



## ***Museums as Cultural Hubs: The Future of Tradition***

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

### REPORT



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Greetings

## The Way Forward



Since its birth in 1946, ICOM has strived to bring museum professionals together with one aim: the advancement of our field for the betterment of our societies. Our triennial General Conferences have always played a pivotal role in the realisation of this objective. They are not only the high point of the life of our organisation — but also an important date on the global calendar for museum and heritage professionals.

As a new decade approaches, the challenges to achieve our goals are greater — the climate emergency being the biggest threat in history to life on Earth. How can we preserve the world's heritage for future generations, if there is no future at all? For this reason, the 25th ICOM General Conference aimed at so much more than being a big event on the agenda of the heritage field. ICOM Kyoto 2019 was both a retrospective and a turning point — the crystallisation of ICOM's commitment to achieve the landmark the 2030 Agenda for Sustainable Development.

A record-breaking audience of 4,590 participants from 120 countries and territories gathered in Kyoto to tackle a wide variety of issues under the umbrella of sustainable development: from decolonisation and restitution to cultural diversity, from disaster risk management to local development. Beyond the walls of the conference centre, other thousands of citizens from 96 countries followed the live streamings on social media and joined the conversation.

After a week of thought-provoking debates, plenaries, workshops and 231 ICOM Committees' sessions, there are many lessons for us to learn and many changes for us to make on every level. This ranges from reducing the environmental impact of ICOM's actions to continuing to foster a clear and open conversation on the museum definition.

ICOM is proudly leading the conversation on what a museum is, both in regards to its definition and beyond it: what they mean for sustainable development; what their role is in decolonising our institutions and

minds; what impact they can have on the wellbeing of our societies. This would not be possible without the invaluable contribution and tireless work of our ICOM Committees and Members, to whom I wish to express my warmest gratitude.

The walls of museums are permeable to protests in the streets, debates in parliaments and trending topics in social media. Everything in this world, one way or another, finds its way in. What we do with it, the way we approach this, determines not only our role in the societies we serve, but also the trust they place on us.

For us, the unprecedented impact of ICOM Kyoto 2019 is proof that people care about the issues we tackled that week. They know that these topics are relevant and, most importantly, they believe that museums can do something about them. It is this belief what makes ICOM the forum it aims to be: a platform that brings museum professionals from all over the world together to innovate, exchange best practices and advance knowledge; to advocate for social justice and the protection of our planet; to bridge cultures and nations, and, ultimately, to build a peaceful world.

A handwritten signature in blue ink, reading 'Suay Aksoy'. The signature is fluid and cursive, with a long horizontal line extending from the start.

Suay AKSOY  
President of ICOM

# A Message to Attendees of the ICOM Kyoto General Conference



ICOM Kyoto 2019, the 25th General Conference of the International Council of Museums, took place over the week of 1–7 September and was widely acknowledged to be a great success. It was the largest ICOM General Conference ever, with 4,590 participants from 120 countries and territories. On behalf of the organisers, I would like to express my sincere appreciation to all who came to Kyoto to participate in this historic gathering. I am also profoundly grateful to the many people and organisations who contributed to make this General Conference happen, including the municipal and prefectural governments and residents of Kyoto.

ICOM Kyoto 2019's public events began on 2 September with an opening ceremony attended by their Imperial Highnesses Prince and Princess Akishino. The initial keynote speech, by the architect Kengo Kuma, dealt with environmental compatibility in museum architecture. It was followed by a plenary session with in-depth discussion about sustainability and museums. On 3 September, a keynote speech by photographer and activist Sebastião Salgado evinced the beauty of the Amazon and the need for it to be safeguarded by the international community. A subsequent plenary session fostered spirited discourse about ICOM's proposed new museum definition. On 4 September, artist Cai Guo-Qiang's keynote dealt with the significance of museums in the contemporary art world. Two plenary sessions that day discussed the role of museums in times of crisis and the ways in which Asian art is presented in museums around the globe. Other panels explored the potential for displaying manga in museums as well as museums' impact on regional development. On 5 September, ICOM's International Committees conducted individual off-site meetings in various places around the Kansai region. 6 September was a day for excursions to destinations near and far, organised in conjunction with the governments of Kyoto City and Kyoto Prefecture. On the last day, Kyoto's governor and mayor handed over the ICOM flag to representatives of Prague, Czech Republic,

the host city for the next General Conference, providing a fitting grand finale to a busy week.

ICOM Kyoto 2019 came at a major turning point in ICOM's history, one in which museums are reexamining their roles and missions amidst a changing world, which has led to a dedicated effort to revise ICOM's museum definition. Though in the end the vote on the revised museum definition was postponed, this General Conference allowed for a remarkable amount of vigorous debate, including a plenary session, roundtable discussions, and an over four-and-a-half-hour Extraordinary General Assembly. The two Resolutions proposed by ICOM Japan — "Commitment to the Concept 'Museums as Cultural Hubs'" and "Commitment to the Integration of Asia into the ICOM Community" — together with other Resolutions adopted in Kyoto should significantly influence the activities of museums around the world in the future.

As organisers, it is incumbent upon us to convey the enthusiasm generated in Kyoto with the rest of Japan and with countries around the world, especially the 2022 host city of Prague. I hope that all of us who experienced the impassioned discourse of the ICOM Kyoto 2019 will continue to devote their attention and passion to these shared concerns of the ICOM family in the future.

