



Museums as Cultural Hubs: The Future of Tradition

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

PROGRAMME

ICOM international
council
of museums

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KYOTO 2019

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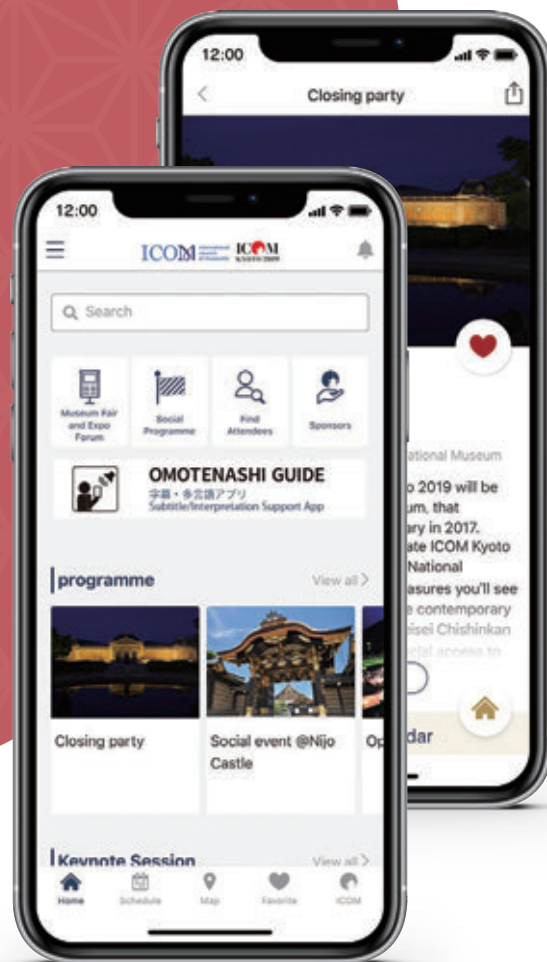
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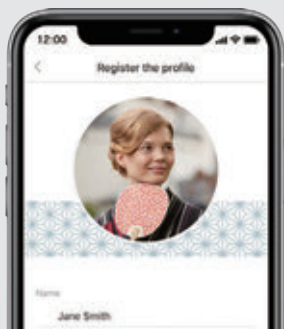


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PROGRAMME

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.

A handwritten signature in blue ink, reading 'Suay Aksoy'.

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.

佐々木 正平

Johei SASAKI
President, ICOM Kyoto 2019 Organising Committee

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| Organisers



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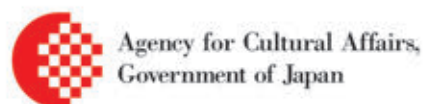
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Promotion Committee for ICOM Kyoto 2019



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.

2018 KEY FIGURES

44,686



41,677 ICOM individual members and 3,009 ICOM institutional members

118



ICOM National Committees

138



countries and territories represented

30



ICOM International Committees

WHAT ICOM DOES

HERITAGE PROTECTION



PUBLICATIONS



DEFINITION OF STANDARDS



CAPACITY BUILDING



AWARENESS RAISING



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 led 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.

About the ICOM General Conference



The ICOM General Conference

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.

Museums as Cultural Hubs: The Future of Tradition

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.

About the ICOM Kyoto 2019 Poster

Light Descends on Kyoto

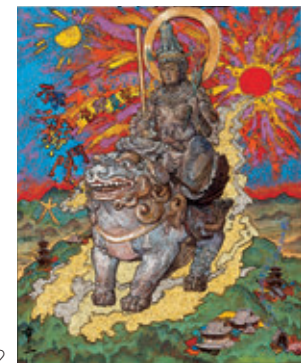
Light Descends on Kyoto is the title of the painting chosen for the official ICOM Kyoto 2019 poster. It depicts a famous Kyoto temple sculpture of the Bodhisattva Manjushri (Monju in Japanese) riding a lion, as a way to inject a breath of fresh air into ICOM Kyoto 2019. The Chinese characters next to 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.



Museums as Cultural Hubs: the Future of Tradition
23rd General Conference
1-7 September 2019, Japan
<http://www.icom2019.jp/>
ICOM

ICOM
KYOTO 2019



2



3



4

1

1. ICOM Kyoto 2019 Poster
2. *Light Descends on Kyoto*
2018
Collection of Artist
3. *Arabesque*
1985
Koji Kinutani Tenku Art Museum
4. *Celebration-Flying Dragon Funi Homon*
2013
Koji Kinutani Tenku Art Museum



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

2 September
Monday



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Kengo KUMA

Architect

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/>

1. Kodama (Italy)
Photo by Kengo Kuma & Associates
2. V&A Dundee (Scotland, UK)
Photo by Hutton+Crow
3. Yushara Wooden Bridge Museum
Photo by Takumi Ota



1

About the speech

The Age of Forest

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.”



2



3

3

September
Tuesday



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Sebastião SALGADO

Photographer

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.

1. Chemical sprays protect this fire fighter against the heat of the flames.
Greater Burhan, after the Gulf War. Kuwait, 1991.
2. Korubo members of the Pinu family.
Indigenous territory of the Javari Valley.
State of Amazonas, Brazil. 2017.
3. Group of Waura fishing in the Piulaga Lake. Upper Xingu,
Mato Grosso Brazil. 2005.



1

About the speech

A Brazilian Amazon Forest Initiative

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.



2



3

4 September
Wednesday



Photo by Yvonne Zhao, courtesy Cai Studio

CAI Guo-Qiang

Artist

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/>

1. Heritage, 2013
Photograph: Natasha Harth, QAGOMA
Courtesy: Queensland Art Gallery | Gallery of Modern Art
2. Color Gunpowder Drawing for City of Flowers in the Sky:
Daytime Explosion Event for Florence, 2018
Photo by Wen-You Cai, courtesy Cai Studio
3. Footprints of History: Fireworks Project for the Opening
Ceremony of the 2008 Beijing Olympic Games, 2008
Photo by Hiro Ihara, courtesy Cai Studio



1

About the speech

My Museum Years

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* 非品牌, 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?



2



3



Plenary Sessions

2 September
Monday

Curating Sustainable Futures Through Museums

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.



Moderator

Morien REES

Museum Development Advisor,
Varanger Museum
Chair, ICOM Working Group on Sustainability

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).



Speaker

Bonita Alison BENNETT

Director, District Six Museum

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.

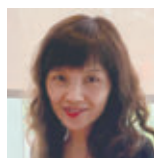


Speaker

Yacy-Ara FRONER

Professor, School of Fine Arts, Universidade
Federal de Minas Gerais
Member, ICOM Working Group on Sustainability

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.



Speaker

Cecilia LAM

Director, Jockey Club Museum of Climate
Change
Director, The Chinese University of Hong Kong

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.

**Speaker****Henry MCGHIE**

Founder, Curating Tomorrow
Member, ICOM Working Group on Sustainability

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. Henry 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.

**Speaker****Mamoru MOHRI**

Chief Executive Director, Miraikan - National
Museum of Emerging Science and Innovation

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.

**Speaker****Sarah SUTTON**

Principal, Sustainable Museums / Executive
Committee Member, We Are Still In

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.

3

September
Tuesday

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.



Moderator and Speaker

Jette SANDAHL

Chair, ICOM Standing Committees on the Museum Definition, Prospects and Potentials Committee

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.

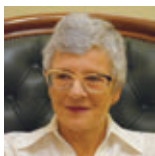


Speaker

George Okello ABUNGU

CEO, Okello Abungu Heritage Consultants

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 des 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, and 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.



Speaker

Margaret ANDERSON

Director, Old Treasury Building, Melbourne

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.



Speaker

Lauran BONILLA-MERCHAV

Professor, University of Costa Rica
Chair, ICOM Costa Rica

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.

**Speaker****Shose KESSI**

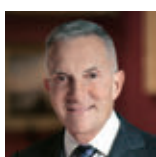
Associate Professor in the Department of Psychology and Deputy Dean for Transformation in the Humanities Faculty at the University of Cape Town

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.

**Speaker****Nirmal KISHNANI**

Associate Professor, School of Design and Environment, National University of Singapore

Dr Nirmal Kishnani is an Associate Professor with 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.

**Speaker****W. Richard WEST Jr.**

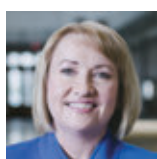
President and CEO,
Autry Museum of the American West
Board Member, ICOM US

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).

4 September
Wednesday

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.



Moderator

Corine WEGENER

Smithsonian Cultural Rescue Initiative
Chair, ICOM Disaster Risk Management
Committee

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.

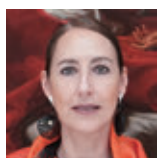


Speaker

Yuichi ONO

Tohoku University

Yuichi Ono received a Ph.D. in Geography (Climatology and Wind-related Hazard) at Kent State University, U.S.A. Between 2002-03, he worked with the World Meteorological Organization (WMO). He contributed to developing 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.



Speaker

Alejandra PEÑA GUTIÉRREZ

Museo de Arte de Ponce, Puerto Rico
Board Member, ICOM US

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 Directorate 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.



Speaker

Aparna TANDON

ICCROM

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 SOIMA (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.

**Speaker**

Renata VIEIRA DA MOTTA
Chair, ICOM Brazil

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.

4 September
Wednesday

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.



Moderator

Yukio LIPPIT
Harvard University

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.



Speaker

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.



Speaker

Min-Jung KIM
Museum of Applied Arts and Sciences

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 (2015) and Reflections of Asia (2018).



Speaker

Christoph LIND
Reiss-Engelhorn-Museen
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 (choice): 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.

**Speaker**

Anne Nishimura MORSE
Museum of Fine Arts, Boston

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

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

Regional Alliances

ICOM ARAB	Arab region
ICOM ASPAC	Asia-Pacific region
ICOM EUROPE	European region
ICOM LAC	Latin America & Caribbean region
ICOM SEE	South-East European region
CIMAO	West African region

Affiliated Organisations

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

Standing Committees

MDPP	Committee for Museum Definition, Prospects and Potentials
DRMC	Disaster Risk Management Committee
ETHCOM	Ethics Committee
FIREC	Finance and Resources Committee
LEAC	Legal Affairs Committee
NEC	Nominations and Elections Committee
SAREC	Strategic Allocation Review Committee
SPC	Strategic Plan Committee

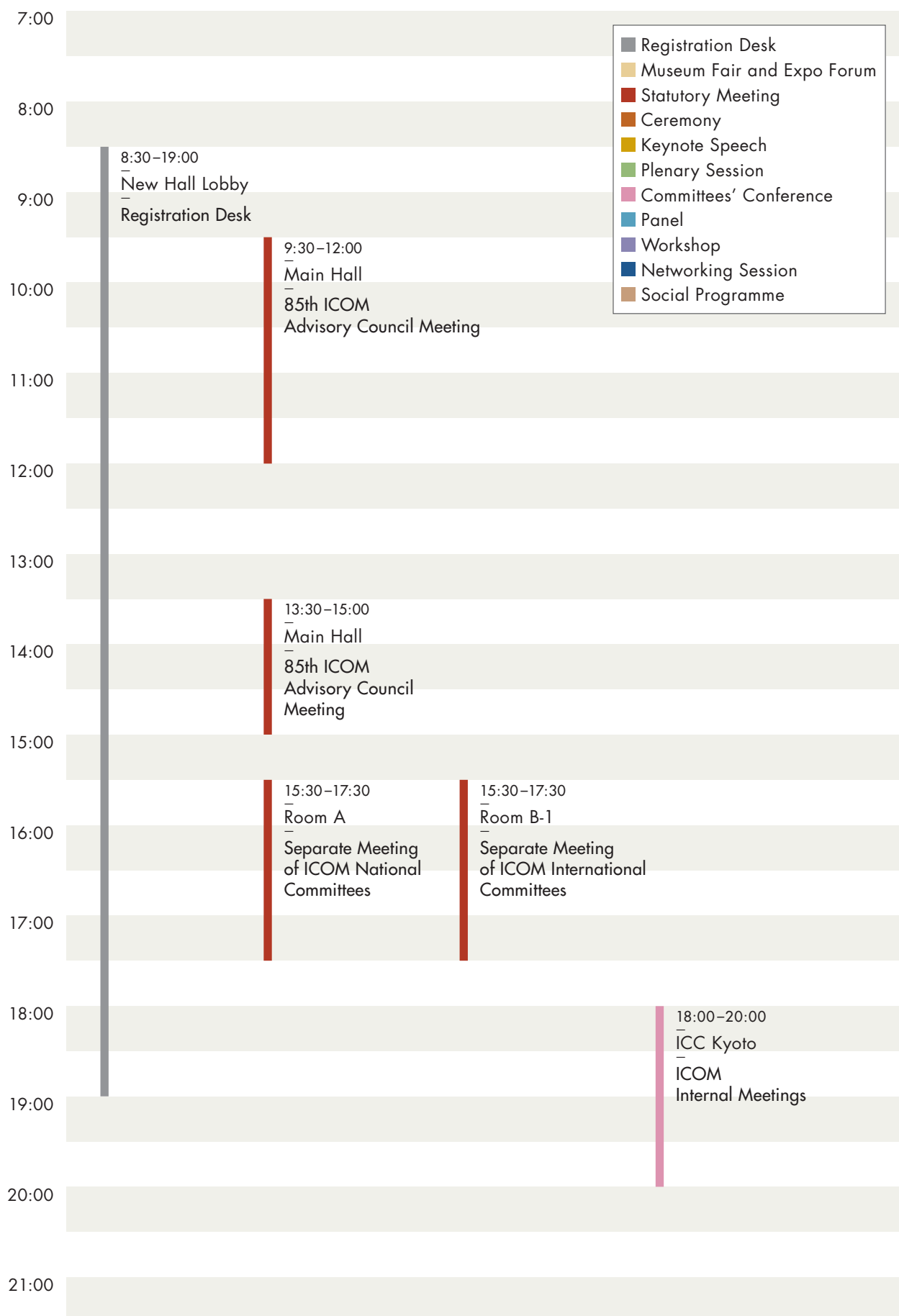
Working Groups

MWG	Membership Working Group
WGS	Working Group on Sustainability
ICWG	Working Group on the Future of International Committees

