEUM OF ART / Otsuka Ohmi Ceramics Co., Ltd.**
14:25–15:15
Event Stage (Event Hall)
The Cultural Value of Art Reproduction by Ceramics

**SoundUD Consortium**
15:20–16:10
Event Stage (Event Hall)
“SoundUD Audio Guide”, the project w/ Curators × Community × Visitors
— For children in the future and sustainable growth in the museum world—
### 4 Sep. Timetable

*OMOTENASHI Guide App available in all sessions*

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<td>Social Event</td>
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<td>19:00</td>
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<td>Kyoto Kanze Noh Theater</td>
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<td>Noh Performance</td>
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</tbody>
</table>
4 Sep. Programme Highlights

Plenary Session
9:00 – 10:15
Venue Main Hall (Level 1)
(Live Broadcasting: Sakura)

Museums in Times of Disaster:
Be prepared, respond effectively, and preserve cultural heritage
Please see the details on pages 26–27.

Keynote speech
10:30 – 11:00
Venue Main Hall (Level 1)
(Live Broadcasting: Sakura)

My Museum Years
Please see the details on pages 18–19.

Speaker: CAI Guo-Qiang
Artist

Plenary Session
11:00 – 12:15
Venue Main Hall (Level 1)
(Live Broadcasting: Sakura)

Asian Art Museums & Collections in the World
Please see the details on pages 28–29.

Workshop
12:30 – 13:30
Venue Room 676 (Level 6)

ICOM through the Lens
– Membership database workshop for ICOM International Committees managers – How to start using IRIS

This workshop aims to illustrate the functionalities of the ICOM database (IRIS) in order to support the International Committees’ Managers in its daily use. Practical cases will be discussed.

Speakers
Sonia AGUDO
ICOM Secretariat
IT Systems Manager
Benjamin GRANJON
ICOM Secretariat
Head of Membership Department

Networking Session
12:30 – 13:30
Venue Room A (Level 2)

Let Experience Inspire You!
ICOM Mentoring Session
Please see the details on page 44.
Panel

14:30 – 16:00
Venue Main Hall (Level 1)

Possibilities and Impossibilities of Exhibiting Manga/Comic: A comparison between manga/comic exhibitions in the UK, South Korea, and Japan

The panel discussion aims to explore the idea of exhibiting manga/comic from various perspectives by comparing and discussing previous Manga exhibitions in the UK, South Korea, and Japan. Discussing exhibitionary practices of Manga can illuminate the challenges and opportunities faced by museums today, which include the binaries between “Digital and Analog”, “Popular Culture and Fine Art”, and “Culture and Industry”.

Speakers
Yu ITO
Kyoto Seika University International Manga Research Center/ Kyoto International Manga Museum

Junghoon NAM
Busan Webtoon Festival (Busan Global Webtoon Center)

Nicole Coolidge ROUSMANIERE
British Museum/ University of East Anglia, Sainsbury Institute for the Study of Japanese Arts and Cultures

Sookyung YOO
Kyoto Seika University International Manga Research Center/ Kyoto International Manga Museum

Kazuma YOSHIMURA
Kyoto Seika University

Panel

16:30 – 18:00
Venue Main Hall (Level 1)

Museums and Local Development

This panel as a joint session by ICOM and OECD aims at bringing together the representatives of museums and local governments in order to discuss various aspect of the relationship between museums, communities and local governments and explore future strategies in developing stronger policies and action plans to better implement their local and sustainable development agendas.

Speakers
Yu ITO
Kyoto Seika University International Manga Research Center/ Kyoto International Manga Museum

Junghoon NAM
Busan Webtoon Festival (Busan Global Webtoon Center)

Nicole Coolidge ROUSMANIERE
British Museum/ University of East Anglia, Sainsbury Institute for the Study of Japanese Arts and Cultures

Sookyung YOO
Kyoto Seika University International Manga Research Center/ Kyoto International Manga Museum

Kazuma YOSHIMURA
Kyoto Seika University

Social Programme

18:00 – 21:00
Venue Kitayama Area

Social Event in the Kitayama Area

Please see the details on page 64.

18:15 – 20:40
Venue Kyoto Institute, Library and Archives (Rekisaikan)

ICOM×PechaKucha Night Kyoto on Communities and Museums

Please see the details on page 64.

19:00 – 21:00
Venue Kyoto Kanze Noh Theater

Noh Performance
(Pre-registration required)

Please see the details on page 65.
4 Sep. ICOM’s Network Conferences and Other Sessions

You can find the full list of the acronyms of the ICOM Network on page 32. For more information, please refer to the ICOM Kyoto 2019 conference app.

**Joint Sessions**

**CIDOC and CIMCIM**
13:30–16:00
Room H [Level 1]
The Documentation of Music and Musical Instruments

**CIDOC and COMCOL**
13:30–17:00
Room G [Level 1]
Traditions, Collections, Management Systems and Digital Tools

**COSTUME and ICOMAM**
13:30–18:00
Inamori Memorial Hall Room 102 [Level 1]
Fashion and the Military

**GLASS, ICDAD and ICFA**
13:30–18:00
Room 510 [Level 5]
The Future of Tradition in the Arts, East and West

**ICOFOM and ICOM-CC**
13:30–18:00
Room E [Level 1]
The Essence of Conservation

**INTERCOM and ICOM SEE**
13:30–16:00
Inamori Memorial Hall Room 208 [Level 2]
Museums in Cohesion

16:30–18:00
Inamori Memorial Hall Room 208 [Level 2]
Museum Impacts

**Regional Alliances**
16:30–18:00
Room J [Level 2]
Board Meeting of All Regional Alliances

You can find the full list of the acronyms of the ICOM Network on page 32.

For more information, please refer to the ICOM Kyoto 2019 conference app.
## International Committees

### AVICOM
- **13:30 – 16:00**
  - Room 509A (Level 5)
- **Reducing Barriers for Better Inclusion of All by Media**
- **16:30 – 18:00**
  - Room 509A (Level 5)
- **AVICOM General Assembly: Chances of media communication with the public**

### CAMOC
- **13:30 – 16:00**
  - Room C-1 (Level 1)
- **EN, JP**
- **Reconsidering Multiculturalism: Living with different ‘diversities’ in museums of cities**
- **16:30 – 18:00**
  - Room C-1 (Level 1)
- **City Museum Trends: Active collecting & activating collections**

### CECA
- **13:30 – 14:15**
  - Room B-1 (Level 2)
- **Museum Education for Social Justice**
- **13:30 – 14:15**
  - Room B-2 (Level 2)
- **Educational Programs for Different Audiences**
- **14:30 – 16:00**
  - Room B-1 (Level 2)
- **Inside and Outside Museum**
- **14:30 – 16:00**
  - Room B-2 (Level 2)
- **Museums’ Possibilities**
- **16:15 – 18:00**
  - Room B-1 (Level 2)
- **Market of Ideas I**