佐々木 敬平

Dr Johei SASAKI  
President, ICOM Kyoto 2019 Organising Committee





## Overview

# Results by Figures

# 120

Countries and Territories



# 31

Offsite Meetings



# 49

Excursions



# 147

Exhibition Booths

# 150+

Related Events



# 5

Resolutions Adopted



# 145

Sponsors

ICOM  
KYOTO 2019





**1476**  
Speakers



**231**  
Sessions



**4590**  
Participants



**849**  
Volunteers in total



**2** New  
International  
Committees



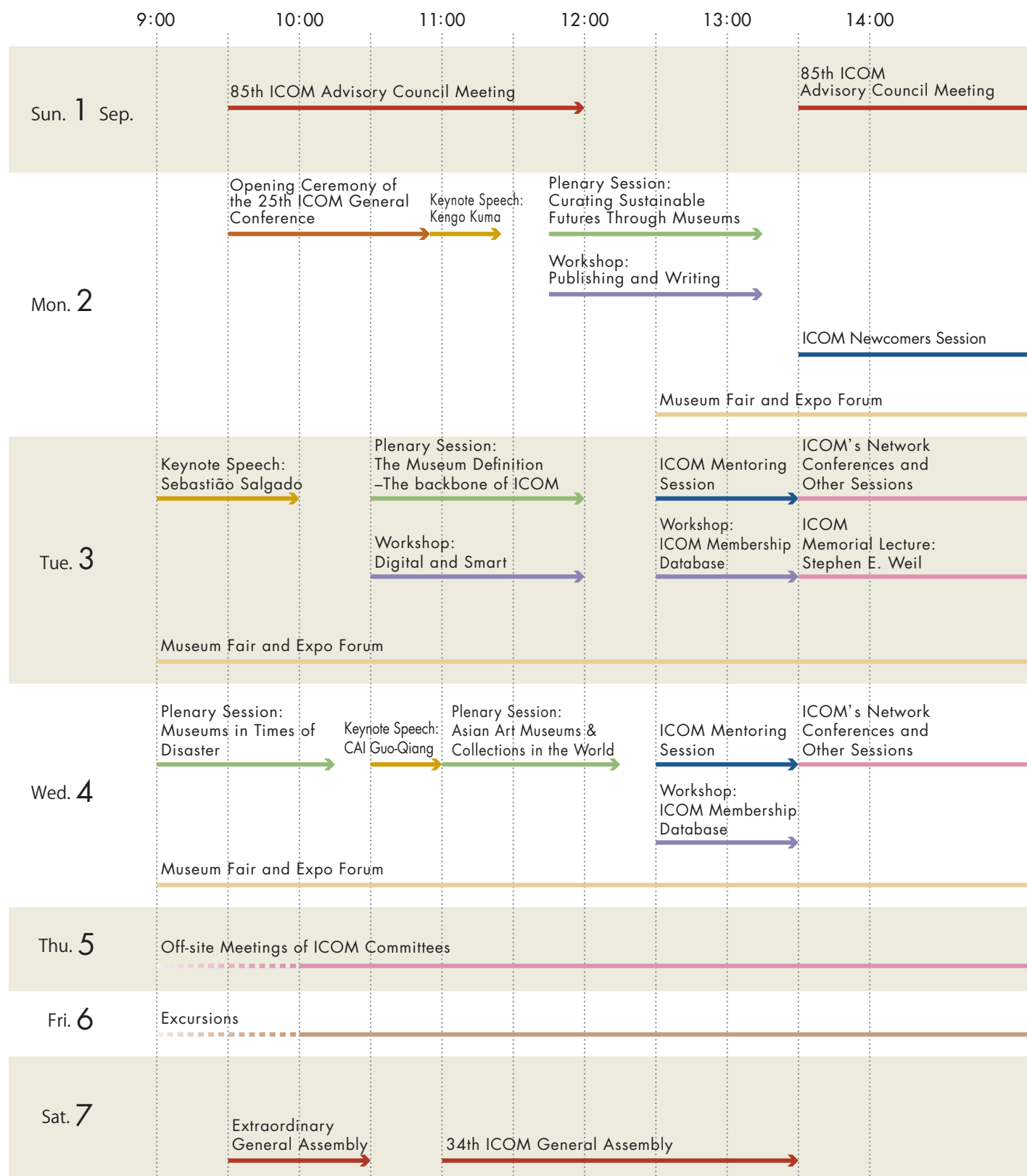
**90%**  
Satisfied



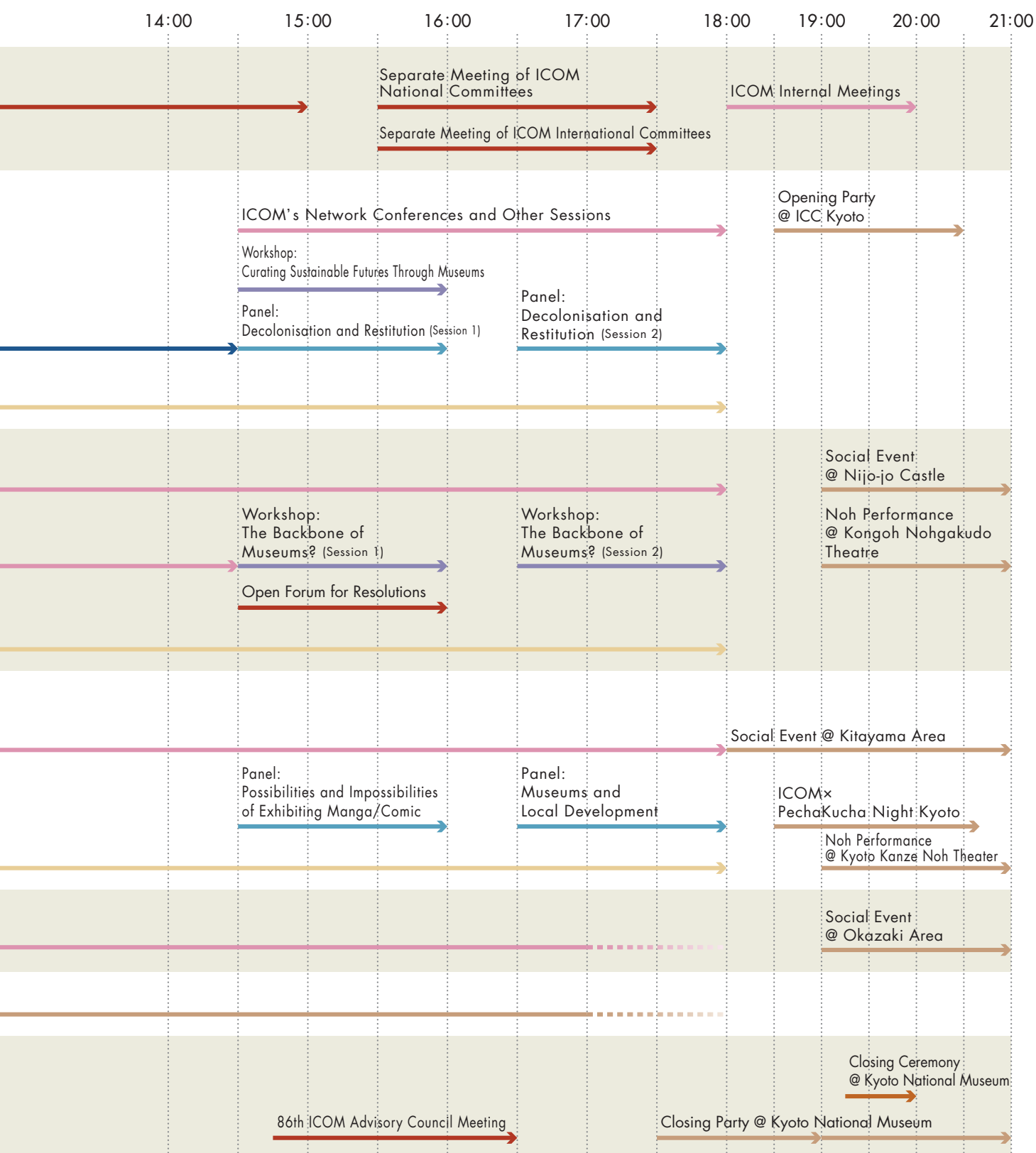
# Timetable

## Explanatory notes

- Museum Fair and Expo Forum
- Statutory Meeting
- Ceremony
- Keynote Speech
- Plenary Session
- Committees' Conference
- Panel
- Workshop
- Networking Session
- Social Programme







# 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 was intended as a forum to debate how museums might best fulfil 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 was the ideal place for this ICOM General Conference.

To help us consider the potential of museums to bridge cultures, ICOM Kyoto conference featured keynote speeches from three world-renowned intellectuals, as well as four plenary sessions and a variety of panel discussions and other events. We believe that all ICOM Kyoto 2019 participants actively engaged in the discussions and came away with a shared vision for museums in the new era.