*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. Timetable

*OMOTENASHI Guide App available in all sessions




Statutory Meeting

  EN, 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

  EN, 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

  EN, FR, ES, JP

15:30–17:30

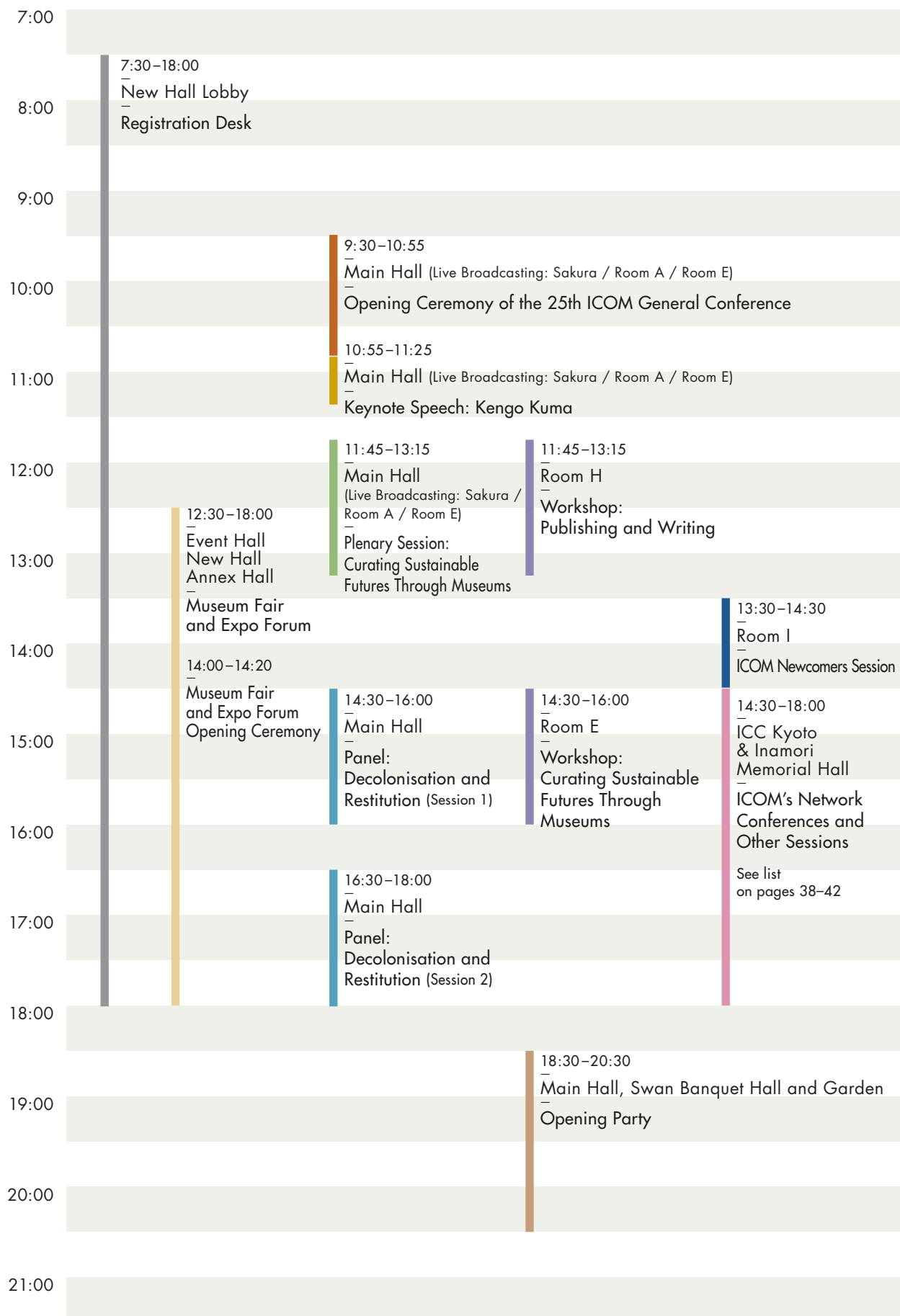
 Venue: Room B-1 (Level 2)

Separate Meeting of ICOM International Committees

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

2 Sep. Timetable

*OMOTENASHI Guide App available in all sessions



2 Sep. Programme Highlights

Ceremony

EN, FR, ES, JP

9:30–10:55

Venue Main Hall (Level 1)
(Live Broadcasting: Sakura / Room A / Room E)

Opening Ceremony of the 25th ICOM General Conference

Moderator **Aedín MAC DEVITT**
ICOM Secretariat
Head of Publications and Documentation Department

Speakers **George COOPER**
Taylor&Francis

Melanie FOEHN
ICOM Secretariat
Editorial Coordinator

Heidi LOWTHER
Taylor&Francis

Keynote speech

EN, FR, ES, JP

10:55–11:25

Venue Main Hall (Level 1)
(Live Broadcasting: Sakura / Room A / Room E)

The Age of Forest

Please see the details on pages 14–15.

Speaker **Kengo KUMA**
Architect

Plenary Session

EN, FR, ES, JP

11:45–13:15

Venue Main Hall (Level 1)
(Live Broadcasting: Sakura / Room A / Room E)

Curating Sustainable Futures Through Museums

Please see the details on pages 22–23.

Workshop



11:45–13:15

Venue Room H (Level 1)

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

The aim of this workshop is to assist museum professionals and researchers in getting their proposals selected and their work published in scholarly and professional journals and books. It will also give an overview of today's scholarly publishing environment in terms of open access policies, copyright clearance and publishing ethics.

Networking Session



13:30–14:30

Venue Room I (Level 2)

ICOM Newcomers Session

The welcome session is open to all new ICOM members who wish to know more about our international organisation, together with its institutional processes, missions and activities.

Panel

EN, FR, ES, JP

14:30–16:00

Venue Main Hall (Level 1)

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

The aim of the two concurrent sessions is to enable participants to develop a holistic view of decolonisation which includes, but is not limited to, issues of restitution. The session will help participants trace and map new and different ways of seeing and thinking around these issues; and provide new methods of creative problem solving and new approaches to conflict resolution. These sessions will also be used as the basis for understanding how ICOM as an international network can support relationships building among communities of interest and facilitate knowledge exchange.

Moderators **Afşin ALTAYLI**
ICOM Secretariat
Museums and Society Coordinator

Tonya NELSON
Chair, ICOM UK

- 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

EN, FR, ES, JP

16:30–18:00

Venue Main Hall (Level 1)

Decolonisation and Restitution – Moving towards a more holistic perspective and relational approach 2

Please see the overview on page 36.

- Moderators**
- Afşin 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 REIFENSCHIED
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 I (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**

16:30–18:00

Room 509A (Level 5)

**Innovative Media: Documentation, restoration,
reconstruction and communication with
the public I**

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

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

*OMOTENASHI Guide App available in all sessions

7:00				
8:00	8:00–18:00 New Hall Lobby Registration Desk			
9:00	9:00–18:00 Event Hall New Hall Annex Hall	9:00–10:00 Main Hall (Live Broadcasting: Sakura) Keynote Speech: Sebastião Salgado		
10:00	Museum Fair and Expo Forum	10:30–12:00 Main Hall (Live Broadcasting: Sakura) Plenary Session: The Museum Definition –The backbone of ICOM	10:30–12:00 Room D Communication Workshop: Digital and Smart	
11:00				
12:00				
13:00			12:30–13:30 Room 665 Workshop: ICOM Membership Database	12:30–13:30 Room A ICOM Mentoring Session
14:00		13:30–14:30 Room C-2 ICOM Memorial Lecture: Stephen E. Weil		13:30–18:00 ICC Kyoto & Inamori Memorial Hall ICOM's Network Conferences and Other Sessions See list on pages 46–50
15:00		14:30–16:00 Main Hall Open Forum for Resolutions	14:30–16:00 Sakura Workshop: The Backbone of Museums? (Session 1)	
16:00				
17:00			16:30–18:00 Sakura Workshop: The Backbone of Museums? (Session 2)	
18:00				
19:00			19:00–21:00 Nijo-jo Castle Social Event	19:00–21:00 Kongoh Nohgakudo Theatre Noh Performance
20:00				
21:00				

3 Sep. Programme Highlights

Keynote speech

EN, FR, ES, JP

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

EN, FR, ES, JP

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



10:30–12:00

Venue Room D (Level 1)

Digital and Smart – Creating and running communications campaigns and partnerships

The aim of this workshop is to provide participants with the basics and the tools needed to create and execute compelling digital communications campaigns and establish meaningful co-communications with partners. The main focus of this workshop is to communicate smart: achieving the highest impact while being the most time effective.

Speakers Laetitia CONORT
ICOM Secretariat
Digital Communication Officer

Alexandra FERNÁNDEZ COEGO
ICOM Secretariat
Communications Coordinator

Francesca POLLICINI
ICOM Secretariat
Events Manager

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 to 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.

Committees Conferences


 EN, FR, ES, JP

13:30–14:30

 Venue Room C-2 (Level 1)

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** Afşin 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)

Margaret ANDERSON

Director, Old Treasury Building, Melbourne
Member, ICOM MDPP

Lauran BONILLA-MERCHAV

Professor, University of Costa Rica
Chair, ICOM Costa Rica and Member, ICOM MDPP

David FLEMING

Professor of Public History
at Liverpool Hope University
Member, ICOM MDPP

Alberto GARLANDINI

ICOM Vice-president
Member, ICOM MDPP

Kenson KWOK

Founding Director, Asian Civilisations Museum,
and Peranakan Museum
Member, ICOM MDPP

Jette SANDAHL

Chair, ICOM MDPP


W. Richard WEST Jr.

President and CEO,
Autry Museum of the American West
Board Member, ICOM US and Member, ICOM MDPP

Statutory Meeting

 EN, FR, ES, JP

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
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
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  ASL, JSL
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**

INTERCOM and ICOM SEE

13:30–16:00
Room K (Level 2)

Sustainable Museum Management

16:30–18:00
Room K (Level 2)

**Management of Human Rights
and Environment**

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

CIMUSET

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: Reflecting 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 I (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

ICSC

13:30–15:30
Room 678 (Level 6)

From Memory to Action:
The sites of conscience movement

Sponsor Sessions

Daiwa House Industry Co., Ltd.
(Daiwa Sakura Aid)

10:15–11:05
Event Stage (Event Hall)

Daiwa Sakura Aid —Tell the spirit and culture of
the Japanese with the Sakura—

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

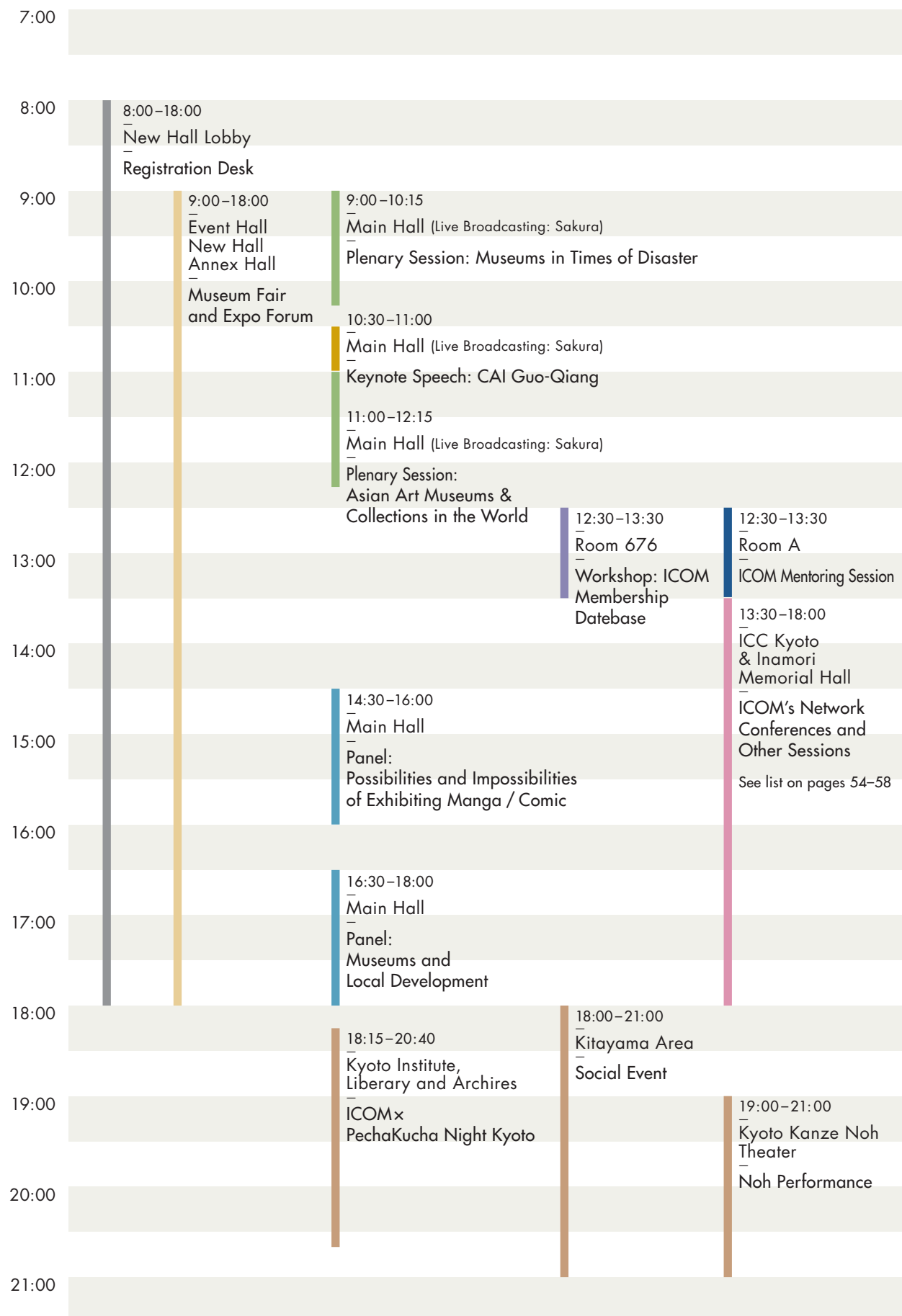
SoundUD Consortium

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



4 Sep. Programme Highlights

Plenary Session

EN, FR, ES, JP

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

EN, FR, ES, JP

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

EN, FR, ES, JP

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

M

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

M

12:30–13:30

Venue Room A (Level 2)

Let Experience Inspire You! ICOM Mentoring Session

Please see the details on page 44.