### CIDOC
- **16:30 – 18:00**
  - Room H (Level 1)
- **Strategies for Documentation**
- **17:00 – 18:00**
  - Room G (Level 1)
- **Networking and Standards**

### CIMCIM
- **16:00 – 16:50**
  - Room 509B (Level 5)
- **School Systems and Education Programs**
- **16:50 – 18:00**
  - Room 509B (Level 5)
- **Education and Exhibitions**

### CIMUSET
- **14:30 – 16:00**
  - Inamori Memorial Hall Room 201 (Level 2)
- **Sustainable Heritage**
- **16:30 – 18:00**
  - Inamori Memorial Hall Room 201 (Level 2)
- **CIMUSET General Assembly**

### CIPEG
- **13:30 – 16:00**
  - Room 663 (Level 6)
- **Collection History/ Sudan Collections and Mummy Projects/ Cooperation Projects and Research**
- **16:30 – 17:00**
  - Room 663 (Level 6)
- **Cooperation and Research**
4 Sep. ICOM’s Network Conferences and Other Sessions

**CIPEG**
17:00 –18:00
Room 663 (Level 6)
CIPEG General Assembly

**COMCOL**
17:00 –18:00
Room 664 (Level 6)
COMCOL General Assembly

**ICAMT**
13:30 –16:00
Inamori Memorial Hall Room 207 (Level 2)
ICAMT Workshops: Milan 2019, retrospective
16:30 –18:00
Inamori Memorial Hall Room 207 (Level 2)
Museum Building Projects: Renovations, exhibitions, sustainability and ideas

**ICEE**
13:30 –18:00
Room K (Level 2)
Building Resilience and Reinforcing Relevance in Exhibition Exchange II

**ICLCM**
13:30 –18:00
Room 665 (Level 6)
ICLCM General Assembly

**ICMAH**
13:30 –14:45
Inamori Memorial Hall Room 106 (Level 1)
The Mediation Options II
14:45 –16:00
Inamori Memorial Hall Room 106 (Level 1)
Discussion about the Concept of Cultural Hubs in Archaeology Horizons

**ICME**
13:30 –16:00
Room F (Level 1)
Thinking, Designing and Working Beyond Diversity and Universality
16:30 –18:00
Room F (Level 1)
Restitution, Repatriation, Reconciliation and Healing

**ICMEMO**
13:30 –18:00
Room I (Level 2)
Anne Frank House: Building cultural bridges... from Amsterdam to Kyoto

**ICMS**
13:30 –14:10
Room 509B (Level 5)
Fire Prevention of Cultural Property (lectures and introduction about site visit)
14:15 –17:00
Kiyomizudera-temple and Sanneizaka District
Site Visit to Kiyomizudera-temple and Sanneizaka District (Pre-registration & priority to ICMS members)

**ICMON**
13:30 –15:15
Inamori Memorial Hall Room 101 (Level 1)
Numismatic Museums as Cultural Hubs: Future perspectives II
15:15 –16:00  
Inamori Memorial Hall  Room 101 (Level 1)  
ICOMON General Assembly

13:30 –18:00  
Inamori Memorial Hall  Room 103 (Level 1)  
Regional Museums Encouraging Sustainable  
Use of Cultural and Natural Heritage III/  
Poster Session

13:30 –18:00  
Inamori Memorial Hall  Room 203 (Level 2)  
ICTOP as a Hub of Museum Professional  
Training: Reflecting on the past 50 years,  
envisioning the next 50 years III

13:30 –18:00  
Room 103 (Level 1)  
Local Communities and Museums

13:30 –18:00  
Room C-2 (Level 1)  
Natural History Museums:  
A nexus between nature and culture III

13:30 –14:30  
Inamori Memorial Hall  Room 204 (Level 2)  
National and International Perspectives  
and Surveys

14:30 –16:00  
Inamori Memorial Hall  Room 204 (Level 2)  
Collections at the Heart of Teaching

13:30 –18:00  
Inamori Memorial Hall  Room 205 (Level 2)  
Evaluation, Assessment and Accreditation

14:30 –16:00  
Inamori Memorial Hall  Room 206 (Level 2)  
Political, Cultural and Social Issues in University  
Museums and Collections

16:30 –18:00  
Inamori Memorial Hall  Room 204 (Level 2)  
New Approaches to Collections

16:30 –18:00  
Inamori Memorial Hall  Room 205 (Level 2)  
New Ideas and New Museums:  
Rethinking the future

16:30 –18:00  
Inamori Memorial Hall  Room 206 (Level 2)  
The Experimental Role of University Museums

13:30 –14:30  
Inamori Memorial Hall  Room 205 (Level 2)  
International Collaborations

13:30 –14:30  
Inamori Memorial Hall  Room 206 (Level 2)  
Where Are We Regarding the Digital Turn?
Regional Alliances

ICOM ARAB
13:30 –16:00
Room 664 (Level 6)
ICOM Arab General Assembly

ICOM EUROPE
14:30 –16:00
Room J (Level 2)
ICOM Europe General Assembly

ICOM LAC
14:30 –16:00
Room 501 (Level 5)
ICOM LAC General Assembly

National Committees

ICOM AUSTRIA
13:30 –14:30
Room Sakura (Level 1)
ICOM Palmyra Talk

ICOM BRAZIL
16:30 –18:00
Room 679 (Level 6)
ICOM South-South Museum Dialogue

Affiliated Organisations

FIHRM
13:30 –18:00
Room 554A+B (Level 5)
International Dialogue and Human Rights in Museums – Creating networks

Standing Committees

ICOM SPC
13:30 –16:00
Room 679 (Level 6)
Where to from here? ICOM Strategic Plan Standing Committee (SPC)

Sponsor Sessions

Goppion Technology Japan
10:15 –11:05
Event Stage (Event Hall)
Exhibition Design and Museology: A Dialogue about Interpretation between East and West

THK CO., LTD.
11:10 –12:00
Event Stage (Event Hall)
THK Seismic Isolation: Protecting Cultural Assets from Earthquakes

Tianyu Culture Group Co., Ltd.
13:30 –14:20
Event Stage (Event Hall)
The Development and Management of the Platform for International Exhibition Exchanges of the Chinese Museums Association

OTSUKA MUSEUM OF ART / Otsuka Ohmi Ceramics Co., Ltd.
14:25 –15:15
Event Stage (Event Hall)
The Cultural Value of Art Reproduction by Ceramics

The Yomiuri Shimbun
15:20 –16:10
Event Stage (Event Hall)
Talk Session on the Exhibition of Shosoin Treasures
### 5 Sep. Timetable

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:00</td>
<td>Off-site Meetings of ICOM Committees</td>
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<td>ICOM committees hold meetings outside the main venues.</td>
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<td>Please see the list of meetings on the ICOM Kyoto 2019 website or app.</td>
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<td>8:00</td>
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<td>19:00</td>
<td>19:00–21:00 Okazaki Area Social Event</td>
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6 Sep. Timetable