Conference

# Acronyms of the ICOM Network

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## International Committees

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

## Regional Alliances

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

## Affiliated Organisations

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

## Standing Committees

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

## Working Groups

<b>MWG</b>	Membership Working Group
<b>WGS</b>	Working Group on Sustainability
<b>ICWG</b>	Working Group on the Future of International Committees

## | 85th ICOM Advisory Council Meeting

1 Sep. 9:30–12:00 / 13:30–15:00

The 85th Session of the ICOM Advisory Council gathered the Chairpersons of the National and International Committees, Regional Alliances, and Affiliated Organisations. The session was opened by ICOM President, the Chair of ICOM Advisory Council, the President of the Organising Committee of ICOM Kyoto 2019 and the Chair of ICOM Japan. The ICOM Secretariat presented the activities implemented in 2018, especially regarding Membership, Heritage Protection and Capacity Building, Publications, Communications, Museums and Society, Legal Affairs and the challenges of the General Data Protection Regulation (GDPR).

Next, the activities of the Strategic Allocation Review Committee (SAREC), the Ethics Committee (ETHCOM), the Committee for Museum Definition, Prospects and Potentials (MDPP), the Strategic Plan Committee (SPC) and the Disaster Risk Management Committee (DRMC) were presented. Recommendations from the Working Group on the Future of International Committees (ICWG) and the Working Group on Sustainability (WGS) were also heard.

Presentations on specific topics followed, such as: *the Contribution of Modern and Contemporary Art Museums in a Global 21st Century* (CIMAM), *Art Focus on Human and Women's Rights* (ICOM Nigeria), *Revamping ICOM in Eastern Africa* (ICOM Kenya) and *UK Museums and Brexit* (ICOM UK). The ICOM-ITC Secretariat showed a video presentation of its training activities.

ICOM Director General reported on the preparations for the ICOM General Conference in Prague in 2022. Finally, the Chair of the ICOM Resolutions Committee presented the Resolutions Procedure and the Committee's work.

## | Extraordinary General Assembly

7 Sep. 9:30–10:30

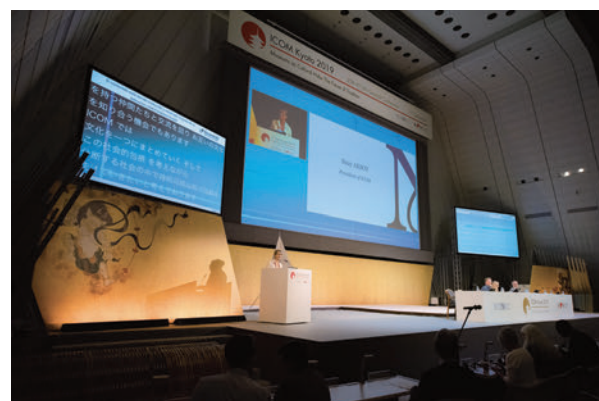
In 2016 ICOM launched a participatory process to reflect on the museum definition. Over the course of three years, conferences, roundtables and worldwide exchanges were held. In its 139th Meeting, the ICOM Executive Board selected a new definition to be debated during the EGA on the last day of the 25th General Conference.

Once the quorum was reached, the President opened the EGA and invited Jette Sandahl, Chair of the Museum Definition, Prospects and Potentials Committee (MDPP), to present the work of the Committee and introduce the new proposed Museum Definition.

Following this, members were given the floor for an open discussion. Many opinions and proposals were expressed by National and International Committees, Regional Alliances and Affiliated Organisations. The discussion highlighted the importance of open debate concerning the global museum community's challenges of the 21st century and reaffirmed the importance of ICOM's role.

After these discussions, the EGA proceeded to amend the decision by proposing to retain all suggestions made during the Assembly and to postpone the decision to a later date. 562 members voted, with 70.4% in favour of postponing the vote.

Pursuant to this decision, the ICOM President welcomed the democratic process and thanked the EGA for the healthy discussions that highlighted the need to pursue further dialogue, particularly with the National and International Committees.



# Statutory Meetings

## | 34th ICOM General Assembly

7 Sep. 11:00–13:30

ICOM President welcomed members to the 34th ICOM GA and presented the President's Report for 2018. ICOM Treasurer, Emma Nardi, presented the Financial Statements 2018 which were approved by the GA.

The Chair of ICOM Resolutions Committee, Marlen Mouliou, presented five draft resolutions that were the result of a participatory process, all of which were voted on and adopted by the GA.

Hughes de Varine and Per Rekdal were both elected as ICOM honorary members by a large majority.

The Chair of the Nominations and Elections Committee, Stéphanie Wintzerith, announced the results of the election of the Executive Board for 2019–2022.

Laishun An and Alberto Garlandini were re-elected as Vice-Presidents; Emma Nardi was re-elected as Treasurer; Hilda Abreu de Utermohlen, Vinod Daniel, Carlos Roberto Ferreira Brandão, Carina Jaatinen, Léontine Meijer-Van Mensch, Maria de Lourdes Monges Santos, Terry Simioti Nyambe, Carol Ann Scott were re-elected as Executive Board members for a second term. Regine Schulz will continue to serve Ex-officio, as Chair of the Advisory Council. Three new members were elected to the Executive Board: Nicholas Crofts, Eric Dorfman and Tayeebeh Golnaz Golsabahi. Suay Aksoy was re-elected as President of ICOM for a second term and delivered her address: she expressed her sincere gratitude and encouraged all ICOM members to continue to uphold the cause of museums and heritage around the world.



## | 86th ICOM Advisory Council Meeting

7 Sep. 14:45–16:00

The outgoing Vice-Chair, Gustavo Ortiz opened the 86th Advisory Council meeting and invited Regine Schulz, the re-elected Chair of the Advisory Council for 2019–2022 to deliver the opening address. As the Extraordinary and Ordinary General Assemblies had run over time, the meeting began later than scheduled and so the members voted to modify the agenda and postpone *Item 2 Recommendations from the Separate Meetings of the National and International Committees* until the next meeting in Paris in June 2020.

There was a vote to elect the new Vice-Chair of the Advisory Council for 2019–2022. There were two candidates for the position: Alec Coles (Australia) and Christian Nana Tchuisseu (Cameroon) and the latter was elected Vice-Chair for the term 2019–2022.

Regine Schulz formally thanked Gustavo Ortiz for his work as Vice-Chair and congratulated Christian Nana Tchuisseu on his election. ICOM Director General thanked the President, the Executive Board members, the ICOM Kyoto 2019 Organising Committee, ICOM Japan and the ICOM Secretariat for their work on the General Conference.





## Separate Meetings: National Committees/International Committees

1 Sep. 15:30–17:30

Following the 85th Advisory Council Meeting the separate meetings of ICOM National Committees (NCs) and ICOM International Committees (ICs) respectively provided the spokespersons of the NCs, Kidong Bae, (Chair of ICOM ASPAC; former Chair of ICOM Republic of Korea) and the ICs, Kristiane Strætkvern (Chair of ICOM-CC, Chair of ICWG, Member of ICOM Denmark) with the opportunity to discuss with their NC and IC colleagues the current relevant issues and to draft their respective recommendations to the Advisory Council. Presentations and discussions during both meetings addressed inter alia the recommendations and report of the Working Group on the future of the International

Committees (ICWG), the legal positions of ICs/NCs in general, the General Data Protection Regulation (GDPR), the current situation and plans regarding archiving the documents of the Committees, as well as an update on the organisation of the 26th ICOM General Conference to be held in 2022 in Prague, Czech Republic. Furthermore, ICOM Secretariat provided the NCs with an update on the ICOM Membership dues for 2020. One of the main topics of ICOM Kyoto 2019 was the vote on a New Museum Definition at the upcoming Extraordinary General Assembly, which also was debated during both sessions.