Panel

EN, FR, ES, JP

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

EN, FR, ES, JP

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.

Moderators Dorota FOLGA-JANUSZEWSKA

Deputy Director at the King Jan III Palace Museum in Wilanow, Warsaw
Former Chair, ICOM Poland

Joana Sousa MONTEIRO

Director, Museum of Lisbon
Chair, ICOM CAMOC

Speakers Daisaku KADOKAWA

Mayor of Kyoto, Kyoto City Government

Lamia KAMAL-CHAOUI

Director, OECD - Centre for Entrepreneurship, SMEs, Regions and Cities

Peter KELLER

ICOM Director General

Luis Orlando REPETTO MÁLAGA

Director, Museum of Arts and Popular Traditions of the Riva-Agüero Institute of the Pontificia Universidad Católica
Vice-Chair, ICOM Peru

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

ICOM NETHERLANDS, ICOM JAPAN, DEMHIST and EXARC

13:30–18:00  EN, JP
Room D (Level 1)

Large Impact by Joining Forces

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

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  EN, JP
Room C-1 (Level 1)

Reconsidering Multiculturalism: Living with different 'diversities' in museums of cities

16:30–18:00  EN, JP
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

16:15–18:00
Room B-2 (Level 2)

Market of Ideas II

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

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

16:30–18:00
Inamori Memorial Hall Room 106 (Level 1)

Discussion about the New Visions of Cultural Hubs in Archaeology and History Museums

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)

ICOMON

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

ICR

13:30–18:00

Inamori Memorial Hall Room 103 (Level 1)

Regional Museums Encouraging Sustainable Use of Cultural and Natural Heritage III/ Poster Session

ICTOP

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

MPR

13:30–18:00

Room 103 (Level 1)

Local Communities and Museums

NATHIST

13:30–18:00

Room C-2 (Level 1)

Natural History Museums: A nexus between nature and culture III

UMAC

13:30–14:30

Inamori Memorial Hall Room 204 (Level 2)

Where Are We Regarding the Digital Turn?

13:30–14:30

Inamori Memorial Hall Room 205 (Level 2)

International Collaborations

13:30–14:30

Inamori Memorial Hall Room 206 (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

14:30–16:00

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

4 Sep. ICOM's Network Conferences and Other Sessions

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)

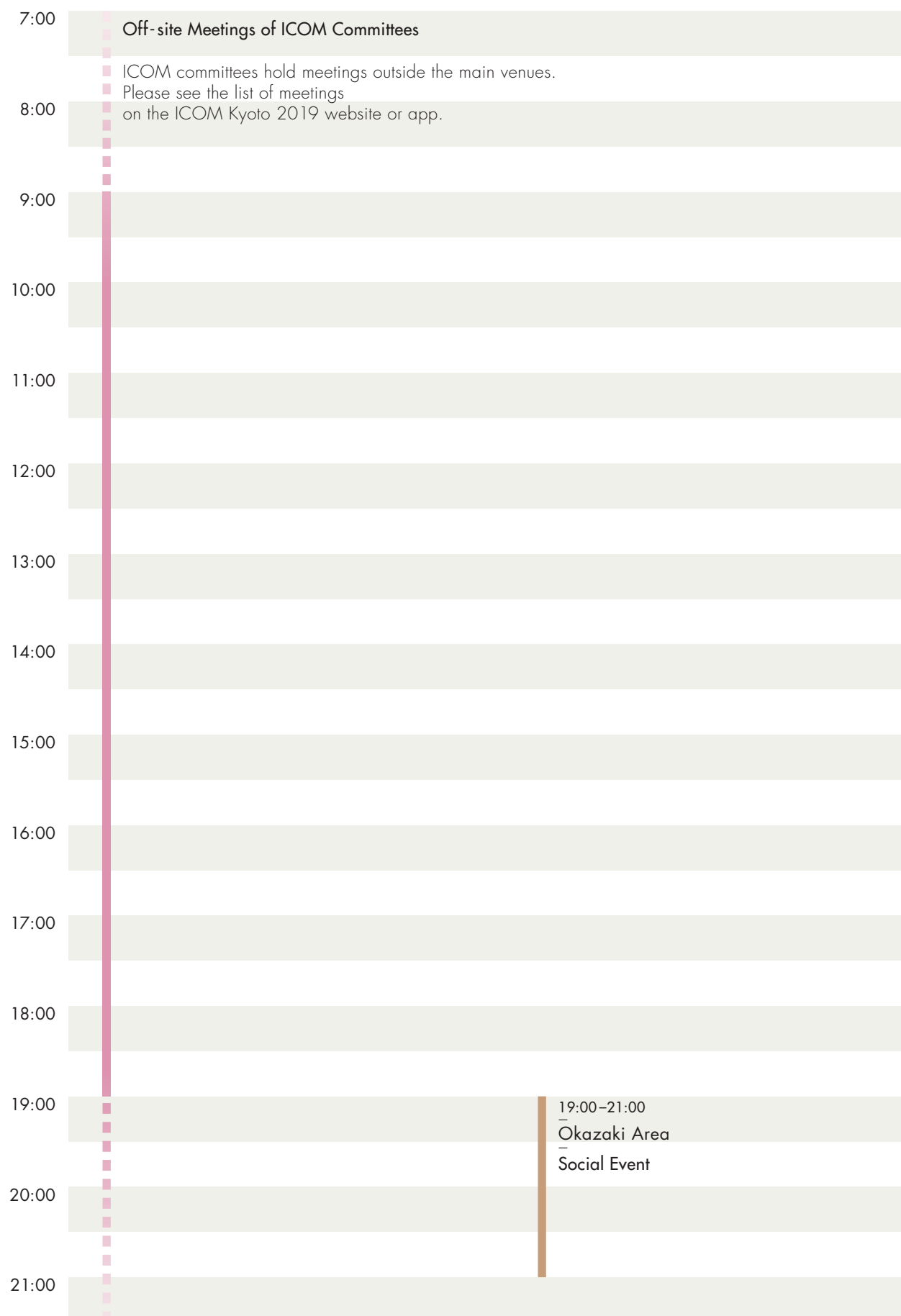
The Cultural Value of Art Reproduction
by Ceramics

The Yomiuri Shimbun

15:20–16:10
Event Stage (Event Hall)

Talk Session on the Exhibition of
Shosoin Treasures

5 Sep. Timetable



6 Sep. Timetable



7 Sep. Timetable

*OMOTENASHI Guide App available in all sessions



Statutory Meeting

  EN, FR, ES, JP

9:30–10:30

 Venue Main Hall (Level 1)


Extraordinary General Assembly

The Extraordinary General Assembly votes on amendments to the Statutes of ICOM.

Statutory Meeting

  EN, FR, ES, JP

11:00–13:30

 Venue Main Hall (Level 1)


34th ICOM General Assembly

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.

Statutory Meeting

  EN, FR, ES, JP

14:45–16:00

 Venue Main Hall (Level 1)

86th 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.

Ceremony

 EN, FR, ES, JP

19:00–21:00

 Venue Kyoto National Museum

Closing Ceremony and Party of the 25th ICOM General Conference

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.



Social Programmes

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 Hyakugo 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!

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.

Noh Performance

Tue. 3 Sep. / Wed. 4 Sep. 19:00–21:00

Venue: Kongoh Nohgakudo Theatre /
Kyoto Kanze Noh Theater



©Nohgaku Performers' Association

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).

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

Fri. 6 Sep.

Pre-registration required

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

Practical Information

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.

Badge

A Name/ID badge is required for admittance to all conference sessions and events. Each participant is required to present the badge in order to gain access to the conference. If an attendee loses, misplaces or forgets their name badge, a handling fee of 10,800 yen will be charged for a new badge and invalidation of the lost badge.

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.

1 September	08:30 – 20:00
2 September	07:30 – 18:00
3 September	08:00 – 18:00
4 September	08:00 – 18:00
7 September	08:30 – 17:00

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:

1 September	08:30 – 20:15
2 September	07:30 – 20:45
3 September	08:00 – 18:15
4 September	08:00 – 18:15
7 September	08:30 – 17:15

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/icomofficial/](https://www.instagram.com/icomofficial/)

Facebook: [facebook.com/IcomOfficiel/](https://www.facebook.com/IcomOfficiel/)

Twitter: twitter.com/icomofficial/

ICOM Kyoto 2019

Instagram: [instagram.com/icomkyoto2019/](https://www.instagram.com/icomkyoto2019/)

Facebook: [facebook.com/icomkyoto2019/](https://www.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.

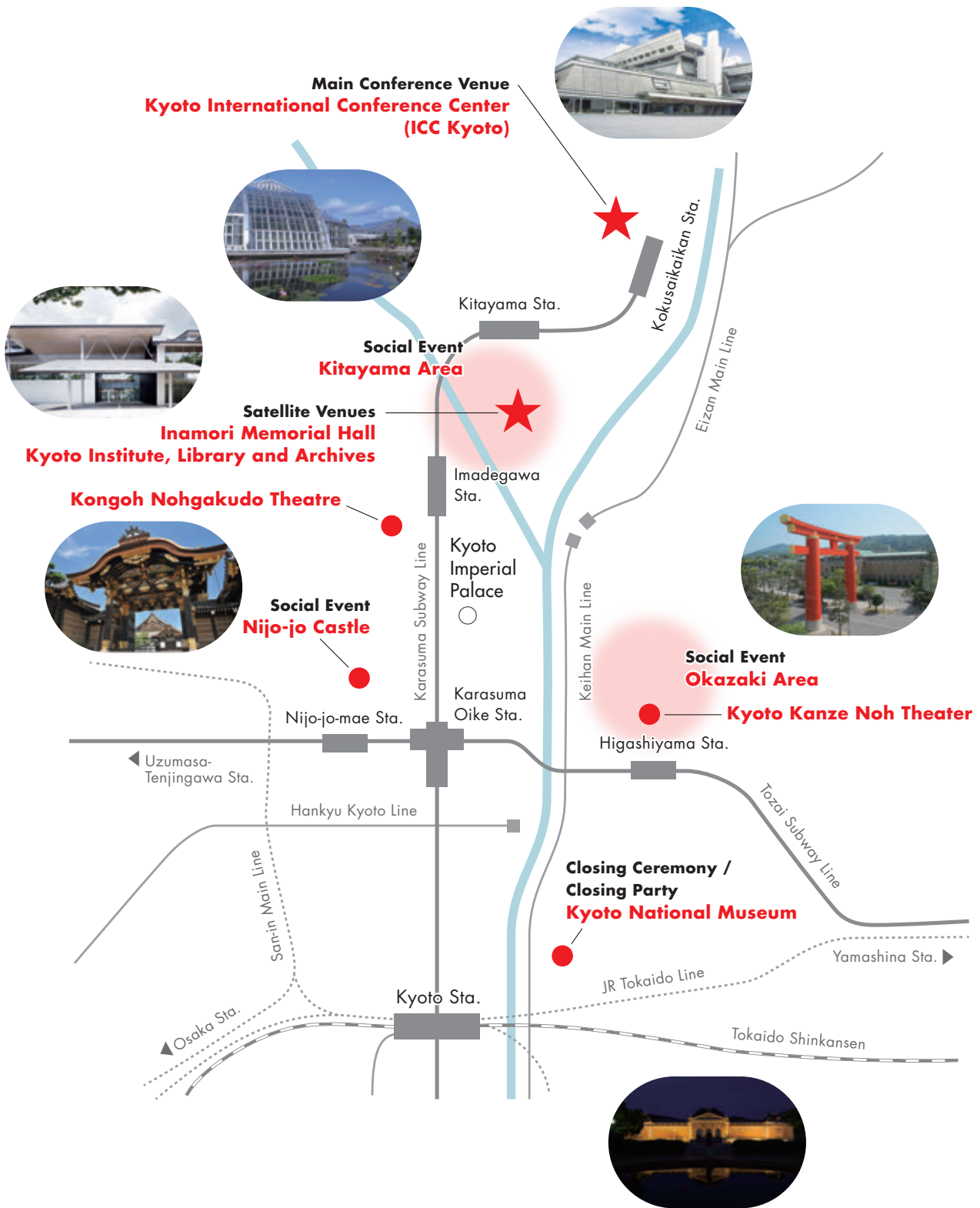
The conference organisers of ICOM Kyoto 2019 wish to express their sincere gratitude to all of the volunteers who contribute a great deal to the success of the 25th ICOM General Conference.