Excursions

Excursions are an ICOM General Conference tradition. Either for a half day or a full day, participants will be invited to split into groups and explore the city and the prefecture of Kyoto as well as the greater Kansai region on 6 September. More than 40 tours have specifically arranged for ICOM Kyoto 2019 participants. Please see the details on page 66.
<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
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<td>8:30</td>
<td>Main Entrance</td>
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<td>9:00</td>
<td>Registration Desk</td>
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<tr>
<td>9:30</td>
<td>Main Hall</td>
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<tr>
<td>10:00</td>
<td>Extraordinary General Assembly</td>
<td>Extraordinary General Assembly</td>
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<tr>
<td>11:00</td>
<td>Main Hall</td>
<td>Main Hall</td>
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<tr>
<td>11:00</td>
<td>34th ICOM General Assembly</td>
<td>34th ICOM General Assembly</td>
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<td>14:45</td>
<td>86th ICOM Advisory Council Meeting</td>
<td>86th ICOM Advisory Council Meeting</td>
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<tr>
<td>17:30</td>
<td>Kyoto National Museum</td>
<td>Late Opening for Participants</td>
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<td>18:00</td>
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<td>19:00</td>
<td>Kyoto National Museum</td>
<td>Kyoto National Museum</td>
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<td>19:15</td>
<td>Closing Ceremony of the 25th ICOM General Conference</td>
<td>Kyoto National Museum</td>
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<td>19:00</td>
<td>Closing Party</td>
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<tr>
<td>20:00</td>
<td>Closing Ceremony of the 25th ICOM General Conference</td>
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### 7 Sep. Programme Highlights

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Venue</th>
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<tbody>
<tr>
<td>9:30 – 10:30</td>
<td><strong>Extraordinary General Assembly</strong>&lt;br&gt;The Extraordinary General Assembly votes on amendments to the Statues of ICOM.</td>
<td>Main Hall (Level 1)</td>
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<tr>
<td>11:00 – 13:30</td>
<td><strong>34th ICOM General Assembly</strong>&lt;br&gt;The General Assembly is the representation of the members and the decision-making body of ICOM. It votes on the Annual Report and the Financial Statements.</td>
<td>Main Hall (Level 1)</td>
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<td>14:45 – 16:00</td>
<td><strong>86th ICOM Advisory Council Meeting</strong>&lt;br&gt;The Advisory Council consists of the Chairpersons of National and International Committees, Regional Alliances, and Affiliated Organisations. It will meet in Kyoto to debate about policies, programmes, procedures and finances of ICOM.</td>
<td>Main Hall (Level 1)</td>
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<tr>
<td>19:00 – 21:00</td>
<td><strong>Closing Ceremony and Party of the 25th ICOM General Conference</strong>&lt;br&gt;Participants can enjoy a late opening of the Kyoto National Museum from 17:30. The Closing Ceremony will start at 19:15 and the party will continue from 19:00 to 21:00.</td>
<td>Kyoto National Museum</td>
</tr>
</tbody>
</table>
Social Programmes

Opening Party
Mon. 2 Sep. 18:30–20:30
Venue: Kyoto International Conference Center

To celebrate the opening of the ICOM Kyoto 2019 Conference, join us for a party in the beautiful Japanese Gardens of the Kyoto International Conference Center. This is your first chance to get to know museum professionals from across the globe who have gathered in Kyoto for this exciting week of events. There will be delicious foods that celebrate the beauty of Kyoto’s local ingredients, and a special appearance by geisha - known in Kyoto as geiko and maiko - who will perform a traditional dance.

Social Event at Nijo-jo Castle
Tue. 3 Sep. 19:00–21:00
Venue: Nijo-jo Castle

Head to the ancient heart of Kyoto for a special late-night opening of UNESCO World Heritage Site Nijo-jo Castle. This event is only for conference participants, who will enjoy a private evening in the stunning surroundings of National Treasure Ninomaru-goten Palace. In a thrilling meeting of tradition and modernity, a range of contemporary art events will take place, as modern artists create work inspired by the site. You’ll also be able to enjoy some delicious ‘light bites’ alongside sake, as you relax in the beautiful gardens and watch the ancient buildings become illuminated as night falls.

Social Event in the Kitayama Area
Wed. 4 Sep. 18:00–21:00
Venue: Kitayama Area

Visit the Kyoto Botanical Gardens at dusk to experience the spectacular sweeping greenhouses and serene landscapes. Alongside the rare plant exhibits you will see ceramic reproductions of acclaimed works of art in the buildings designed by Tadao Ando. In commemoration of ICOM Kyoto 2019, pop over to the Kyoto Institute, Library and Archives, just next to the botanical gardens, where participants have a special invite into the private storerooms of the National Treasure known as the Toji Hyakuko Monjo script. Join the Musée Cotte 2019 in KYOTO, an event introducing many of Kyoto’s local museums, where you’ll have the chance to enjoy the first exciting collaboration between ICOM and PechaKucha: ICOM×PechaKucha Night Kyoto. We are looking forward to sharing the successful visual storytelling format of PechaKucha that has been exported from Japan to the world, as we explore the theme of Communities and Museums. Light meals and drinks will be available too!

Social Event in the Okazaki Area
Thu. 5 Sep. 19:00–21:00
Venue: Okazaki Area

This is a great opportunity to get know the area of Okazaki in the heart of Kyoto, where museums and culture are clustered together representing tradition and modernity in the city.

At Heian Jingu Shrine, enjoy live performances of Gagaku, the classical music of Kyoto’s Imperial Court that showcases Japan’s traditional musical instruments. You can enjoy a night tour of Kyoto City Zoo and spend your special evening at the Kyoto National Museum of Modern Art and the Hosomi Museum of traditional Japanese arts and crafts (open until 20:00). At the Fureaikan, the Kyoto Museum of Traditional Crafts you will be able to see Japan’s handcrafting traditions come alive as local artisans demonstrate a variety of skills, including candle making. You will also be able to sample some local delicacies and sake.
**Closing Party**

**Sat. 7 Sep. 19:00–21:00**  
**Venue:** Kyoto National Museum

The closing party for ICOM Kyoto 2019 will be held at the Kyoto National Museum, that celebrated its 120 year anniversary in 2017. At a very special event to celebrate ICOM Kyoto 2019, *Masterworks of the Kyoto National Museum: Temple and Shrine Treasures* you will see treasures housed in the exquisite contemporary architecture of the museum’s Heisei Chishinkan Wing. In addition, you will have special access to the Important Cultural Property, Meiji Kotokan Hall, the historic red-brick hall of the former Imperial Museum of Kyoto - an important symbol of Japanese museum history. The event will include live performances and delicious nibbles and drinks, in our final celebration of Japanese food and entertainment culture. Let’s look back over the exciting week we have enjoyed - and look forward to our shared future!