# Statutory Meetings

## | Open Forum for Resolutions

3 Sep. 14:30–16:00

During this session ICOM members assembled to draft resolutions pertaining to the challenges that the global museum community is facing today. The resolutions drafted during the Open Forum were then submitted for a vote by the General Assembly. The Chair of the Resolutions Committee, Marlen Mouliou, presented six recommendations to the Open Forum for Resolutions:

- 1) Recommendation by the National Committees of Norway and United Kingdom “On Sustainability and the Implementation of Agenda 2030, Transforming our World”.
- 2) Recommendation by ICOM Japan on “Commitment to the Integration of Asia into the ICOM Community”.
- 3) Recommendation by ICOM Japan on “Commitment to the Concept ‘Museums as Cultural Hubs’”.
- 4) Recommendation by ICOM Italy on “Deposits of museums for the Cultural Heritage”.
- 5) Recommendation by ICOM-CC, ICAMT, COMCOL and ICMS on “Measures to reduce risks for collections in storage throughout the world”.
- 6) Recommendation by ICOM Europe and ICOM LAC on “Museums, Communities and Sustainability”.

She then opened the floor to comments. The discussion focused on recommendations 4 and 5. A representative from ICOM Italy stated that the first draft

of recommendation 4 was developed at the last ICOM General Conference in Milan 2016. The first draft was rejected but continued to be developed at the Matera and Naples conferences. There was extensive discussion on the usage of the terms ‘deposit’, ‘collection’ ‘reserve collection’ and ‘storage’.

A representative from ICOM-CC reported that recommendation 5 was also first developed at the General Conference in Milan 2016. She stated that museums are the caretakers of history and stressed that ICOM-CC considers this topic as very important.

It was suggested that recommendation 4 and recommendation 5 should be combined. ICOM Italy and ICOM-CC had already mutually endorsed their respective recommendations and agreed that they were happy to work together to form one recommendation. Marlen Mouliou reminded ICOM Italy and ICOM-CC that the timeframe to work on combining these recommendations was very tight, only two days. ICOM Italy and ICOM-CC agreed that they would try to meet this deadline. It was decided that the second paragraph from recommendation 4 should be added to recommendation 5 which entrusts the analysis of the situation of the deposits in museums around the world to a dedicated Standing Committee.

In relation to recommendation 6, it was acknowledged that the text would need to be updated if the new Museum Definition was adopted at the Extraordinary General Assembly.





## Resolutions

The ICOM resolutions were adopted by the General Assembly and they are meant as a set of recommendations for professionals and institutions concerning the challenges that the global museum community is facing today.

Five Draft Resolutions were presented at the 34th ICOM General Assembly on 7th September 2019. The Chair of the ICOM Resolutions Committee, Marlen Mouliou, gave a brief overview of the committee's role and work methodology. Then, one by one, she submitted them to a vote by ICOM General Assembly by reading the entire text of each Draft Resolution.

**The first Draft Resolution**, “On Sustainability and the Implementation of Agenda 2030, Transforming our World”, notes humanity's current unsustainable demands on the planet and acknowledges the unprecedented environmental and societal crises and impacts. It suggests that museums, as trusted sources of knowledge, are invaluable resources for engaging communities and are ideally positioned to empower the global society to collectively imagine, design and create a sustainable future for all. There were no comments from the members and it was adopted by over 76 per cent.

**The second Draft Resolution**, “Commitment to the Integration of Asia into the ICOM Community”, highlights that Asia is a vast continent marked by diversity; with many of its countries and regions being multilingual, multireligious, and having multi-ethnic populations. It recommends that in order to better integrate Asian countries with the international museum community, ICOM should commit to strengthening mutual understanding among Asian museums while at the same time respecting the autonomy, distinctiveness and diversity of the region.

There were no comments from the members and it was adopted with over 71 percent voting in favor.

**The third Draft Resolution**, “Commitment to the Concept ‘Museums as Cultural Hubs’”, recommends that ICOM should assert its commitment to a flexible and an integrative discourse through an adaptation of the conceptual framework ‘Museums as Cultural Hubs’. The concept of ‘Cultural Hubs’ describes museums as central axes for the exchange of information. Transcending time, be it centuries, political eras, or generations it suggests that museums can play a generative role in forging transverse connections across divergent fields. It was adopted by over 71 per cent vote.

**The fourth Draft Resolution**, “Measures to safeguard and enhance collections in storage throughout the world”, calls on museum and heritage professionals to take all measures to reduce risks for its collections in storage throughout the world. It recommends that heritage professionals should allocate funds and make use of all available tools and methodologies at their disposal to ensure the continuance of museums' mission in research, education and the enjoyment by present and future generations.

Members made several comments in relation to this Draft Resolution, including that not enough time had been allowed for the National Committees to review the final texts. The Chair of the ICOM Resolutions Committee replied that the time for making changes to the content of the resolution had passed, and that the General Assembly must proceed to a vote. This was confirmed by the President. The resolution was adopted by over 60 per cent.

**The fifth Draft Resolution**, “Museums, Communities and Sustainability”; noted the Declaration of Santiago de Chile (UNESCO, 1973); reconfirmed ICOM's Resolution relating to communities, sustainability, and cultural landscapes; and references the ICOM Resolution concerning the ‘extended museum’ which was adopted in Milan in 2016. The ‘extended museum’ resolution underlines that museums are more than traditional buildings, collections, and established curatorial practices. They have value for social, cultural, environmental and economic development so therefore directly relate to the aims of the UN's Sustainable Development Goals for 2030.

It was adopted by over 69 per cent.

\*For the full text, see the page “Resolutions adopted by the 34th General Assembly of ICOM” on the ICOM's website.

# Ceremonies

## Opening Ceremony

2 Sep. 9:30–10:55

The opening ceremony was held in the Main Hall of the Kyoto International Conference Center (ICC Kyoto) and attended by over 3000 people who were accommodated in multiple venues during a live broadcasting of the ceremony. The ceremony was opened by Shōmyō and Hora (Conch Trumpet) performance by priests of Daigo-ji Temple, followed by opening speeches from ICOM President Suay Aksoy, ICOM Japan Chair Tamotsu Aoki and organisers as well as speeches by guest speakers including the Crown Prince Akishino and Crown Princess Kiko, the Japanese Minister of Education, Culture, Sports, Science and Technology Masahiko Shibayama, Kyoto Prefecture Governor Takatoshi Nishiwaki and Kyoto City Mayor Daisaku Kadokawa. The ceremony concluded with the Organising Committee Johei Sasaki's declaration of event purposes and a performance of Noh.