Map of the Area & Conference Venues



Map of the Area



Main Conference Venue

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

Address:

Takaragaike, Sakyo-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, Sakyo-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)
Four-minute walk from Exit 1
*Total travel time from ICC Kyoto: about 20 minutes

● Kyoto Institute, Library and Archives (Rekisaikan) 京都府立京都学・歴彩館

Address:

1-29 Shimogamo Hangicho, Sakyo-ku, Kyoto, 606-0823
〒606-0823 京都市左京区下鴨半木町1-29

Nearest station:

Kitayama Station (Karasuma Subway Line)
Four-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堀川西入二条城町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, Sakyo-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, Sakyo-ku, Kyoto, 606-8344
〒606-8344 京都市左京区岡崎円勝寺町26-1

Nearest station:

Higashiyama 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, Higashiyama-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 金剛能楽堂

Address:

Nakadachiuri-agaru, Karasumadori, Kamigyo-ku,
Kyoto, 602-0912
〒602-0912 京都市上京区烏丸通中立売上ル

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:

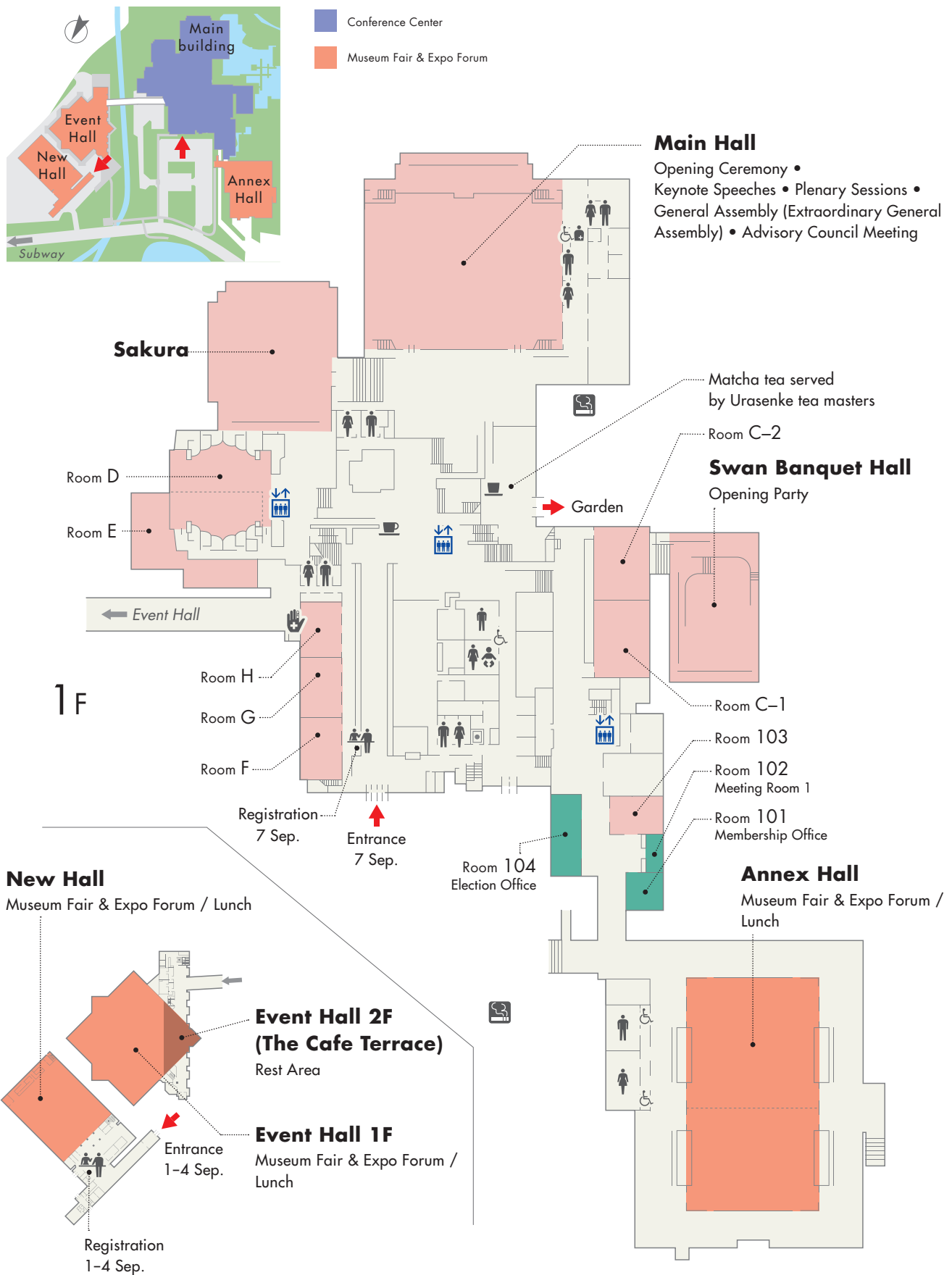
44 Enshoji-cho, Okazaki, Sakyo-ku, Kyoto, 606-8344
〒606-8344 京都市左京区岡崎円勝寺町44

Nearest station:

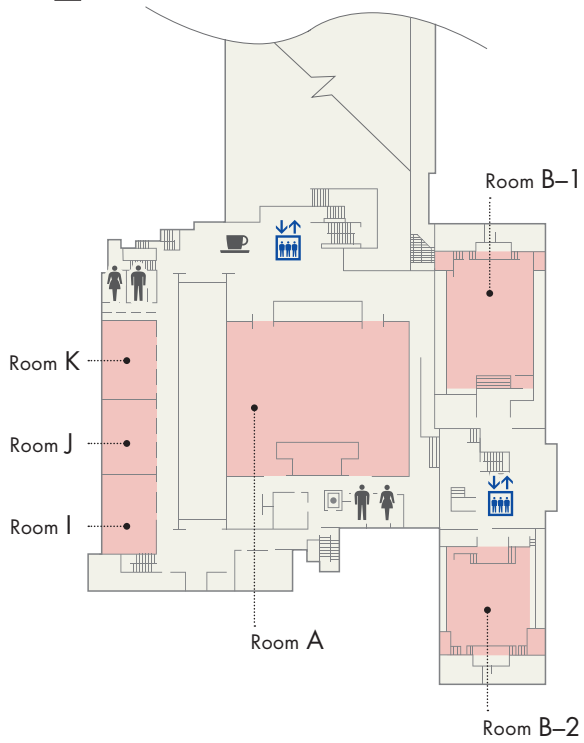
Higashiyama station (Tozai Subway Line)
Five-minute walk from Exit 1