**Noh Performance**

**Tue. 3 Sep. / Wed. 4 Sep. 19:00–21:00**  
**Venue:** Kongoh Nohgakudo Theatre / Kyoto Kanze Noh Theater

On September 3-4, Nohgaku performances will be presented at the Kongoh Nohgakudo Theatre and the Kyoto Kanze Noh Theater for the enjoyment of ICOM Kyoto attendees. Nohgaku, which includes both Noh and Kyogen, is one of Japan’s traditional performing arts. Because the costumes and language of performances remain almost entirely unchanged since the Muromachi period (14th-16th centuries), Nohgaku has been described as the world’s oldest theatrical art in existence and is recognised by UNESCO as an intangible cultural heritage. You should be able to enjoy the programmes chosen for presentation even if you have never seen a Nohgaku performance before and English commentary will be provided (free; pre-registration required).

**Post-Conference Tours**

**Pre-registration required**

Post-conference tours are a chance to get an insider’s view of the different faces of Japan and enrich your stay after the Conference. Four tours to Hokkaido, Okinawa, Tohoku, and Tokyo have been tailor-made for ICOM Kyoto 2019 participants. Pre-registration is required, and tours will fill up on a first-come first-serve basis. For more information please visit our website, or visit the travel desk located by the on-site registration area.

**Related Events**

During the ICOM Kyoto Conference, you will experience the culture and traditions of Kyoto in a variety of exciting events taking place across the city. Enjoy exhibitions of traditional and contemporary art, late-night openings of the city’s museums, and special access and free exhibitions at temples and shrines across Kyoto Prefecture. You will enjoy unique events only available to ICOM Kyoto 2019 participants, including gaining rare access to ancient temple gardens and cultural treasures not usually open to the public. Special guided tours will make your trip a unique and rewarding experience. We invite you to truly experience the culture of Kyoto. Details are provided on the conference website and app.
Excursions give ICOM Kyoto 2019 participants hands-on learning experiences and a rare opportunity for exclusive access to some of Kyoto’s greatest historic treasures. This year, more than 40 tours are planned for 6 September in both half-day and full-day increments. All full-term participants may attend one excursion. Pre-registration is required, and tours will fill up on a first-come first-serve basis. For more information please visit our website, or visit the travel desk located by the on-site registration area. Don’t miss the opportunity to start networking and experience all that Kyoto and its surrounding area have to offer.
Practical Information

**Accessibility**

Kyoto International Conference Center (ICC Kyoto) is a barrier-free facility, including the following features:
- Elevators and ramps for those using wheelchairs
- Universal lavatories for those using wheelchairs and equipped to aid ostomates
- Lavatories equipped with baby-friendly changing tables

Please refer to the floor map (See pages. 74–75) to find the exact location of each facilities.

**Accompanying Persons**

Accompanying persons will have restricted access to the conference. The registration fee includes the following:
- access to opening party, closing party, Museum Fair and Expo Forum, lunch, social events, excursions, and 7-day Kyoto city bus and subway pass.

*The following are not included with accompanying person registration: access to any sessions, opening ceremony, closing ceremony, congress bag and programme book.

**App**

The ICOM Kyoto 2019 Conference app is designed to enhance the experience of the participants before and during the conference, with the following features and information at their fingertips:
- Conference programme
- Speaker list
- Museum Fair & Expo Forum
- Maps and floor plans
- Social programme
- Conference survey

The app is available to download in the App Store (iOS) and Play Store (Android). Check the app for the most up-to-date information.

**Business Center**

The business centre is located on the ground floor (1F) in the main building of the ICC Kyoto. Participants have the possibility to print materials, make copies, scan or change Japanese yen bills to smaller bills or coins on a self-service basis.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>1 September</td>
<td>08:30 – 20:00</td>
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<tr>
<td>2 September</td>
<td>07:30 – 18:00</td>
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<tr>
<td>3 September</td>
<td>08:00 – 18:00</td>
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<td>4 September</td>
<td>08:00 – 18:00</td>
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<tr>
<td>7 September</td>
<td>08:30 – 17:00</td>
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</tbody>
</table>

**Certificate of Attendance**

The official certificate of attendance of ICOM Kyoto 2019 will be available after the conference. Participants will be able to download it from the e-mail sent by ICOM Kyoto 2019 Registration Department after the conference.

**Cloakroom, Luggage**

The cloakroom is located near the entrance of the New Hall. However, on Saturday, 7 September, the cloakroom will be located in the main lobby, ground floor (1F) of the main building. Please note that luggage cannot be stored overnight.

The cloakroom will be open during the following times:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 September</td>
<td>08:30 – 20:15</td>
</tr>
<tr>
<td>2 September</td>
<td>07:30 – 20:45</td>
</tr>
<tr>
<td>3 September</td>
<td>08:00 – 18:15</td>
</tr>
<tr>
<td>4 September</td>
<td>08:00 – 18:15</td>
</tr>
<tr>
<td>7 September</td>
<td>08:30 – 17:15</td>
</tr>
</tbody>
</table>

**Coffee Breaks**

Coffee and tea will be served in the conference venues during the scheduled break times.

*There will also be coffee stalls available to buy refreshments at “The Cafe Terrace” (Event Hall, 2F) and Annex Hall during the opening hours of Museum Fair.
Currency Exchange

The currency of Japan is the yen (¥) and only the yen is accepted when paying in cash. Currency exchange is available at airports, hotels and designated foreign exchange banks. A passport may be required for currency exchange services.

A currency exchange machine, for bills only, is located in the Business Center on the ground floor (1F) of the ICC Kyoto, for your convenience. Exchange is available from the following currencies into Japanese Yen: U.S. dollar, Pound sterling (Scottish pounds not accepted), Australian dollar, Hong Kong dollar, Singapore dollar, Euro, Chinese Yuan, New Taiwan dollar, Indonesian Rupiah, Malaysian Ringgit, Korean Won, Thai Baht.

First Aid

A first aid room is located on the ground floor (1F) of the main building and a nurse will be on duty during the conference hours at ICC Kyoto.

In case of emergency, please contact the staff/volunteers first.

You may also contact any of the staff at the registration counter located on the ground floor (1F) of the New Hall.

Insurance and Liability

The conference organisers (See page.6) shall not be held liable for personal injury or any loss or damage to the belongings of conference participants, either during or as a result of the conference. Participants should check the validity of their own insurance.

Internet Access

Wi-Fi will be available free of charge at the ICC Kyoto and the Inamori Memorial Hall. You can connect to the network with the SSID and password as following:

SSID: ICOMKYOTO2019-Free-WiFi
Password: icomkyoto2019

Language Support

Selected sessions will offer simultaneous interpretation (English/French/Spanish/Japanese). Please refer to the daily programme (See pages.31–62) for details.

On your smartphone, you can also use a subtitle/translation support service app. Please download and try out the app ahead of time.