## Programme

- Shōmyō and Hora (Conch Trumpet) Performance by Priests of Daigo-ji Temple
- Opening Remarks
  - Suay AKSOY President of ICOM
- Greetings from the Organisers
  - Tamotsu AOKI Chair of ICOM Japan
  - Juichi YAMAGIWA President of the Science Council of Japan
- Address by His Imperial Highness Crown Prince Akishino
- Congratulatory Messages
  - Masahiko SHIBAYAMA Minister of Education, Culture, Sports, Science and Technology
  - Akira SATO State Minister of the Cabinet Office
  - Takatoshi NISHIWAKI Governor of Kyoto Prefecture
  - Daisaku KADOKAWA Mayor of Kyoto City
- Message from the Prime Minister of Japan (Introducing the message on his behalf)
  - Masami ZENIYA President of the Japanese Association of Museums
- The Aims of ICOM Kyoto 2019
  - Johei SASAKI President of the ICOM Kyoto 2019 Organising Committee
- Noh Performance, Shakkyō (The Stone Bridge)

Emcee: Hiroko KUNIYA



## Closing Ceremony

7 Sep. 19:15 –20:00

The Closing Ceremony was held at Meiji Kotokan Hall of the Kyoto National Museum. The ceremony was opened with the presentation of letters of appreciation to Mr Koji Kinutani who designed the official event poster and Tatsumura Textile Co., Ltd. who created the ICOM flag, followed by speeches by ICOM President Suay Aksoy, Organising Committee Johei Sasaki and Vice Minister of Education, Culture, Sports, Science and Technology Keiko Nagaoka. The ceremony concluded with the handover of the ICOM flag from Kyoto Prefecture Governor Takatoshi Nishiwaki and Kyoto City Mayor Daisuke Kadokawa to ICOM Czech Republic Chair Martina Lehmannová and Board Member Pavel Jirásek.

### Programme

- Japanese Nihon Buyo Dance Performance by Kikunokai
- Address by the ICOM President  
Suay AKSOY
- Presentation of the Letter of Appreciation  
Koji Kinutani  
Tatsumura Textile Co., Ltd.
- Address by the Organisers  
Johei SASAKI                      President of the ICOM Kyoto 2019 Organising Committee  
Masami ZENIYA                President of the Japanese Association of Museums
- Congratulatory Speech by Distinguished Guest  
Keiko NAGAOKA                State Minister of Education, Culture, Sports, Science and Technology
- Speeches from the Host Prefecture & City  
Takatoshi NISHIWAKI        Governor of Kyoto Prefecture  
Daisaku KADOKAWA        Mayor of Kyoto City
- Greeting by Next Host Country  
Martina LEHMANNOVÁ      Chair of ICOM Czech Republic
- Flag Handover Ceremony







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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/>



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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

2 Sep. 10:55–11:25

About the speech

## The Age of Forest

Mr Kuma advocated that modern architecture has shifted from the “Age of Concrete”, where humans had become severed from nature, to the “Age of Forest”, connecting in harmony with nature.

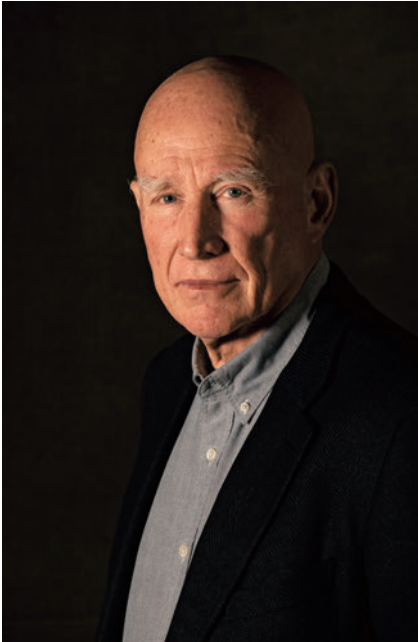
Architecture is changing; developing into an intermediary that connects people and places. Museums are also tools that can reinforce the ties between people and places. For these reasons, he says that he designs museums with an emphasis on the “connection” with the environment and the community. Specifically, (1) a place of community where people can relax and interact like in a living room, (2) a place of education where a museum and its collection plays a role that differs from school education, and (3) through museums local artisans can use local materials that connect them with the local economy. These viewpoints are indispensable for the museum.

In his speech, various examples of museums around the world designed by Mr Kuma were introduced. Local timber, paper, stones, and other materials were used to foster a sense of local involvement at the Nakagawa-machi Bato Hiroshige Museum of Art in Tochigi, Japan.

Similarly, roof tiles made by local craftspeople were used at the China Academy of Art’s Folk Art Museum in Hangzhou, China. At the FRAC (Fonds Régional d’Art Contemporain) in Marseille, France, locally recycled glass is incorporated into the exterior wall material, reducing environmental impact and revitalising the local economy. The Japan House, Sao Paulo, Brazil was designed by combining traditional Japanese crafts with designs generated by Brazilian youth. The V&A Dundee in Scotland, U.K. incorporates Dundee’s cliffs into the exterior design and has a co-working space inside, creating a connection with the local community and a new inward flow of people to the museum. The new National Stadium, the venue for the 2020 Tokyo Olympics and Paralympics, was designed to be “connected” to people through facilities such as streams and promenades.

Through this keynote lecture, Mr Kuma’s perspective that a museum can be open to and accepting of people like a forest, and can be a place that plays a role in society by connecting with the nature and culture of the region, resonated with the participants.





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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 honours, 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.



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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.

3 Sep. 9:00–10:00

About the speech

## A Brazilian Amazon Forest Initiative

Mr Salgado's keynote speech started with an introduction to the current situation in the Amazon, and was then followed by a video of his photographs accompanied by music. Thus, participants could engage with the lives of indigenous people through his perspective, and be active during the question and answer session.

The presentation of the current situation in the Amazon began with a numeric explanation that 19% of the Amazon's forests have already been destroyed due to ongoing large-scale deforestation. Mr Salgado argued that an initiative to develop new and creative forms of protection and sustainable management for the remaining 81% of the Amazon region cannot be achieved only by legislation, but also requires raising awareness. He also pointed out that as age-old guardians of the forest, indigenous peoples can — and already do — play a central role. According to his speech, there are 130 languages, 165 tribes, and a total of 300,000 indigenous people living in the Amazon. However, the original population of 4–5,000,000 decreased dramatically over the last 500 years due to diseases imported from the

countries of Western Europe. The budget of health care organisations working with indigenous people has been cut by the government. Therefore, he believes that it is necessary to act to protect indigenous people as well as the natural environment.

To this end, Mr Salgado is building up a broader archive of the Amazon region by photographing both the natural environment and indigenous people, and through these archives aims to raise people's awareness of the region. The photos will also be made public by publishing books and holding exhibitions, and these can serve as catalysts for raising awareness of the need to protect the Amazon forest and its native population, and for generating new approaches to utilising its natural and human resources without further damaging them.

In the final question and answer session, participants discussed how museum experts could contribute to social change. It was argued that museums are crucial in conveying the current situation in the Amazon and encouraging people to take action, and the museum must be more open and accessible.