Main Conference Venue

Kyoto International Conference Center



2F

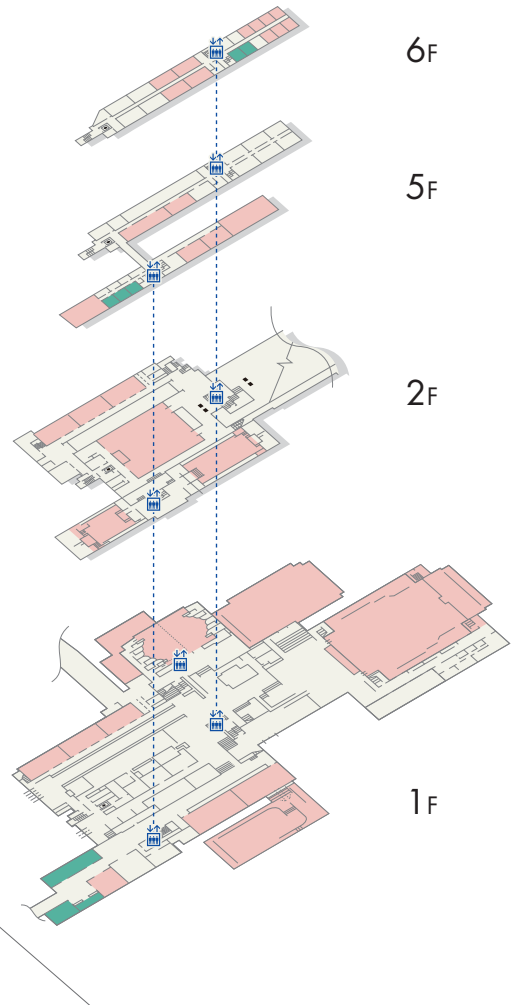


6F

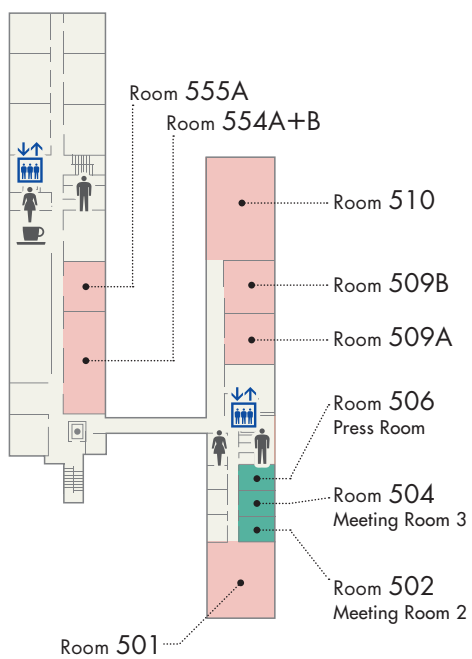
5F

2F

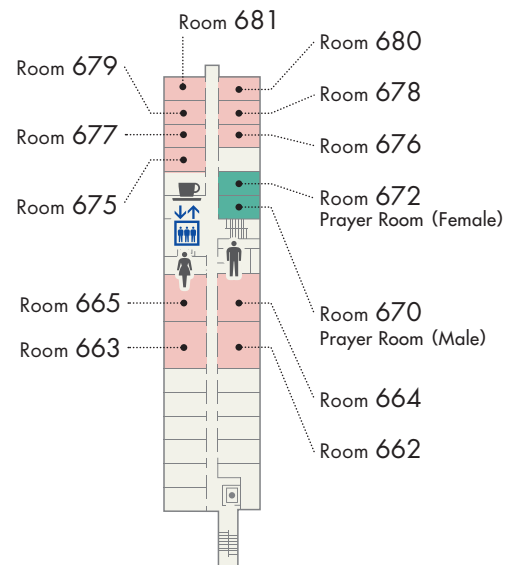
1F



5F



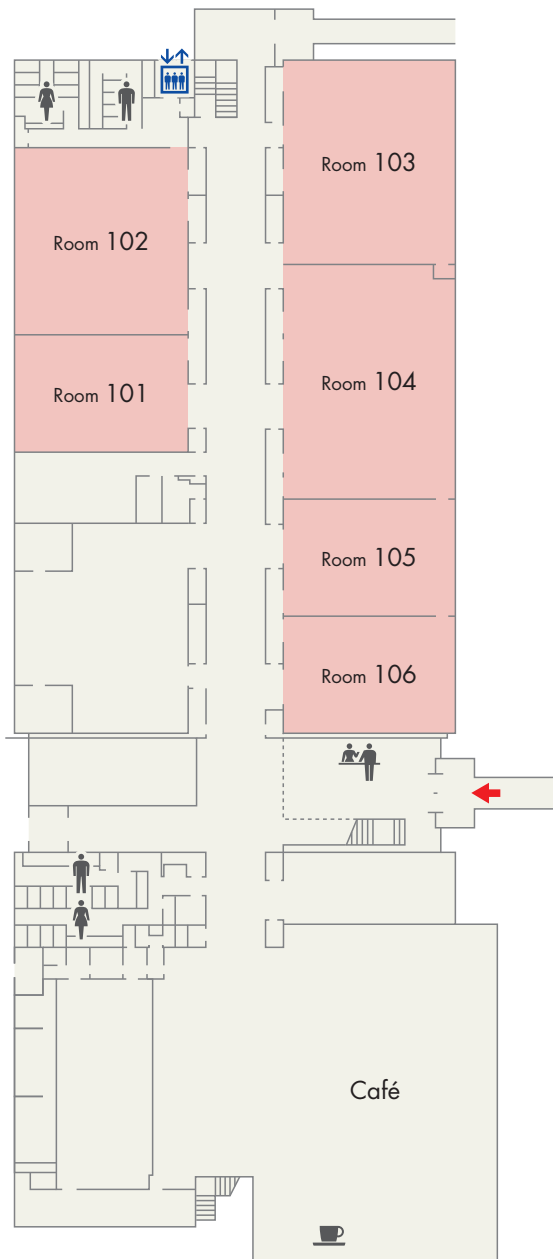
6F



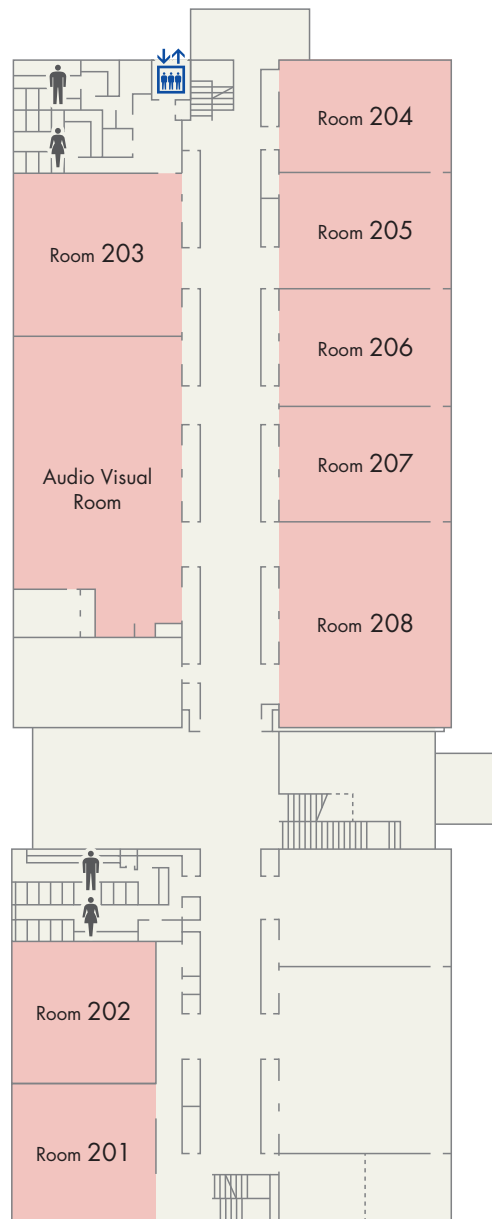
Satellite Conference Venues

Inamori Memorial Hall

1F



2F

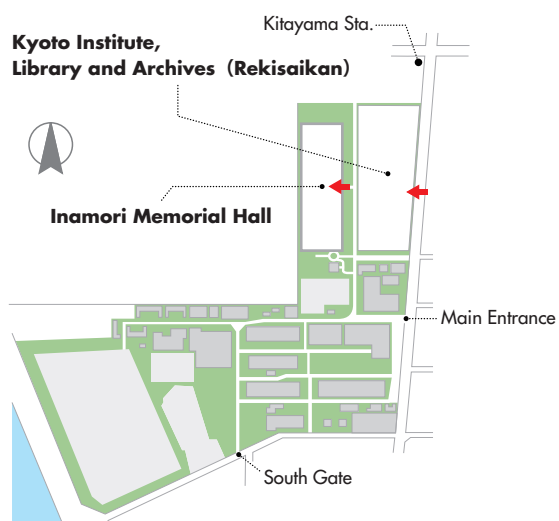
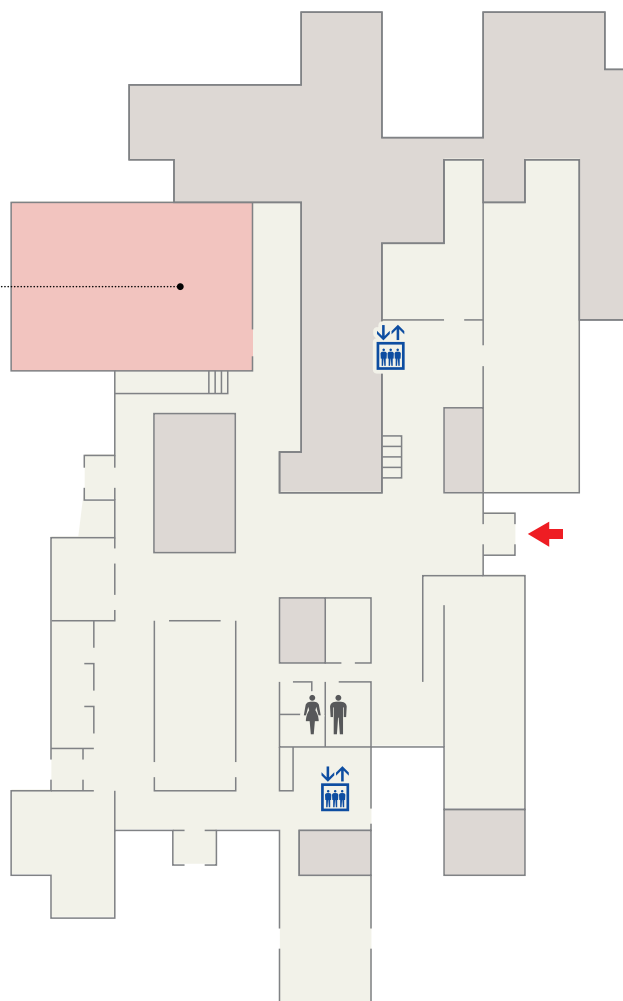


Kyoto Institute, Library and Archives (Rekisaikan)

1F

Main Hall

ICOMxPechaKucha
Night Kyoto



Kyoto Prefectural University



Museum Fair & Expo Forum

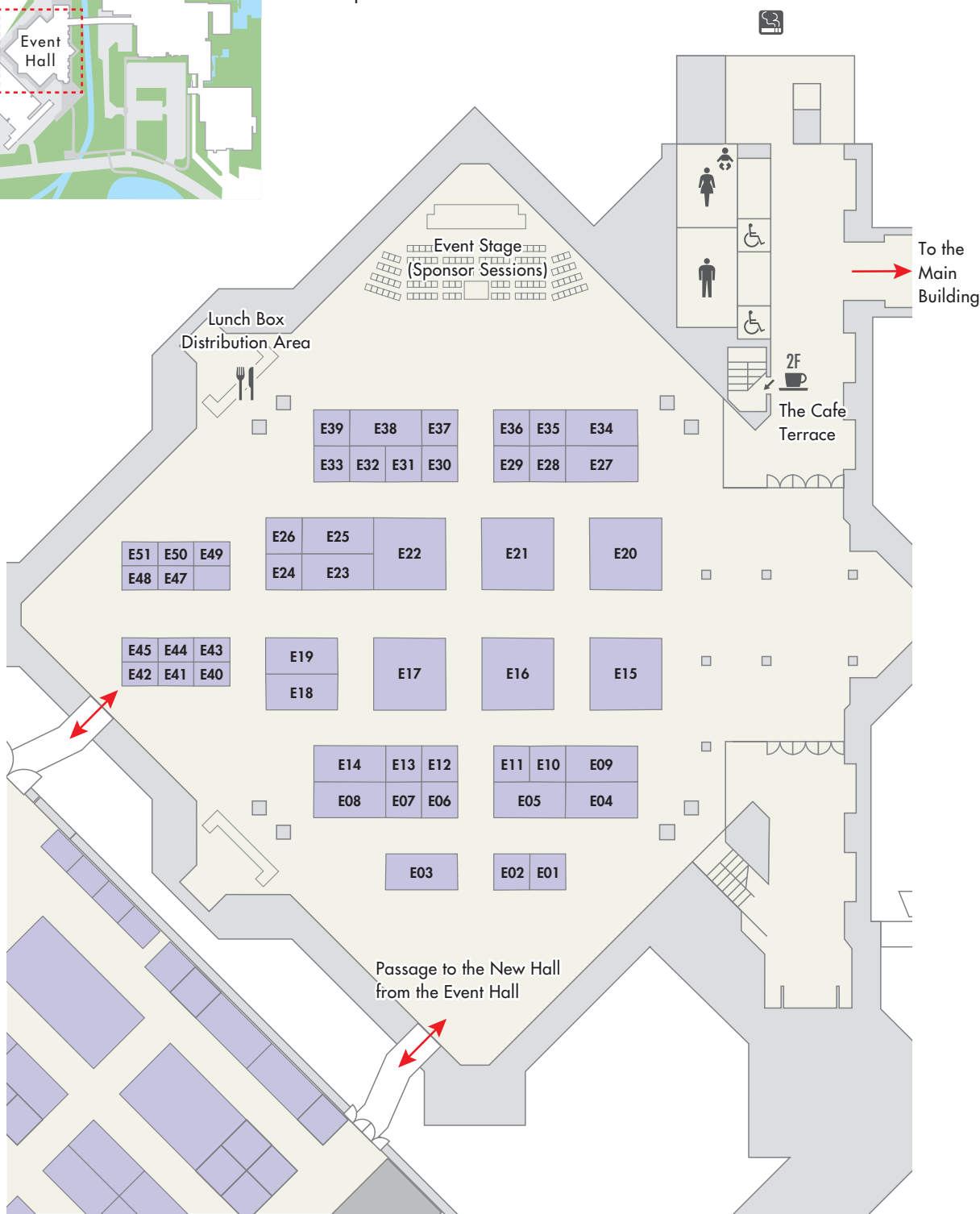
Exhibitors Event Hall

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



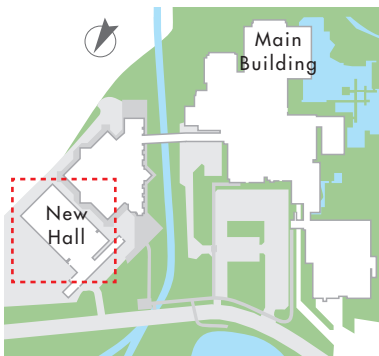
2 Sep. 12:30–18:00
3 Sep. 9:00–18:00
4 Sep. 9:00–18:00



E01	Saraya Co., Ltd.
E02	Nomura Securities Co., Ltd.
E03	NIWAKA
E04	NIPPON EXPRESS CO., LTD.
E05	West Japan Railway Company
E06	hakuodo-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.
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E26	PEOPLE SOFTWARE CORPORATION
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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
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E40	BURRTEC CO., LTD.
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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

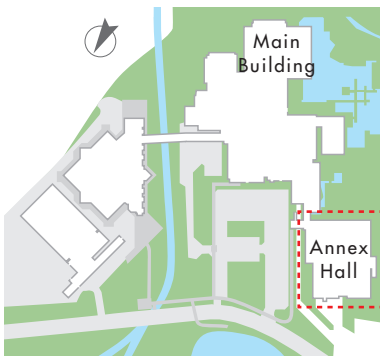
4 Sep. 9:00–18:00



N01	Olympic Museums Network
N02	EXPO 2025 OSAKA, KANSAI, JAPAN
N03	Fluidharmony Research Laboratory Association
N04	Fuji Xerox Kyoto Co., Ltd.
N05	Floating Factory
N06	TAKAYANAGI SHEET METAL INC.
N07	SHOYEIDO INCENSE CO.
N08	Hashilus Co., Ltd.
N09-1	TT TRADING CO., LTD.
N09-2	Mitsubishi Gas Chemical Group
N09-3	Beijing Meida Wenbo Technology Co., Ltd.
N10	Kyushudaito, Inc.
N11	Stroly Inc.
N12	NISHIO BIOLOGICAL MODELS CO., LTD.
N13	Daigoji-innovative Activity of a World Heritage Temple in Kyoto
N14	KYOTO'S 3D STUDIO Co., Ltd.
N15	ORION MACHINERY CO., LTD.
N16	KUMAHIRA CO., LTD.
N17	SCREEN Holdings Co., Ltd.
N18	Nikkei Inc.
N19	Teikoku Databank Historical Museum
N20	Daiichigosei Co., Ltd.
N21	The International Journal of Intangible Heritage / National Folk Museum of Korea
N22	National Museum of Korea / ICOM Korea
N23	NOHMI BOSAI LTD. / KOATSU CO., LTD.
N24	CLICK NETHERFIELD
N25	TOKYO KOON CO., LTD.
N26	MinebeaMitsumi Inc.
N27	Tru Vue
N28	Conservation By Design Limited
N29	National Cheng Kung University Museum
N30	Museum of National Taipei University of Education
N31	A group that disseminates excavating techniques for archaeological sites and introduces traditional arts and culture of Japan to the world
N32	ARAKAWA & CO., LTD.
N33	OKAMURA CORPORATION
N34	IMEASURE INC.
N35	TOPPEN Co., Ltd.
N36	National Palace Museum
N37	Museums of Taiwan
N38	Meyvaert
N39	4DAGE Technology Co., Ltd.
N40	Image Access GmbH
N41	Zone Display Cases
N42	JVS GROUP s.r.o.
N43	Tianjin CNRO Science & Technology Co., Ltd.
N44	Nanjing VITA Cultural Heritage Protection Technology Co., Ltd.
N45	ELCOM
N46	QD Laser, Inc.