OMOTENASHI GUIDE
http://omotenashiguide.jp/en/

Lunch

Lunch boxes will be provided in the dedicated areas in the Museum Fair & Expo Forum (New Hall, Event Hall, Annex Hall) and the Sakura room in the main building of ICC Kyoto as follows:

1 September 12:00–13:30 (Sakura, ground floor (1F) in the main building)
2 September 13:15–14:30
3 September 12:00–13:30
4 September 12:15–13:30 (New Hall, Event Hall, Annex Hall)
7 September 13:30–14:45 (Sakura, ground floor (1F) in the main building)

Membership Office

The Membership Office is located in Room 101 on the ground floor (1F) in the main building and will be open during the following times:

1 September 10:00–12:00 | 13:30–17:30
2 September 10:00–13:00 | 14:30–17:30
3 September 10:00–12:00 | 15:00–17:30
4 September 10:00–12:00 | 15:00–17:30

Nursery Service

A special nursery service will be offered to registered participants who wish to entrust their children to day care professionals on-site at the ICC Kyoto. Advance reservation is required.

Applicable ages: 3 months up to 6 years.

Opening hours:
2, 3, 4, 7 September 8:30–18:30

Photo and Video Recording

The organisers work together to create a comprehensive overview of the conference interactions and events which may be of promotional interest to the organisations. Accordingly, please be advised that you may be filmed or photographed at any time (in the meeting rooms, Museum Fair, during social events, etc.) and that any presentations you deliver (session, panel, etc.) may be recorded. Should you wish not being photographed, please inform directly the videographer or photographer.
Practical Information

Prayer Rooms
The prayer rooms are located in Room 670 (male) / Room 672 (female), 6F in the main building and will be open during the following times:

1 September 09:00 – 18:00
2 September 08:30 – 21:00
3 September 08:30 – 18:30
4 September 08:30 – 18:30
7 September 09:00 – 17:30

Press / Media
The press office is located in Room 506, 5F in the main building and will be open during the following times:

1 September 09:00 – 18:00
2 September 08:30 – 21:00
3 September 08:30 – 18:30
4 September 08:30 – 18:30
7 September 09:00 – 17:30

Press Contact:
Ms Alexandra Fernández Coego
Communications Coordinator
ICOM - International Council of Museums
E-mail: alexandra.fernandez@icom.museum

The press conference will take place on Saturday, 7 September, 16:00 – 17:00.

Programme Changes
The conference organisers shall not be held liable for any changes in the programme due to external or unforeseen circumstances. Eventual changes after the publication of this booklet will be notified through the conference app.

Public Transportation (Kyoto Convention Pass)
The registration fee includes a 7-day Kyoto city bus and subway pass excluding the Day Pass. The pass will be provided at the conference bag desk located at the New Hall.

Registration
The registration desk is located in the lobby of the New Hall and will be open during the following times. However, on Saturday, 7 September, the registration desk will be located in the main lobby, ground floor (1F) in the main building.

1 September 08:30 – 19:00
2 September 07:30 – 18:00
3 September 08:00 – 18:00
4 September 08:00 – 18:00
7 September 08:30 – 14:00

Social Media
Join in ICOM Kyoto 2019 and share your impressions using the hashtag #ICOMKyoto2019. You can also check up-to-date information on ICOM and ICOM Kyoto 2019 social media accounts:

ICOM
Instagram: instagram.com/icomofficiel/
Facebook: facebook.com/IcomOfficiel/
Twitter: twitter.com/icomofficiel/

ICOM Kyoto 2019
Instagram: instagram.com/icomkyoto2019/
Facebook: facebook.com/icomkyoto2019/

Volunteers
Volunteers will assist you during the whole conference. They are all wearing a special t-shirt so that you can easily recognise them.

The conference organisers of ICOM Kyoto 2019 wish to express their sincere gratitude to all of the volunteers who contribute a great deal to the success of the 25th ICOM General Conference.
Main Conference Venue

- **Kyoto International Conference Center**
  国立京都国際会館 (ICC Kyoto)

  **Address:**
  Takaragaike, Sakyō-ku, Kyoto, 606-0001
  〒606-0001  京都市左京区宝ヶ池

  **Nearest station:**
  Kokusaikaikan Station (Karasuma Subway Line)
  Five-minute walk from Exit 4-2
  *Travel time from Kyoto Station: about 25 minutes by subway / 35 minutes by taxi

Satellite Venues

- **Inamori Memorial Hall**
  (NOT Inamori Foundation Memorial Hall)
  稲盛記念会館

  *Accessible through “Kyoto Institute, Library and Archives (Rekisaikan)”*

  **Address:**
  1-5 Shimogamo Hangicho, Sakyō-ku, Kyoto, 606-0823
  〒606-0823  京都市左京区下鴨半木町1-5

  **Nearest station:**
  Kitayama Station (Karasuma Subway Line)
  Ten-minute walk from Exit 1
  *Total travel time from Kyoto Station: about 25 minutes (Transfer at Karasuma Oike Station)

- **Kyoto Institute, Library and Archives (Rekisaikan)**
  京都府立京都大学・歴彩館

  **Address:**
  1-29 Shimogamo Hangicho, Sakyō-ku, Kyoto, 606-8344
  〒606-8344  京都市左京区下鴨半木町1-29

  **Nearest station:**
  Kitayama Station (Karasuma Subway Line)
  Ten-minute walk from Exit 1
  *Total travel time from ICC Kyoto: about 20 minutes

Social Events

- **Nijo-jo Castle**
  二条城

  **Address:**
  541 Nijo-jo-cho, Nijo-dori, Horikawa Nishi iru, Nakagyo-ku, Kyoto, 604-8301
  〒604-8301  京都市中京区二条通源川西入二条城541

  **Nearest station:**
  Nijo-jo-mae Station (Tozai Subway Line)
  Five-minute walk from Exit 1
  *Total travel time from ICC Kyoto: about 30 minutes (Transfer at Karasuma Oike Station)

- **Kitayama Area (Kyoto Botanical Gardens)**
  北山エリア (京都府立植物園)

  **Address:**
  Shimogamo-hangicho, Sakyō-ku, Kyoto, 606-0823
  〒606-0823  京都市左京区下鴨半木町

  **Nearest station:**
  Kitayama Station (Karasuma Subway Line)
  Four-minute walk from Exit 1
  *Total travel time from ICC Kyoto: about 20 minutes

- **Okazaki Area**
  (The National Museum of Modern Art, Kyoto)
  岡崎エリア (京都国立近代美術館)

  **Address:**
  26-1 Okazakienshojicho, Sakyō-ku, Kyoto, 606-8344
  〒606-8344  京都市左京区岡崎円勝寺町26-1

  **Nearest station:**
  Higashiya Station (Tozai Subway Line)
  Ten-minute walk from Exit 1
  *Total travel time from Kyoto Station: about 25 minutes (Transfer at Karasuma Oike Station)