Photo by Yvonne Zhao, courtesy Cai Studio

## CAI Guo-Qiang

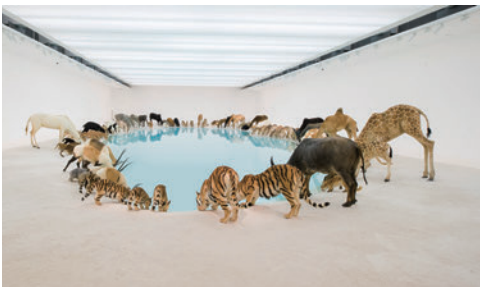
### Artist

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 honoured 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.

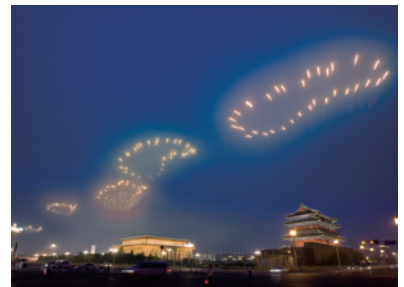
<https://caiguoqiang.com/>



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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



4 Sep. 10:30–11:00

About the speech

## My Museum Years

Mr Cai's keynote started with a video produced specifically for ICOM Kyoto 2019, introducing his exhibition and museum works. After this he took to the stage to speak alongside an engaging series of images presented in the Lianhuanhua style of traditional Chinese storybooks. His perspective on museums was demonstrated through sharing his experiences of exhibitions that he has been involved with.

The projects he has implemented so far include "Terracotta Warriors & Cai Guo-Qiang" at the National Gallery of Victoria in Melbourne, which combines Terracotta Warriors and contemporary art, and the exhibition "Non-brand" at the Guggenheim Museum in New York. These are large-scale projects. Also, he has been involved with various museums through numerous solo exhibitions, including those held at the Pushkin Museum of Art in Moscow, the Prado Museum in Madrid, the Uffizi Gallery in Florence, the National Archaeological Museum in Naples, as well as the Yokohama Art Museum

and Setagaya Art Museum in Japan.

In discussing the exhibition named "Last Carnival", Mr Cai expressed that the inspiration for this installation had come from his own museum experience when he viewed a painting by Rubens in the Prado Museum. He stated that this is one of the roles of the museum. Furthermore, in a series of projects named "Everything is Museum" in Iwaki City, Fukushima Prefecture, Japan, the experience of linking art projects with residents in areas typically considered difficult by contemporary trends in museum-building was introduced. He argued not only for the economic value of museums, which has been attracting attention in recent years, but also the importance of museums for residents.

In this keynote speech, Mr Cai showed the importance of cross-border and cross-generational efforts by people to overcome the conflict between local and global, tradition and future through his work, and presented future possibilities and roles for the museum.



## Curating Sustainable Future Through Museums

2 Sep. 11:45–13:15

Museums constitute a wide network that exists in all regions of the world. They are ideally suited to play a central role in helping achieve the “UN’s Transforming our World: the 2030 Agenda for Sustainable Development”, better known as the ‘Sustainable Development Goals’. By engaging in initiatives directed at long-term environmental protection, social justice and equitable economic issues, and exchanges; a critical mass of actors can form and have the potential to support and benefit society, the environment, and the economy.

Museums of all types are increasingly working individually and in synergy to help create a better future across all scales at which they operate: locally, nationally and globally. To achieve a more sustainable society they

are drawing on their unique collections and working with local and global communities and partners of all manner. They aim to foster community engagement and education programmes that explore, imagine, frame and proactively generate sustainable futures. Within the new UN 2030 Agenda, museums have increasing potential to act as information resources, communicators, educators, facilitators, activists and advocates, and as users of natural resources to achieve these aims.

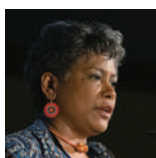
Considering the various local and global aspects of sustainability, during the session explored different paths and strategies that museums are following and can follow to support the unprecedented challenges that cultural institutions and societies face.





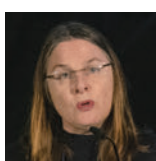
**Moderator**  
**Morien REES** Museum Development Advisor, Varanger Museum  
Chair, ICOM Working Group on Sustainability

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 Master's 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 PhD 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.



# Plenary Sessions

## The Museum Definition The backbone of ICOM

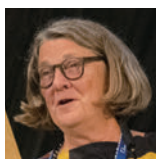
3 Sep. 10:30–12:00

Over recent decades museums have adjusted and re-invented their purpose, policies and practices to the point where the ICOM museum definition no longer seems to reflect our challenges, manifold visions and responsibilities. To address this issue the Standing Committee for Museum Definition, Prospects and Potentials (MDPP), was established in early 2017 with the mandate of exploring the need for a new ICOM museum definition. After analysing the paradigms and history that have shaped museums and the current social trends that have impacted museums; in January 2019 ICOM invited members and interested parties to submit proposals for a new definition under a set of parameters. MDPP subsequently collected and processed the proposals and selected five alternative definitions to submit to the ICOM Executive Board. In July, 2019 the Board selected

one alternative definition, which was communicated on ICOM's website. The plenum brought together four MDPP members and two external voices to illustrate the contemporary societal issues and challenges that reflect the different aspects of a multi-faceted process. Presentations and discussions included:

- A presentation on the overall need to change the museum definition and the vision and potential for the new definition
- A discussion of epistemologies, world views and sustainability
- A discussion of power, geopolitics and decolonisation
- A discussion of communities and participation, empowerment and agency
- An opportunity for discussion around the proposed definition



**Moderator and Speaker**

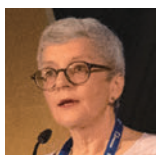
**Jette SANDAHL** Chair, ICOM Standing Committees on the Museum Definition, Prospects and Potentials Committee

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**

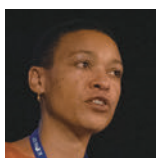
**Margaret ANDERSON** Director, Old Treasury Building, Melbourne

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 PhD 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).

# Plenary Sessions

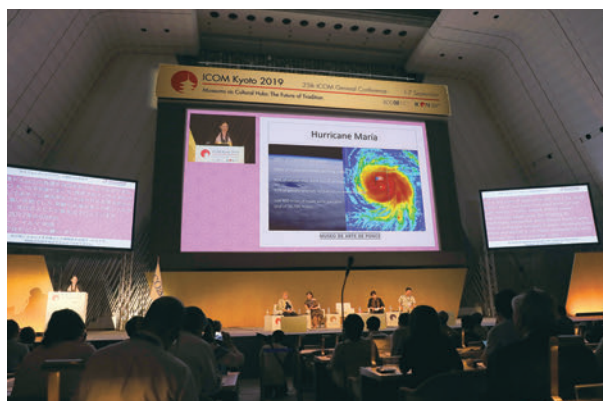
## Museums in Times of Disaster: Be prepared, respond effectively, and preserve cultural heritage

4 Sep. 9:00–10:15

In the event of a large-scale disaster, museums must react in an effective, conscious, and swift way to save lives and their collections. Disaster planning is a legal responsibility in the museum field and conforming to the ICOM Code of Ethics is an important element to its professionalism. Museums need to create effective disaster plans that include measures for mitigation, preparedness, response, and recovery. Museum directors need to obtain support from boards and ministries to ensure enough resources for their staff to develop, practice, and carry out these crucial tasks. Museums must become advocates for cultural heritage protection in disaster situations: encouraging the integration of

cultural heritage into local and national disaster plans; calling for strategies to protect cultural property (and heritage workers) in the event of armed conflict; and even helping their communities find hope, identity, and meaning during post-disaster recovery.