Exhibitors Annex Hall

Kyoto International Conference Center Annex Hall



2 Sep. 12:30–18:00

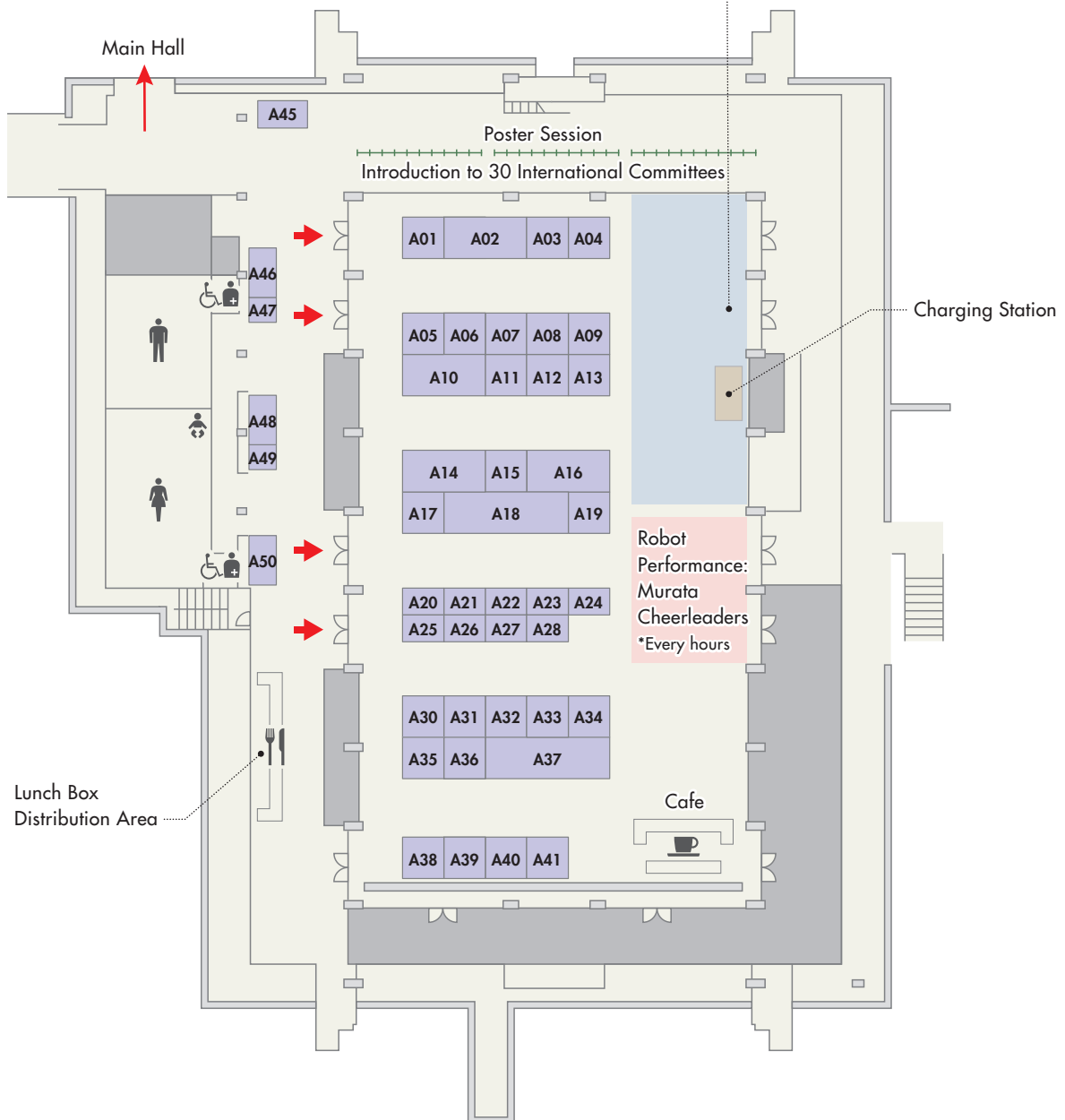
3 Sep. 9:00–18:00

4 Sep. 9:00–18:00

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.



A01	TOKYO FUJI ART MUSEUM
A02	NPO All Japan Art Flower Designers Association
A03	Administrative Agency for Osaka City Museums
A04	Japan National Tourism Organization (JNTO)
A05	Independent Administrative Institution National Museum of Art
A06	Promoting the registration of Materials Related to the Bando PoW Camp to the UNESCO's Memory of the World. Tokushima Prefecture, Naruto City
A07	Museums of Hyogo Prefecture
A08	SAKAI CITY MUSEUM
A09	National Insititutes for Cultural Heritage
A10	Project for Preservation of Cultural Assets Damaged by Tsunami in 2011
A11	Union of Kansai Governments
A12	Higashiosaka City
A13	Preparatory Office for National Ainu Museum
A14	National Museum of Ethnology, Osaka
A15	Kyoto Power of Culture Project & Kyoto Chamber of Commerce and Industry
A16	Kyoto City KYOCERA Museum of Art
A17	Kyoto Heritage Preservation Association
A18	art space co-jin
A19	Handicapped Welfare Promotion Office, Public Health and Welfare Bureau, City of Kyoto
A20	The Association for Conservation of National Treasures
A21	Mitsubishi Ichigokan Museum, Tokyo / Mitsubishi Estate Co., Ltd.
A22	Wakayama Prefectural Museum
A23	University Museum Association of Kyoto
A24	TAKENAKA CARPENTRY TOOLS MUSEUM
A25	Sabae Manabe Museum
A26	NPO The World of Cultural Heritage
A27	AKZU LIGHTSYSTEM CO., LTD.
A28	Ooiri Co., Ltd.
A30	Uminomanabi Museum Support from the Museum of Maritime Science (Supported by The Nippon Foundation) .
A31	TOKYO ZOOLOGICAL PARK SOCIETY
A32	Tanaka Nobuaki photographer office
A33	JICA Grand Egyptian Museum Joint Conservation Project
A34	JAPAN CULTURAL EXPO — NIHONHAKU —
A35	Seoul Museum of History
A36	NICHIA CORPORATION
A37	Relicase Display Engineering Limited
A38	Vixen Co., Ltd.
A39	smARTravel
A40	Hirox Co., Ltd.
A41	Museumspartner
A45	Dagik Earth (Kyoto University)
A46	University Museum Network of Kansai
A47	Kuboso Memorial Museum of Arts, Izumi
A48	International Research Center for Japanese Studies
A49	Life Museum Network
A50	The Museum of Furuta Oribe



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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.



OTSUKA MUSEUM OF ART / Otsuka Ohmi Ceramics Co., Ltd.

The Otsuka Museum of Art is a “Ceramic board masterpiece art museum” with the largest exhibition space in Japan. Inside, there are more than 1,000 replicas of priceless masterpieces of Western art. These masterpieces are reproduced to their original size using special techniques by the Otsuka Ohmi Ceramics Co., Ltd. Unlike the paintings in art books or textbooks, visitors will be able to appreciate the true artistic value of the original works, and experience art museums of the world while being in Japan.



THK CO., LTD.

The Rondanini Pietà, the unfinished sculpture crafted by Michelangelo just before his death at 88 years of age. During its recent relocation, THK successfully took on the 500-year-old task of safeguarding this cultural heritage.

THK's pioneering LM Guide technology has revolutionized the performance of mechatronics, and its seismic isolation systems protect many national treasures and cultural assets in Japan. THK will use its extensive experience to preserve valuable cultural treasures for future generations through seismic isolation.



TOPPAN PRINTING CO., LTD.

In 1997 Toppan Printing began developing Toppan VR, a virtual reality tool for digitalizing cultural properties and sharing them with the world. Since then we have created numerous VR productions that preserve precious cultural heritages over the planet for future generations. Toppan's VR content can also be used as a tourism resource in various scenarios, from VR theater screenings to seminar presentations. We will be expanding our VR presentations to cultural tourism scenarios rich in experiences only available through Toppan.

THE YOMIURI SHIMBUN



DAILY NEWSPAPER IN JAPAN

The Yomiuri Shimbun

The Yomiuri Shimbun is Japan's largest daily newspaper with a 145-year history and a distribution of about 8 million copies per day. Besides reporting news, the newspaper has organized a number of exhibitions in collaboration with major museums at home and abroad. In 2018, the newspaper, together with the Agency for Cultural Affairs and the Imperial Household Agency, launched the TSUMUGU Project, which aims to promote, preserve and restore Japan's finest artwork by planning exhibitions and financially supporting repair programs.

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Our founder, Nobuo Ishibashi, was born in Yoshino. He developed a deep love the nature, 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.



Tianyu Culture Group Co., Ltd.

Tianyu Culture Group is a professional museum service system established in 2002. As the first group-owned enterprise in China serving museums, it effectively utilizes the resources of the industry in order to promote Chinese history and civilization. Its services cover from production of international exhibitions to museum construction and management.

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Dai Nippon Printing Co., Ltd. has long utilized its core printing technologies to promote the spread of culture, predominantly in the field of visual arts.

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Murata Machinery (MURATEC) is an industrial machinery manufacturer headquartered in Kyoto. The company provides products which contribute to automation of manufacturing and logistics in a variety of fields, including Textile machinery, Machine tools, Sheet Metal Machinery, Factory Automation Systems, Logistics Systems, Factory Automation Systems for Clean Rooms, Communication equipment.



Nikkei Inc.

Nikkei Inc. provides valuable information through many media, including The Nikkei. Having added the Financial Times to the group, our globalization is accelerating. Through the sponsorship of the 2018 Jakuchu exhibition, February 2019 Noh performances in Paris and so on, we promote cultural projects in Japan and overseas involving art, opera, concerts and more.

hakuhodo - **VR AR**



hakuhodo-VRAR Microsoft

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.



KOUZAN fine-arts company

Kozan Art Co., Ltd is an industry that’s trying to introduce Chinese culture to Japan.

We aim to let Japanese people understand more about Chinese history and culture so that the culture exchange between these two countries will be promoted deeply.



Evolv Technology by Nasc International

Evolv Technology exists to protect everyone’s fundamental right to be safe in all the places people gather. The company is a leader in preventing threats from weapons and bombs before they occur by consistently scanning everyone without the need to stop or empty pockets. Tested, proven and certified.

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Nissha is a global company aiming to diversify products and target markets while fusing various technologies such as coating and laminating with printing technology. Nissha Printing Communications within Nissha Group aims to preserve cultural assets and promote their utilization with technologies such as high-quality image input / output and digital archiving.

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Nomura Securities Co., Ltd.

Nomura is an Asia-headquartered financial services group. By connecting markets East & West, Nomura services the needs of clients through its four business divisions: Retail, Asset Management, Wholesale, and Merchant Banking. The firm is built on a tradition of disciplined entrepreneurship, serving clients with creative solutions and considered thought leadership.

Connect Through Life

SARAYA

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.

SCREEN

SCREEN Holdings Co., Ltd.

SCREEN possesses core technologies in three key areas: surface processing, direct imaging and image processing. These unique technologies have guided us in many different areas of business, from printing and electronics to energy and life sciences. Providing various solutions that supports today's IoT society, we're contributing to realize a sustainable future.

NIWAKA

NIWAKA

Founded in Kyoto, NIWAKA is a leading jewelry brand that also strives to preserve Japan's traditional craft techniques and nurture a new generation of artisans. With a team of craftsmen that have inherited centuries-old metal engraving and makie lacquer techniques, NIWAKA now participates in the reconstruction of historical craftwork.



M O R I

Mori Building Co., Ltd.

Based on its "Vertical Garden City" concept, Mori Building created Roppongi Hills as "Cultural Heart of the City" - with Mori Art Museum situated on the top floor of the Mori Tower. This international, contemporary art museum has since provided people the opportunity to experience and enjoy the art of our times.



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>

SHARP

SHARP 8K Interactive Museum

Not just view, but grab the masterpieces with SHARP's 8K. With 8K ultra high definition images and some interactions, we pursue to realize the immersive and unforgettable museum experience that you feel the physical presence of the real object in the whole body.

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Shimadzu started manufacturing educational physics and chemistry instruments in Kyoto in 1875, as Japan was rapidly modernizing.

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TANSEISHA Co., Ltd. / TANSEI INSTITUTE Co., Ltd.

As space creation specialists, we at Tanseisha assist with over 6,000 projects every year.

We create crossover “knowledge” spaces by introducing fun and exciting elements to experience. Building on past know-how, we provide specialist services tailored to diverse needs in equipment and facilities, along with practical expertise and operations.



West Japan Railway Company

JR-West will continue to provide high-quality products and services to railway passengers and communities throughout its service area.

<https://www.westjr.co.jp/global/en/about-us/pdf/companyprofile2018.pdf>



TAISEI CORPORATION

We TAISEI CORPORATION will continue to make endeavors under our Group motto, “To create a vibrant environment for all members of society,” while keeping in step with nature and making efforts to create a society full of hopes and dreams for future generations, since it was founded in 1873.



TOYO INK CO., LTD.

Our business concept is “Science-based Action×Innovative Action×Activity Chain=Scientific Innovation Chain”. Under this concept, “For a Vibrant World” embodies our aspiration to achieve a world in which all living beings and the environment coexist in harmony.



YAMATO GLOBAL LOGISTICS JAPAN CO., LTD.

Yamato will celebrate its 100th anniversary. Among them art transportation has a history of more than 60 years of handling exhibitions, and various works of art. At the booth, we will introduce our history, collection support services, and transportation materials developed by our group. Please feel free to visit.