- **Kyoto National Museum**
  京都国立博物館

  **Address:**
  527 Chaya-cho, Higashiya-ku, Kyoto, 605-0931
  〒605-0931  京都市東山区茶屋町527

  **Nearest station:**
  Kyoto Station (Karasuma Subway Line)
  Twenty-minute walk from the central gate
  Ten-minute by taxi
  *Total travel time from ICC Kyoto: about 45 minutes

- **Kongoh Nohgakudou Theatre**
  金刚能楽堂

  **Address:**
  Nakadachiuri-agaru, Karasumadori, Kamigyo-ku, Kyoto, 602-0912
  〒602-0912  京都市上京区丸太町通中立売上

  **Nearest station:**
  Imadegawa station (Karasuma Subway Line)
  Five-minute walk to the south from Exit 6

- **Kyoto Kanze Noh Theater**
  京都観世会館

  **Address:**
  44 Enshoji-cho, Okazaki, Sakyō-ku, Kyoto, 606-8344
  〒606-8344  京都市左京区岡崎円勝寺町44

  **Nearest station:**
  Higashiya Station (Tozai Subway Line)
  Five-minute walk from Exit 1
Main Conference Venue

Kyoto International Conference Center

Main Hall
Opening Ceremony • Keynote Speeches • Plenary Sessions • General Assembly (Extraordinary General Assembly) • Advisory Council Meeting

Swan Banquet Hall
Opening Party

Sakura

New Hall
Museum Fair & Expo Forum / Lunch

Event Hall 2F
(The Cafe Terrace)
Rest Area

Event Hall 1F
Museum Fair & Expo Forum / Lunch

Annex Hall
Museum Fair & Expo Forum / Lunch

Matcha tea served by Urasenke tea masters

Room C–2

Registration
1–4 Sep.

Entrance
1–4 Sep.

Entrance
7 Sep.

Registration
7 Sep.

Room 104
Election Office

Room C–1

Room 103

Room 102
Meeting Room

Room 101
Membership Office

Room H

Room G

Room F

Room D

Room E

Garden

Conference Center

Museum Fair & Expo Forum
Museum Fair & Expo Forum
The Museum Fair and Expo Forum will take place in 3 venues: Event Hall, New Hall and Annex Hall.

Kyoto International Conference Center

**Event Hall**

- **2 Sep.** 12:30–18:00
- **3 Sep.** 9:00–18:00
- **4 Sep.** 9:00–18:00
| E01 | Saraya Co., Ltd.       |
| E02 | Nomura Securities Co., Ltd. |
| E03 | NIKAWA                |
| E04 | NIPPON EXPRESS CO., LTD. |
| E05 | West Japan Railway Company |
| E06 | hakuhodo-VRAR Microsoft |
| E07 | NHK Promotions Inc.   |
| E08 | Japan Broadcasting Corporation |
| E09 | Daishinsha Inc.       |
| E10 | SoundUD Consortium    |
| E11 | TANSEISHA Co., Ltd. / Tansei INSTITUTE Co., Ltd. |
| E12 | TOYO INK CO., LTD.    |
| E13 | SHARP 8K Interactive Museum |
| E14 | NHK EDUCATIONAL CORPORATION |
| E15 | THK CO., LTD.         |
| E16 | TOPPAN PRINTING CO., LTD. |
| E17 | The Yomiuri Shimbun   |
| E18 | YAMATO GLOBAL LOGISTICS JAPAN CO., LTD. |
| E19 | HORIBA, Ltd. / HORIBA TECHNO SERVICE Co., Ltd. |
| E20 | OTSUKA MUSEUM OF ART / Otsuka Ohmi Ceramics Co., Ltd. |
| E21 | Ishibashi Foundation  |
| E22 | Tianyu Culture Group Co., Ltd. |
| E23 | Evolv Technology by Nasc International |
| E24 | KONICA MINOLTA JAPAN, INC. |
| E25 | KITERAS Inc.          |
| E26 | PEOPLE SOFTWARE CORPORATION |
| E27 | Daiwa House Industry Co., Ltd. (Daiwa Sakura Aid) |
| E28 | YAMAGIWA Corp.        |
| E29 | Nissha Co., Ltd. / Nissha Printing Communications, Inc. |
| E30 | NEC Networks & System Integration Corporation |
| E31 | Sasakawa Health Foundation |
| E32 | BENRIDO Inc.          |
| E33 | USEN CORPORATION      |
| E34 | Dai Nippon Printing Co., Ltd. |
| E35 | 26th ICOM General Conference |
| E36 | ICOM and Routledge    |
| E37 | SHIMADZU CORPORATION  |
| E38 | Goppion Technology Japan |
| E39 | TAKIYA CO., LTD.      |
| E40 | BURRTEC CO., LTD.     |
| E41 | KOMYO RIKA-GAKU KOGYO K.K. |
| E42 | GIKEN TRASTEM CO., LTD. |
| E43 | Scala Arts & Heritage Publishers |
| E44 | TRC-ADEAC Inc. :: Digital Archive System ADEAC |
| E45 | WAKAI SANGYO CO., Ltd. |
| E47 | NOK corporation       |
| E48 | crossEffect, Inc.     |
| E49 | SEKISEI CO., LTD.     |
| E50 | Tiqets International  |
| E51 | KURABO Industries Ltd. |
Exhibitors New Hall

Kyoto International Conference Center
New Hall

- 2 Sep. 12:30 – 18:00
- 3 Sep. 9:00 – 18:00
- 4 Sep. 9:00 – 18:00

Map showing the location of the Lunch Box Distribution Area and the registration area.