During the session, different case studies were presented on how to respond to disasters impacting museums and communities: training museum staff and other disaster “First Aiders”, advocating for the protection of heritage in times of armed conflict, and integrating heritage into international, national, and local response mechanisms.





**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 PhD 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

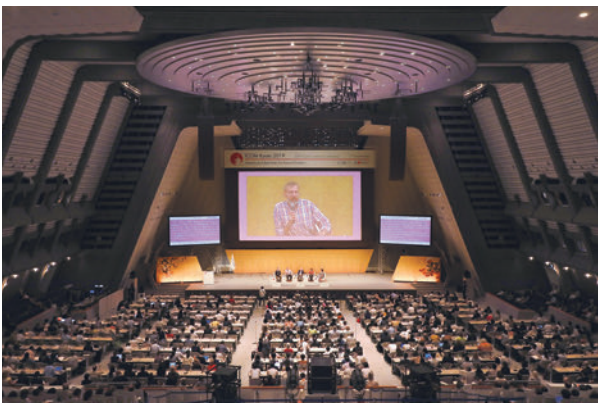
Researcher (PhD) in museum studies, with a focus on cultural aspects of public policy and management of art museums. She worked as a researcher for various cultural and art institutions in Brazil before being appointed Director of the Instituto Sergio Motta (ISM), Director of the State System of Museums of Sao Paulo (SISEM-SP) and Director of the Museological Heritage Preservation Unit (UPPM) at the Sao Paulo State Secretariat of Culture. Since 2017, she is an Advisor of the University of Sao Paulo (USP), in the area of museums and collections. Established at the Rector's Office, she provides support for the five main museums of USP. Besides that, she takes part of the working group "Museu Paulista 2022" dedicated to the full renovation of Museu Paulista's historical building. She was elected ICOM Brazil's Chair for the period from 2018 to 2021.

## Asian Art Museums & Collections in the World

4 Sep. 11:00–12:15

This session investigated ways that Asian art museums and collections can deepen their connections with local and foreign audiences, and the benefits that can be obtained through the coordination of museums around the globe. It also examined, based on specific case studies, recent moves at museums worldwide to promote a deeper understanding of Asian art. Christoph Lind, the Chair of ICOM ICFA, spoke on the need to revise inappropriate categories used for Asian art from the standpoint of melding the art of East and West, in keeping with the ICFA's theme for the conference: "Western Art in Asian Museums, Asian Art in Western Museums". Masatomo Kawai, who is involved in numerous overseas exhibitions of Japanese art, spoke on the significance of incorporating traditional approaches into the exhibiting and appreciation of Japanese art. Australian museum curator MinJung Kim, made the statement that "Asian art exists as a collection of hybrid objects", and went

on to argue the importance of looking at these hybrid cultural objects without imposing negative colonial-era perceptions of Asia on them. Japanese art historian Anne Nishimura Morse, after pointing out the increasing age of Japanese art historians in the US, introduced programmes and other efforts carried out by the Arts Dialogue Committee of the US-Japan Conference on Cultural and Educational Interchange (CULCON) and the International Workshop on Japanese Art History for Graduate Students (JAWS), and stressed the need to build an international network of Japanese art experts. Yukio Lippit, the moderator, wrapped up the session by submitting that, with the present worldwide circulation of Asian art collections, it is important to evaluate Asian art globally and from the perspective that it is a hybrid collection of works born from the convergence of history and culture.





**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 a 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), *Spirit 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, PhD 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).

# Panels

## Decolonisation and Restitution

Moving towards a more holistic perspective and relational approach

2 Sep. 14:30–16:00 / 16:30–18:00

As issues regarding restitution of museum collections have gained renewed attention it is imperative that we move to decolonise cultural and educational institutions. It is clear that decolonising museums will have far reaching implications for how museums manage, interpret and present their collections. Fundamental to this discussion have been issues of ownership, control and power: who are the rightful owners of objects collected as a result of colonialism and its legacies; who controls the narratives that give meaning to these collections, and

who has the power to set museum agendas and prioritise whose voices.

This session explored and examined how the sector is leading and responding to the decolonisation movement. It considered how decolonisation is influencing the restitution discourse; by tracing and mapping new ways of studying these issues, by providing new creative problem solving methods, and offering new approaches to conflict resolution.



### Moderators

Afşin ALTAYLI

ICOM Secretariat  
Museums and Society Coordinator

Tonya NELSON

Chair, ICOM UK

### Speakers (Part 1)

Marília 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

### Speakers (Part 2)

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

## Possibilities and Impossibilities of Exhibiting Manga/Comic:

A comparison between manga/comic exhibitions in the UK, South Korea, and Japan

4 Sep. 14:30–16:00

Nicole Rousmaniere spoke about how “The Citi Exhibition: Manga” (held at the British Museum between May 23 and Aug 26, 2019) came to be. She also talked about visitors’ reactions to the exhibition and how employees’ perception of the exhibition has changed over time.

After that, Busan Global Webtoon Center (BGWC) curator Junghoon Nam used photos and videos in discussing various aspects of the past three exhibitions. The next speaker, Sookyung Yoo, introduced “Genga (Dash)”, a project from the Kyoto International Manga Museum/Kyoto Seika University International Manga Research Center (her affiliation). It is a project to make elaborate reproductions of original manga drawings, which is being carried out as a part of archiving manga-related items. She pointed out that it is important to think how these archived items could be put to good

use. For the Genga’ (Dash) project, holding an exhibition displaying these archived items is one of those uses.

Afterwards, Kazuma Yoshimura and Yu Ito discussed the value of original manga drawings with the speakers. Since they are creations of “human hands”, Rousmaniere added that the original drawings were the most important part of the exhibition at the British Museum.

Junghoon Nam, who works with webtoons (predominantly created as digital data), followed by stating that the reason original drawings are considered important is because they are a part of the creation process before publication. Being before publication most readers don’t have the opportunity to see the original drawings. There is a creation process for both digital and analogue manga, Nam tries to show the digital creation side of webtoons at the BGWC.



### 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

# Panels

## | Museums and Local Development

4 Sep. 16:30–18:00

Over the last decade, ICOM has been strengthening its partnerships with high-level intergovernmental organisations to promote the role that museums can play to create better contemporary societies.

ICOM's cooperation with the OECD led to the publication of the Guide for Local Governments, Communities and Museums. ICOM drafted a manual based on UNESCO's 2015 Recommendations concerning, "The Protection and Promotion of Museums and Collections, Diversity and Role in Society". It illustrates concrete ways in which museums and local governments can collaborate to ensure museums remain a priority on the agenda of decision and policy makers.

As a capacity building and advocacy tool, the guide also reflects ICOM's agenda on sustainable development following the creation of an ICOM Working Group on Sustainability in August 2018.