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「未来を創る、金融・資本市場の
パイオニア」を目指して

大和証券

Daiwa Securities

より美しく

美しいということばのもつ、
清らかでまじりけのない凛とした響き。
美しいんだなんて、自分には縁がないと思ってしまうかも。
でも美しさは、誰の中にもあるのです。
どこか知らない遠くの場所ではなく、
実はあなただの中にも存在しています。
時をこえて、美を追い求めてきたワコールは、
これからよりいっそう真摯に
あなただの中にある美しさに寄り添っていきます。


Wacoal

THE NEW VALUE FRONTIER



60th
Anniversary

自分を磨く仲間が集えば、想像を超えていける。



ひとりひとりの歌声が、個性を輝かせて素晴らしいハーモニーを奏でるように
技術もまた重なりあって、かつてない価値を生み出していきます。

みんなが夢と理想を描き、実現をめざしてひたむきに努力する。その力をひとつに
あらゆるフィールドで想像を超える世界へ。京セラは、挑戦しつづけます。

かなえたい未来へ。京セラ



酔わない、楽しい
体感型VRのソフト・筐体を提案から制作まで。

体感型VRトータルソリューション



本社 103-0027 東京都中央区日本橋 2-15-8
開発スタジオ「ハシラスフォート」114-0012 東京都北区田端新町 1-20-5
🌐 <https://hashilus.co.jp/> ✉ event@hashilus.co.jp ☎ 03-6279-8731

オムロン株式会社

人を感じる。未来を思う。

人々のしあわせのために、よりよい社会の実現のために。
オムロンは、独自のテクノロジー「SENSING&CONTROL+THINK」で
社会的課題の解決に挑戦する企業です。
人や物を感じて制御する「SENSING&CONTROL」技術に、
思考する能力「THINK」を取り込んだ先進のテクノロジーは、
すでに暮らしや社会の様々なシーンで活躍しています。

たとえば「モノづくり」の現場では、AI技術による機械の故障予知や、
ロボット技術で人の能力を引き出すサポートを。
「ヘルスケア」では、血圧計などの生体モニタリング技術で集めた
バイタル情報や生活情報を活かし、個々の人に最適な医療支援・健康管理を。
「モビリティ」分野では運転集中度センシング技術などで、
世界中の人々の安心・安全な移動の促進を。
そして「エネルギー・環境」の領域では、地球環境を守るために、
創エネ・蓄エネ・省エネの連携で、エネルギー効率の最大化を。
未来を担う次世代のために、今までにない価値を創造する。
技術で世の中を変えていく、オムロンのチャレンジがはじまります。

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オムロン

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& CONTROL
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with measurement



Photo by Yoshino Gypsum Co., Ltd.
Still Life : White Vase with Roses and other Flowers

Canon

Canon Marketing Japan Inc.

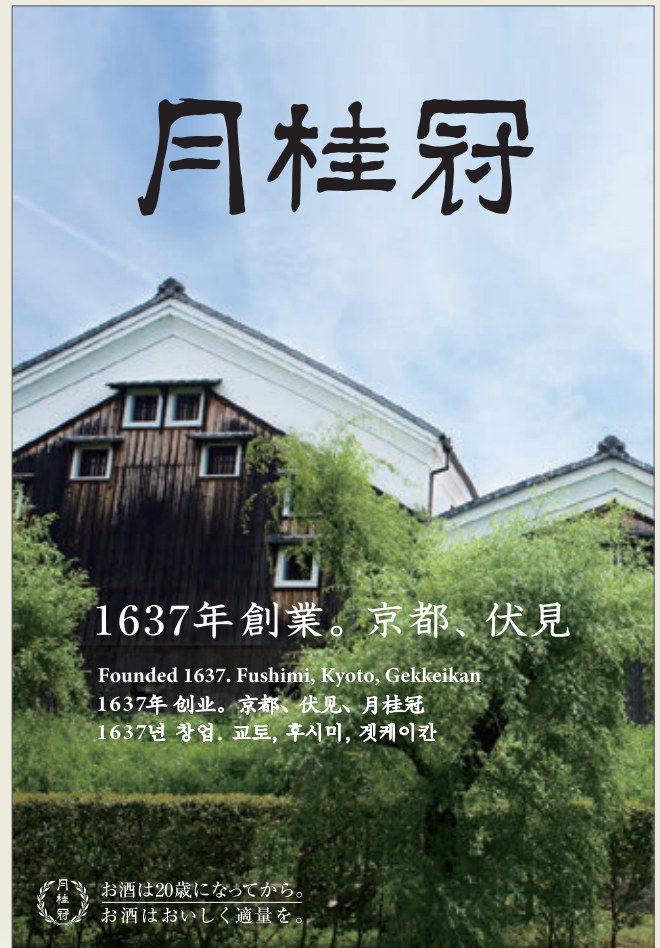
The advertisement for ROHM Semiconductor features a central red square with the text "ROHM SEMICONDUCTOR". Below this, the Japanese text "半導体の技術で 夢を、未来をカタチに。" (With semiconductor technology, we shape dreams and the future.) is displayed. The company name "ローム株式会社" (ROHM Co., Ltd.) is written in Japanese below the slogan. The entire advertisement is framed by a collage of images showing various people working in a laboratory or office setting, surrounded by numerous small icons of semiconductor components like chips and capacitors.

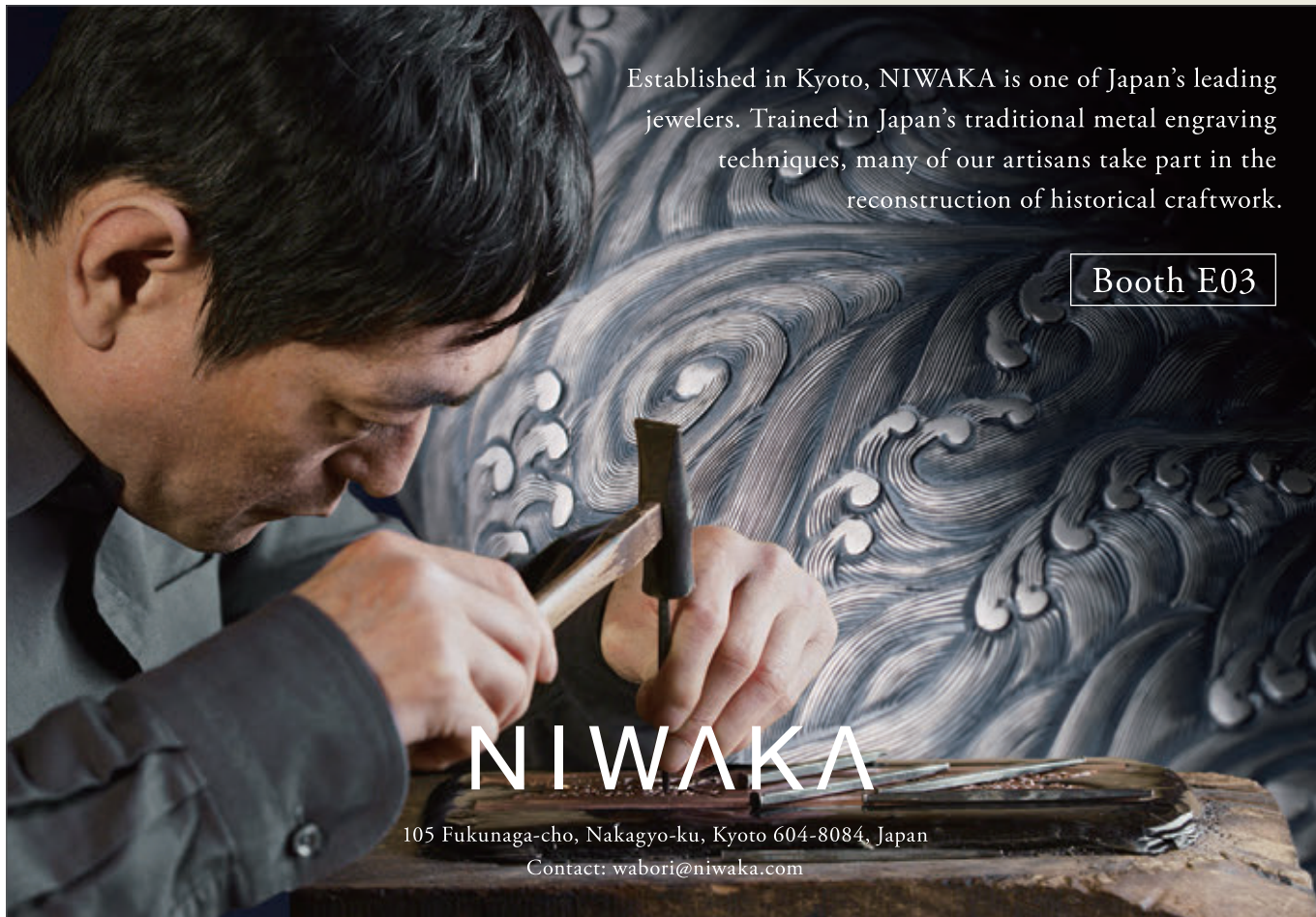
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NIWAKA

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Contact: wabori@niwaka.com

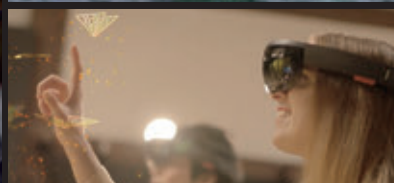
JACE日本イベント大賞

Japan Event Award Grand Prix



経済産業大臣賞 受賞

Ministry of Economy, Trade and Industry Award



MRミュージアム in 京都

MR Museum in KYOTO

hakuodo-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「風神雷神図屏風」を題材にMicrosoft Mixed Realityを活用した、「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高く評価され、JACEイベントアワード最優秀賞を受賞しました。

Hakuodo-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 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.

<https://hakuodo-rrar.jp/kyoto2018/>

詳しくは
こちら



hakuodo - **VR AR**

wise inc.

 Microsoft

崑崙 之西

平山郁夫藏絲路文物展

To The West of Kunlun Mountain

—Selected Cultural Relics from
Hirayama Ikou's Silk Road Exhibition

中国巡回展覽：

敦煌 北京 西安 瀋陽 洛陽 深圳 長沙

2018年8月～2020年7月



会株
社式

黄山美術社
KOUZAN FINE-ARTS COMPANY

塩田千春展 魂がふるえる

Shiota Chiharu
The Soul Trembles

2019年6月20日[木] 森美術館
—10月27日[日]

Jun. 20 [Thu] – Oct. 27 [Sun], 2019

Mori Art Museum
53F, Roppongi Hills Mori Tower

塩田千春《不確かな旅》2016年 鉄枠、赤毛糸 Shiota Chiharu *Uncertain Journey* 2016 Metal frame, red wool
Installation view: *Uncertain Journey*, Blain | Southern, Berlin, 2016 Photo: Christian Glaeser

[roppongi hills]

MORI ART MUSEUM

www.mori.art.museum



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.**

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".

Better Health & Dignity for All



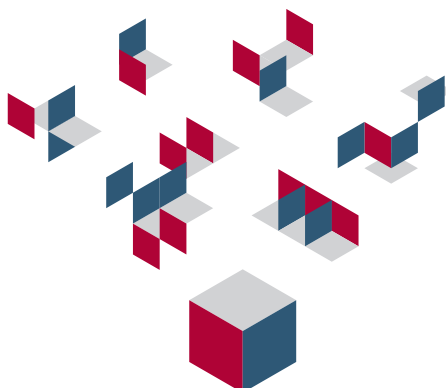
* Originally known as Sasakawa Memorial Health Foundation, SHF was renamed on April 1, 2019.

** Hansen's disease, also known as leprosy, is a chronic infectious disease. It is curable with multidrug therapy.



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JR
JR-WEST



広島県 筆影山からの多島美

Hiroshima Scenery of "Island Sea of Japan" from Mt. Fudekage.

せとうちへの旅は
新幹線でどうぞ。



ディスカバーウエスト

検索



のぞみ

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上：明治40年 東洋インキ製造株式会社『設立趣意書（抜粋）』
下：昭和4年頃の印刷インキ色見本帳

生活文化創造企業

明治40年、『學術教育を普及させる印刷出版事業
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佐竹本 三十六 歌仙絵 と王朝の美

切断「から」
100年
奇跡の再会

令和元年(2019)

10月12日(土) -
11月24日(日)

京都国立博物館

平成知新館(東山七条)

休館日: 月曜日(ただし、10月14日と
11月4日は開館、翌火曜日休館)

開館時間: 午前9時30分 - 午後6時
(入館は各閉館の30分前まで)

主 催: 京都国立博物館、日本経済新聞社、
NHK京都放送局、NHKフラット近畿、京都新聞

<https://kasen2019.jp/>



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鎌倉時代、13世紀 奈良・大和文華館
【後期展示】11月6日 - 11月24日



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KYOTO NATIONAL MUSEUM Oct.12 - Nov.24, 2019

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〈和文〉 <https://events.nikkei.co.jp/>

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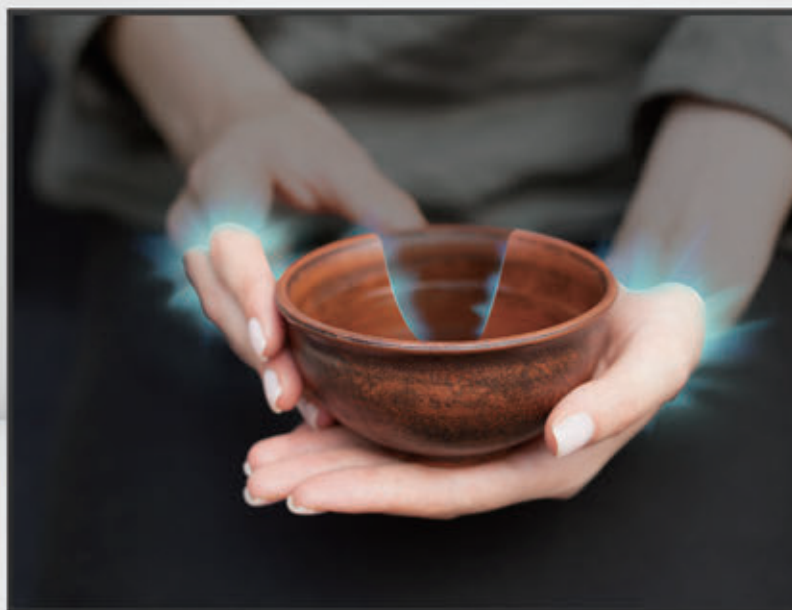
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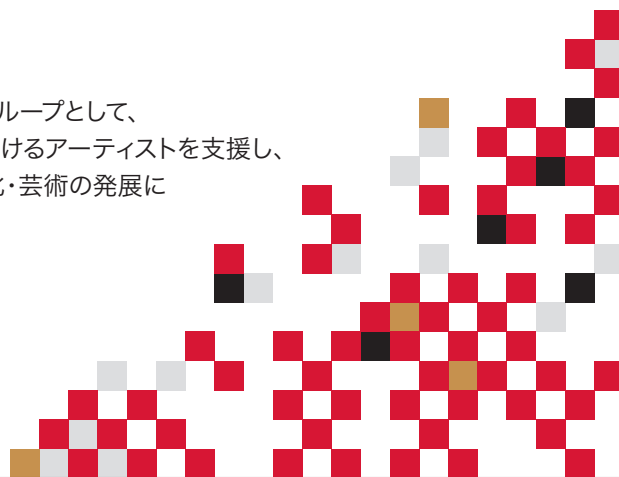


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大和ハウス工業の創業者・石橋信夫は、奈良県・吉野の林業の家に生まれ、何よりも自然を大切に、和の精神・和の文化をこよなく愛していました。

わたしたちDaiwa Sakura Aidは、「共に創る。共に生きる。」という精神のもと、桜と、桜にまつわる歴史や文化、芸術、生活を守り、後世へと伝えていきます。

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.