To the Subway Station
Registration 1-4 Sep.
<table>
<thead>
<tr>
<th>No.</th>
<th>Company Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>N01</td>
<td>Olympic Museums Network</td>
</tr>
<tr>
<td>N02</td>
<td>EXPO 2025 OSAKA, KANSAI, JAPAN</td>
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<tr>
<td>N03</td>
<td>Fluidharmony Research Laboratory Association</td>
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<tr>
<td>N04</td>
<td>Fuji Xerox Kyoto Co., Ltd.</td>
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<tr>
<td>N05</td>
<td>Floating Factory</td>
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<tr>
<td>N06</td>
<td>TAKAYANAGI SHEET METAL INC.</td>
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<tr>
<td>N07</td>
<td>SHOYEIDO INCENSE CO.</td>
</tr>
<tr>
<td>N08</td>
<td>Hashilus Co., Ltd.</td>
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<td>N09-1</td>
<td>TT TRADING CO., LTD.</td>
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<tr>
<td>N09-2</td>
<td>Mitsubishi Gas Chemical Group</td>
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<tr>
<td>N09-3</td>
<td>Beijing Meida Wenbo Technology Co., Ltd.</td>
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<tr>
<td>N10</td>
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<tr>
<td>N11</td>
<td>Stroly Inc.</td>
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<td>N12</td>
<td>NISHIO BIOLOGICAL MODELS CO., LTD.</td>
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<td>N13</td>
<td>Daigoji-innovative Activity of a World Heritage Temple in Kyoto</td>
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<tr>
<td>N14</td>
<td>KYOTO’S 3D STUDIO Co., Ltd.</td>
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<tr>
<td>N15</td>
<td>ORION MACHINERY CO., LTD.</td>
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<tr>
<td>N16</td>
<td>KUMAHIRA CO., LTD.</td>
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<tr>
<td>N17</td>
<td>SCREEN Holdings Co., Ltd.</td>
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<td>N18</td>
<td>Nikkei Inc.</td>
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<td>N19</td>
<td>Teikoku Databank Historical Museum</td>
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<td>N20</td>
<td>Daichigosei Co., Ltd.</td>
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<td>N21</td>
<td>The International Journal of Intangible Heritage / National Folk Museum of Korea</td>
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<td>N22</td>
<td>National Museum of Korea / ICOM Korea</td>
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<td>N23</td>
<td>NOHMI BOSAI LTD. / KOATSU CO., LTD.</td>
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<tr>
<td>N25</td>
<td>TOKYO KOON CO., LTD.</td>
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<tr>
<td>N26</td>
<td>MinebeaMitsumi Inc.</td>
</tr>
<tr>
<td>N27</td>
<td>Tru Vue</td>
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<tr>
<td>N28</td>
<td>Conservation By Design Limited</td>
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<tr>
<td>N29</td>
<td>National Cheng Kung University Museum</td>
</tr>
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<td>N30</td>
<td>Museum of National Taipei University of Education</td>
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<tr>
<td>N31</td>
<td>A group that disseminates excavating techniques for archaeological sites and introduces traditional arts and culture of Japan to the world</td>
</tr>
<tr>
<td>N32</td>
<td>ARAKAWA &amp; CO., LTD.</td>
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<td>OKAMURA CORPORATION</td>
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<td>N34</td>
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<td>N35</td>
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<td>N36</td>
<td>National Palace Museum</td>
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<td>Museums of Taiwan</td>
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<td>N38</td>
<td>Meyvaert</td>
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<td>4DAGE Technology Co., Ltd.</td>
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<td>N40</td>
<td>Image Access GmbH</td>
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<td>N41</td>
<td>Zone Display Cases</td>
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<td>N42</td>
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<td>N43</td>
<td>Tianjin CNRO Science &amp; Technology Co., Ltd.</td>
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<td>Nanjing VITA Cultural Heritage Protection Technology Co., Ltd.</td>
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<td>N45</td>
<td>ELCOM</td>
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<td>N46</td>
<td>QD Laser, Inc.</td>
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</tbody>
</table>
Kyoto International Conference Center

Exhibitors Annex Hall

Main Building

Annex Hall

Main Hall

Poster Session

Introduction to 30 International Committees

Charging Station

Lunch Box Distribution Area

Networking Lounge*
- Panel display: Introduction to Japanese Museums
- Photo shooting spot
- Japanese craft workshops
- Meditation workshops
*For more information, please check the signs at the venue.

Robotic Performance: Murata Cheerleaders
*Every hour

Kyoto International Conference Center
Annex Hall

2 Sep. 12:30-18:00
3 Sep. 9:00-18:00
4 Sep. 9:00-18:00
<table>
<thead>
<tr>
<th></th>
<th>Institution/Project/Association</th>
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<tbody>
<tr>
<td>A01</td>
<td>TOKYO FUJI ART MUSEUM</td>
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<tr>
<td>A02</td>
<td>NPO All Japan Art Flower Designers Association</td>
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<td>A03</td>
<td>Administrative Agency for Osaka City Museums</td>
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<tr>
<td>A04</td>
<td>Japan National Tourism Organization (JNTO)</td>
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<tr>
<td>A05</td>
<td>Independent Administrative Institution National Museum of Art</td>
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<tr>
<td>A06</td>
<td>Promoting the registration of Materials Related to the Bando PoW Camp to the UNESCO’s Memory of the World. Tokushima Prefecture, Naruto City</td>
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<td>A07</td>
<td>Museums of Hyogo Prefecture</td>
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<td>A08</td>
<td>SAKAI CITY MUSEUM</td>
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<td>A09</td>
<td>National Insitutes for Cultural Heritage</td>
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<td>A10</td>
<td>Project for Preservation of Cultural Assets Damaged by Tsunami in 2011</td>
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<td>A11</td>
<td>Union of Kansai Governments</td>
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<td>A12</td>
<td>Higashiosaka City</td>
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<td>A13</td>
<td>Preparatory Office for National Ainu Museum</td>
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<td>National Museum of Ethnology, Osaka</td>
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<td>A15</td>
<td>Kyoto Power of Culture Project &amp; Kyoto Chamber of Commerce and Industry</td>
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<tr>
<td>A16</td>
<td>Kyoto City KYOCERA Museum of Art</td>
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<td>Kyoto Heritage Preservation Association</td>
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<tr>
<td>A18</td>
<td>art space co-jin</td>
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<td>A19</td>
<td>Handicapped Welfare Promotion Office, Public Health and Welfare Bureau, City of Kyoto</td>
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<td>A20</td>
<td>The Association for Conservation of National Treasures</td>
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<td>University Museum Association of Kyoto</td>
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<td>A24</td>
<td>TAKENAKA CARPENTRY TOOLS MUSEUM</td>
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<td>A25</td>
<td>Sabae Manabe Museum</td>
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<td>A26</td>
<td>NPO The World of Cultural Heritage</td>
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<td>A28</td>
<td>Ooiri Co., Ltd.</td>
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<td>A29</td>
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<td>A30</td>
<td>Uminomanabi Museum Support from the Museum of Maritime Science (Supported by The Nippon Foundation)</td>
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<td>A31</td>
<td>TOKYO ZOOLOGICAL PARK SOCIETY</td>
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<td>A32</td>
<td>Tanaka Nobuaki  photographer office</td>
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<td>A33</td>
<td>JICA Grand Egyptian Museum Joint Conservation Project</td>
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<td>A34</td>
<td>JAPAN CULTURAL EXPO — NIHONHAKU —</td>
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<td>Seoul Museum of History</td>
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<td>Museumspartner</td>
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<td>A42</td>
<td>Dagik Earth (Kyoto University)</td>
</tr>
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ISHIBASHI FOUNDATION

Ishibashi Foundation

The Ishibashi Foundation was established by Ishibashi Shojiro, a distinguished entrepreneur who also devoted himself into cultural activities. Two pillars of its activities are Artizon Museum (former Bridgestone Museum of Art) and grant programs, supporting artistic, cultural and educational activities. Bridgestone Museum has been closed to construct a new building since May 2015, changed its name to Artizon Museum July 2019 and will be re-opened in January 2020. Artizon Museum will step out in new directions upholding the traditions.

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hakuhodo-VRAR, Wise inc., and the oldest Zen temple in Kyoto, Kenninji conducted the “MR Museum in KYOTO” based on the theme of Japan’s national treasure, “The Wind and Thunder Gods”, using Microsoft Mixed Reality. It has received the highest award at the JACE Japan Event Awards for presenting a totally new way of experiencing cultural properties.

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Sasakawa Health Foundation

Sasakawa Health Foundation (SHF) was established in 1974 with the goal of realizing a world without medical and social problems caused by Hansen’s disease, also known as leprosy. SHF is also active in the fields of community health and public health, aiming for “Better health and dignity for all.” https://www.shf.or.jp/e

Saraya Co., Ltd.

Saraya is contributing to improve the sanitation, the environment and health of the world.

At our booth, we will exhibit SDG-related activities such as our environment conservation efforts in Borneo, where our raw materials are produced. We will also introduce some detergents made with Sophorolipid, a natural cleaning agent produced with plants and yeast.

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MRミュージアム in 京都
MR Museum in KYOTO

hakuho-do-VRARとwise inc.は京都最古の禅寺といわれる大本山・建仁寺と共同で、国宝「八神神奈備房屏風」を題材にMicrosoft Mixed Realityを活用し、「MRミュージアム in 京都」を実施。まったく新しい文化財の鑑賞体験が広く評価され、JACEイベントアワード最優秀賞を受賞しました。

Hakuho-do-VRAR, Wise Inc., and the oldest Zen temple, Kenninji, conducted the “MR Museum in KYOTO” based on the theme of Japan’s national treasure, “The Wind and Thunder God Screen,” using Microsoft Mixed Reality. It has received the highest award at the JACE Japan Event Awards for presenting a totally new way of experiencing cultural properties.

To The West of Kunlun Mountain
——Selected Cultural Relics from Hirayama Ikou’s Silk Road Exhibition

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SHF’s Hansen’s disease program focuses on three main areas of activity: disease control and elimination; empowerment of people affected by Hansen’s disease to enable them to live dignified lives; and preservation of Hansen’s disease history so that lessons can be passed to future generations.

Apart from Hansen’s disease, SHF is also active in the fields of community health—in particular, developing human resources for home nursing and palliative care in Japan—and in public health. In everything it does, SHF is guided by its motto: “Better health and dignity for all”.

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* Originally known as Sasakawa Memorial Health Foundation, SHF was renamed on April 1, 2019.
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Whatever your business, whatever your needs, there is always a way to make it more efficient, more productive and more profitable.
At Nippon Express, that's what we do. As a leader in custom logistics solutions, our goal is to Express Your Business.
We want to pass on the gifts of history and the treasures of Japan to the future.

Our founder, Nobuo Ishibashi, was born in Yoshino, in Nara Prefecture. Raised in a family of woodcutters, he developed a love for nature and a deep love for the spirit and culture of Japan. Under the spirit of "Creating Dreams, Building Hearts," we, Daiwa Sakura Aid, will convey to the coming ages, the history, culture, art, and life of Sakura.

吉野山桜保全活動
Cherry tree preservation at Mount Yoshino

桜とともに「和」の心をつないでいく
We promise to convey Japanese history, culture and art through cherry blossoms to the next generation.

桜プロジェクト
Sakura Project

全国各地域の小学校や幼稚園を中心に、こどもたちとともに桜の植樹を行います。和楽器演奏による生ライブと和楽器体験を同時に行い、日本文化の素晴らしさと美しさ、自然環境の大切さを伝えています。

Targeted primarily at pre-schools and elementary schools, this project provides experience of cherry tree planting, performance and playing of Japanese musical instruments.

Our Official Site

Daiwa House®
Tianyu Culture Group is one of the first and most important professional museum service providers in China. Its services cover from museum construction and management to the production of high quality international exhibitions.

The international branch of Tianyu Culture Group, ChinaMuseum International (Italy) is a professional organizer and producer of international travelling exhibitions.

Together they work closely and constantly with the greatest Chinese and world museums. Extensive experience, unique museum resources and professional partners ensure their full services including exhibition planning, organization, promotion and actualization are at the highest international level.

www.chinamuseum.com

The platform was established to facilitate the exchange of high quality exhibitions and to enhance cooperation between museums and cultural institutions.
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北斎は、何色の服を着せたのか。
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▶ Mon, Sep 2nd 16:45-17:35
▶ Wed, Sep 4th 11:10-12:00

9月2日(月) 16:45-17:35
9月4日(水) 11:10-12:00
The Otsuka Museum of Art reproduced "Lost Sunflowers" of Vincent van Gogh precisely in ceramic.

The Six Sunflowers was one of a series of four paintings of the blooms which Van Gogh made in August 1888. It is the most stylised, with spiky petals. Van Gogh originally framed the picture with simple strips of wood, painted orange, to contrast with the deep blue background. It became the first Van Gogh to be bought by a Japanese collector when it was acquired in 1920 by the Ashiya-based cotton trader Koyata Yamamoto. The painting was destroyed in 1945 during the Second World War.
セラミックアーカイブ
from JOMON

Ceramic Archive from JOMON

We work on preservation and utilizing of cultural properties with ceramic boards reproduction.

世代を超えて伝えたいこと
陶板による複製で体感する

Traditional Japanese culture and art, experience them with ceramic boards reproduction to see and touch for feel.

Aug.29
Sep.11

ICOM related project
琳派の屏風絵を陶板で再現！
Reproducing Rinpa’s folding screen on ceramic boards ‘Toban’

建仁寺
Kennin-ji Temple, Kyoto
Wassily KANDINSKY
Self-Illuminating, 1924

Scenes in and around Kyoto (detail), Edo period

FUJISHIMA Takeji
Black Fan, 1908-09

Gino SEVERINI
Trombone Player (Player on the Street), c.1916
From Bridgestone Museum of Art to Artizon Museum

The Bridgestone Museum of Art, which has been closed since May 2015 for the construction of a new museum, is slated to open in January 2020 under the new name of "Artizon Museum."

The Artizon Museum will include significant changes in the areas of exhibitions, education, and other museum activities, in addition to having a new building and facilities. The museum's name is being changed to express the determination to step out in new directions while continuing to uphold the traditions cultivated during a history of more than 65 years.

www.artizon.museum
1-7-2 Kyobashi Chuo-ku Tokyo Japan
Let's explore the history and cultures surrounding tobacco and salt.

Permanent Exhibition
“The World of Salt”

Permanent Exhibition
“History and Culture of Tobacco”

Amazing!
Special Exhibition
Tobacco and Salt Museum Miniature Collection
September 7 - December 1, 2019
Please enjoy our exquisite and amazing miniature collection.

4.13×2.91×0.81cm
writing box with motif of the rabbit drawn in makie lacquer work

0.85×0.54×0.84cm
chest of drawers made of ivory

1-16-3, Yokokawa, Sumida-ku TOKYO 130-0003
*Our museum is located near the Tokyo Sky Tree. Phone +81-3-3622-8801