Daiwa
Sakura Aid

吉野山桜保全活動

Cherry tree preservation
at Mount Yoshino



吉野山に桜育成園を開設し、公益財団法人吉野山保勝会や地元の桜守、ボランティアの皆さまと協力しながら、シロヤマザクラの苗木育成事業を行っています。母樹から種を拾い5年を費やして、1本1本手作業で育成しています。

We are engaged in a volunteer project at Mount Yoshino where we are working alongside local people to provide a new generation of cherry trees by growing healthy saplings from seed.

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.



ステークホルダー

株主の皆さま／吉野の現地の皆さま／募金に協力してくださる皆さま
大和ハウスグループ従業員と家族／桜と一緒に植えてくれる子供たちと先生

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っています。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.



天禹 TIANYU

天禹文化集团
TIANYU CULTURE GROUP CO., LTD.



CHINAMUSEUM INTERNATIONAL

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.

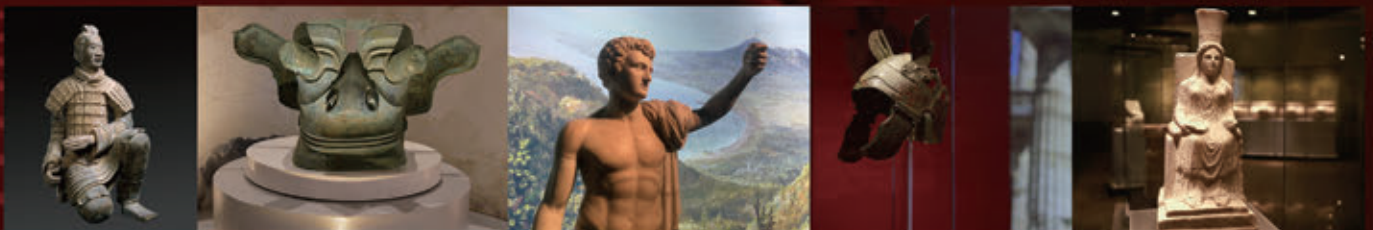
The international branch of Tianyu Culture Group, ChinaMuseum International (Italy) is a professional organizer and producer of international travelling exhibitions.

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

Established by the Chinese Museums Association and managed by Tianyu Culture Group and ChinaMuseum International, www.chinamuseum.com is a platform linking Chinese and international museums.

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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E-mail: qianqian.chinamuseum@gmail.com

Company Achievements

私たちの実績



Aomori Museum of Art 青森県立美術館
Sendai City Museum 仙台市博物館
Mogami Yoshiaki Historical Museum 最上義光歴史館
The Niigata Prefectural Museum of Modern Art 新潟県立近代美術館
The Museum of Modern Art, Gunma 群馬県立美術館
Utsunomiya Museum of Art 宇都宮美術館
Ibaraki Ceramic Art Museum 茨城県陶芸美術館
Tokyo National Museum 東京国立博物館
The National Museum of Modern Art, Tokyo 東京国立近代美術館
The National Museum of Western Art 国立西洋美術館
The National Art Center, Tokyo 国立新美術館
Tokyo National Research Institute for Cultural Properties 東京文化財研究所
Tokyo Photographic Art Museum 東京都写真美術館
Edo-Tokyo Museum 江戸東京博物館
Museum of Contemporary Art Tokyo 東京都現代美術館
Tokyo Metropolitan Teien Art Museum 東京都庭園美術館
Nerima Art Museum 練馬区立美術館
Meguro Museum of Art, Tokyo 目黒区美術館
Kichijoji Art Museum 武蔵野市立吉祥寺美術館
Tokyo Opera City Art Gallery 東京オペラシティアートギャラリー
Suntory Museum of Art サントリー美術館
The Panasonic Shiodome Museum of Art パナソニック 汐留ミュージアム
Yokohama Museum of Art 横浜美術館
Yokosuka Museum of Art 横浜須賀美術館
Chiba City Museum of Art 千葉市美術館
Kawamura Memorial DIC Museum of Art DIC 川村記念美術館
The Nakamura Keith Haring Collection 中村 キース・ヘリング美術館
Little Museum In A Village Of Picture Books 小さな絵本美術館
Takaoka Art Museum 高岡市美術館
21st Century Museum of Contemporary Art, Kanazawa 金沢 21 世紀美術館
Nagoya City Art Museum 名古屋市美術館
Nagoya City Museum 名古屋市博物館
Toyota Municipal Museum of Art 豊田市美術館
Hekinan City Tatsukichi Fujii Museum of Contemporary Art 碧南市藤井達吉現代美術館
Okazaki City Mindscape Museum 岡崎市美術博物館

静岡県立美術館
三重県立美術館
京都国立近代美術館
京都国立博物館
京都文化博物館
京都市京セラ美術館
龍谷ミュージアム
アサヒビール大山崎山荘美術館
国立国際美術館
大阪市立美術館
大阪歴史博物館
藤田美術館
あべのハルカス美術館
東洋陶磁美術館
大阪日本民芸館
奈良国立博物館
兵庫県立美術館
神戸市立博物館
伊丹市立美術館
香雪美術館
神戸ファッション美術館
芦屋市立美術博物館
B.B プラザ美術館
柿衛文庫
滋賀県立近代美術館
滋賀県立陶芸の森
広島県立美術館
広島市現代美術館
島根県立石見美術館
丸亀市猪熊弦一郎現代美術館
福岡県立美術館
北九州市立美術館
九州国立博物館
熊本市現代美術館
Shizuoka Prefectural Museum of Art
Mie Prefectural Art Museum
The National Museum of Modern Art, Kyoto
Kyoto National Museum
The Museum of Kyoto
Kyoto City KYOCERA Museum of Art
The Ryukoku Museum
Asahi Beer Oyamazaki Villa Museum of Art
The National Museum of Art, Osaka
Osaka City Museum of Fine Arts
Osaka Museum of History
Fujita Museum of Art
Abeno Harukas Art Museum
The Museum of Oriental Ceramics, Osaka
The Japan folk crafts museum, Osaka
Nara National Museum
The Hyogo Prefectural Museum of Art
Kobe City Museum
ITAMI CITY MUSEUM OF ART
The Kosetsu Museum of Art
Kobe Fashion Museum
Ashiya City Museum of Art & History
BB Plaza Museum of art
Kakimori Bunko
THE MUSEUM OF MODERN ART, SHIGA
The Shigaraki Ceramic Cultural Park
Hiroshima Prefectural Art Museum
Hiroshima City Museum of Contemporary Art
Iwami Art Museum
Marugame Genichiro-Inokuma Museum of Contemporary Art
Fukuoka Prefectural Museum of Art
Kitakyushu Municipal Museum of Art
Kyushu National Museum
Contemporary Art Museum, Kumamoto



新聞を 広げよう。



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購読のお申し込みは、読売新聞販売店または0120-4343-81 (9:00~21:00) まで

WHEN IN JAPAN, BE IN THE KNOW



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The Japan News
by The Yomiuri Shimbun

ジャパン・ニュース



読売新聞



TOPPAN

と

ふくげん

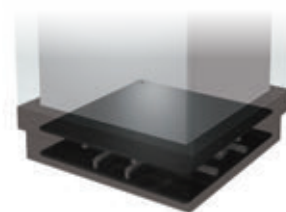
北斎は、何色の服を着せたのか。

スサノオノミコトが病をもた
らす厄神に悪事を働かぬよう
証文をとる様を描いた大絵馬
「須佐之男命厄神退治之図」。
葛飾北斎晩年のこの大作、残
念なことに関東大震災で焼失
しました。それから約100
年の時を経て、その復元が
トッパンに依頼されたのです。
手がかりは美術誌『國華』に
掲載された明治時代の一枚
の白黒写真。数々の文化財の
デジタルアーカイブを手が
けてきた私たちにとても前
例のないプロジェクトでした。
まず写真を最先端のスキヤナ
で読み取り、肉眼では判別でき
ない明度差をデータ化。さら
に同じく『國華』に掲載され
た別の画で、作品が現存する

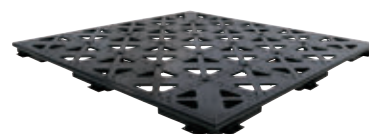
ものを調査。そこから白黒写
真が撮られた当時の撮影技
法を再現しました。絵具の色
とグレーの濃淡の関係、そし
て様々な史料を比較するこ
とで可能性の高い配色を推
定していく。デジタル技術
と、北斎が用いた絵具や筆遣
いを読み解く文化財修復の
職人の眼、北斎の晩年の画を
よく知る専門家の叡智。これ
らを融合し、失われた色を
求め約2年、ついに原寸大
(幅約2m76cm)で蘇らせるこ
とができました。資料でしか
見ることでできなかった文化
財から、実物を見るのと変わ
らない感動までを後世に引
き継いでいく。復元を待つ作
品は、まだまだありそうです。

TOPPAN





Free-Standing
Seismic Isolation Platform
Model **TBM**



Seismic Isolation Module
Model **TGS**



Seismic Isolation Table
Model **TSD**



[www.menshin.biz/
icomkyoto2019](http://www.menshin.biz/icomkyoto2019)

国際博物館会議 京都大会

ICOM
KYOTO 2019

THK は、ICOM KYOTO2019 に協賛しています。

No.E15

Michelangelo's magnificent final creation, part of humanity's cultural heritage,
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Seminar

セミナー

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Cultural Assets from Earthquakes.

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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

幻のヒマワリ

ゴッホの



フィンセント・ファン・ゴッホ Vincent Van Gogh (1853-1890)
ヒマワリ Sunflowers 1888年 98×69cm
1945年兵庫県芦屋市にて焼失 Destroyed during the Second world war

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.

Appreciation route is about 4 km. Over 1,000 Western masterpaintings reproduced on ceramic boards in their original sizes.

古代から現代まで鑑賞ルート約4km
西洋名画1,000余点を陶板で原寸大に再現



大塚国際美術館
OTSUKA MUSEUM OF ART

<http://www.o-museum.or.jp/> [Mail] info@o-museum.or.jp

入館料

一般: 3,240円 / 大学生: 2,160円 / 小中高生: 540円 いずれも消費税等込
消費税の税率が変更された場合は、変更された税率にもとづき料金を変更いたします。

Admission fees Adults ¥3,240 University students ¥2,160 Elementary, Jr. High and High school students ¥540
(All specified prices include consumption tax.)

〒772-0053 徳島県鳴門市鳴門町 鳴門公園内 TEL 088-687-3737

9時30分～17時(入館券の販売は16時まで)

休館日: 月曜日(祝日の場合は翌日) その他特別休館あり 8月無休



Naruto Park, Naruto-cho, Naruto-shi, Tokushima

Hours 9:30 a.m. to 5:00 p.m. ※Ticket Counter closes at 4:00 p.m..

Closed Monday (The following day when Monday falls on a national holiday). Please note that the Maintenance closure period is set in January. The museum is also closed on special occasions. Opens every day in August.

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Ceramic Archive from JOMON

陶板による複製で文化財の保存・活用に取り組んでいます。

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*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



大塚オーミ陶業株式会社
OTSUKA OHMI CERAMICS CO.,LTD.
<https://www.ohmi.co.jp/>



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

2020 Opening in Tokyo
January

ARTIZON MUSEUM



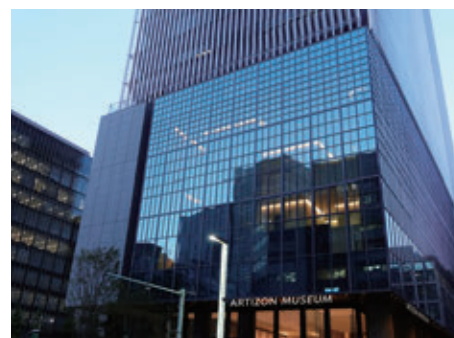
From Bridgestone Museum of Art to Artizon Museum

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



2020年1月オープン

公益財団法人石橋財団

アーティゾン美術館

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"The World of Salt"



Permanent Exhibition
"History and Culture of Tobacco"



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writing box with motif of the rabbits
drawn in *maki-e* lacquer work

chest of drawers made of ivory

Amazing!

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Miniature Collection

September 7 - December 1, 2019

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and amazing miniature collection.



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TOBACCO & SALT MUSEUM

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