With this aim, the joint session by ICOM and OECD brought together representatives from museums, local governments and international networks of local and regional governments. Various aspects of the relationships between museums, communities and local governments, future strategies in developing stronger policies, and action plans to better implement local and sustainable development agendas were all discussed.



### 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



## Publishing and Writing Workshop

How to get your work published in scholarly and professional publications

2 Sep. 11:45–13:15

The aim of this workshop was to assist museum professionals and researchers in getting their proposals selected and their work published in scholarly and professional journals and books.

The workshop was divided into three sections:

1. Getting your work published

The ICOM editorial team offered insights into the selection and peer review processes for ICOM's journal, *Museum International*, and its other publications. They provided advice on how to write a successful abstracts for a journal article or a book chapter, and how to get a full paper through the peer reviewing and editing processes. A representative of ICOM's publishing partner, Taylor&Francis/Routledge, outlined the proposal process for books.

2. Today's publishing environment

Representatives of Taylor&Francis/Routledge shared their expertise on copyright issues, open access policies and publishing ethics. They advised participants on how to adopt the right reflexes when citing other sources and requesting permissions.

3. Writing in English

This section began with some general advice on writing in English and was followed by an interactive session with participants divided into small groups to work on English-writing exercises.

### 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

## Curating Sustainable Futures Through Museums

2 Sep. 14:30–16:00

The workshop was meant for anyone interested in exploring how to 'power up' museums and its practices with regard to environmental and social issues. Using the Sustainable Development Goals as a guide, the workshop focused on sharing ideas and initiatives and taking the next steps to accelerate the capacity of museums in engaging the hearts and minds in sustainable responsible world.

Tradition and sustainability are interdependent. Traditional knowledge and practices can give powerful insight into a balanced and sustainable way of living in our world. Living sustainably, across all the world's communities, is the prerequisite for the sustenance of the world's diversity of cultural practice.

Participants reflected on their personal 'superpower' and their museum's 'superpower', and how these can be locally and globally mobilized in the pursuit of environmental and social sustainability.

### Moderators

**Henry MCGHIE**  
Founder, Curating Tomorrow  
Member, ICOM WGS

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





# Workshops

## Digital and Smart

Creating and running communications campaigns and partnerships

3 Sep. 10:30–12:00

The aim of this workshop was to provide participants with the basics and the tools needed to create and execute compelling digital communications campaigns and to establish meaningful co-communications with partners. The main focus of this workshop was to communicate how to achieve the greatest impact while maintaining the utmost efficiency.

The workshop was divided in two parts:

1. Create and run your campaign

The ICOM Communications team introduced the three main communication tools available for the ICOM Committees: the Social Media Guideline and Policy, the Visibility Exchange Agreement, and the new ICOM Website.

2. Success story: the Launch of the ICOM-OECD Guide for Local Governments, Communities and Museums

The ICOM and OECD Communications teams presented the campaign launch for the ICOM-OECD Guide and discussed the key points that made it one of the most successful campaigns for ICOM in 2018.

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

3 Sep. / 4 Sep. 12:30–13:30

The IRIS database workshop was open to all National Committees managers who wished to learn more about ICOM's common and shared membership management tool's along with its accessibility, usage, and features. It offered participants an opportunity to learn about its functions and to interact with other users in order to get actively involved in ICOM membership management.

The workshop was structured in two parts:

1. Presentation of the IRIS database, its access, usage, and features
2. Practical cases How to create a new member? How to export a list of members? Testimony of a key user

### Speakers

Laetitia CONORT

ICOM Secretariat

Digital Communication Officer

Alexandra FERNÁNDEZ COEGO

ICOM Secretariat

Communications Coordinator

Francesca POLLICINI

ICOM Secretariat

Events Manager

### Speakers

Sonia AGUDO

ICOM Secretariat

IT Systems Manager

Benjamin GRANJON

ICOM Secretariat

Head of Membership Department



## The Backbone of Museums?

### Roundtables on a New Museum Definition

3 Sep. 14:30–16:00 / 16:30–18:00

When ICOM invited members to suggest alternative museum definitions, some basic parameters were recommended on what the new definition should be comprised of and how it should be viewed by the greater public.

These parameters pointed to: the inclusion of clear values and ethical purposes as well as references to societal, geopolitical and sustainability conflicts; the importance of retaining the unique characteristics of museum functions; the need for inventing a new relational language to express the changing relationships between museums and their communities.

#### 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

The first session, initially structured as roundtable discussions to address these parameters, was turned into a Town Hall meeting during which participants were invited to share their questions, thoughts and feelings on the new proposal and process.

In the second session, ICOM Committee representatives presented their arguments for and against the new definition. An open discussion then allowed participants to express their views.

Both sessions aimed at providing a platform for as many voices as possible to be heard.

**Alberto GARLANDINI**  
ICOM Vice-president  
Member, ICOM MDPP and Representative of the Executive Board

**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



# Networking Sessions

## ICOM Newcomers Session

2 Sep. 13:30–14:30

This welcome session was open to all new members of ICOM who wished to know more about this international organisation, and its institutional processes, missions and activities. It offered participants the opportunity to meet and interact with network actors in order to become actively involved in the ICOM community and its different committees.



Staff members of the ICOM Secretariat presented the activities of their respective departments, with a particular focus on Capacity Building, Communications, Membership and Publications. They also illustrated the funding opportunities for members, which was meant to encourage the participation of museum professionals in international conferences.



## ICOM Mentoring Session Let Experience Inspire You!

3 Sep. / 4 Sep. 12:30–13:30

Since 2013, ICOM organises Mentoring Sessions at the General Conference in order to facilitate interaction between young ICOM members and experienced museum professionals from different cultural and professional backgrounds to discuss and exchange knowledge and experiences.

On 3 and 4 September each, a mentoring session of one hour was animated simultaneously by five mentors from different parts of the world, who focused on one of the following main museum topics:

1. Conservation: Achal Pandya (India); Dr Renata F. Peters (United Kingdom)
2. Education: Milene (Mila) Chiovatto (Brazil); Dr Ani Avagyan (Armenia)

3. Management: Muthoni Josephine Thang'wa (Kenya); Dr Shirin Melikova (Azerbaijan)

4. Communication and Marketing: Dr Matthias Henkel PhD (Germany); Jacques Terrière (France)

5. Curatorship: Maja Chankulovska-Mihajlovska (Republic of Macedonia); Tshepiso Gabonthone (Botswana)

All ten mentors shared their respective experiences acquired during their professional careers and provided unique insight through animated group discussions. ICOM Secretariat encouraged mentors and participants to continue to exchange and share information through online platforms. Despite the sessions' being only one hour, many participants welcomed the format and the opportunity to openly and informally discuss topics relevant to museums.





# Memorial Lecture

The Stephen E. Weil Memorial Lecture commemorated the work of this outstanding pioneer and author of museum studies, recognizing his contributions to the world of museums and to the development of the museum profession.

Since 2006, the organisers of the lectures have invited eminent figures from the sector of museums and culture to present papers that consider the role of museums in contemporary society and to provide new perspectives for museums and their professionals.

This year, the lecture was organized by ICOM, ICOM US and the ICOM International Committee on Management (INTERCOM). The latter who invited

Colombian cultural manager Lucía González who currently serves as the Commissioner of the Commission for the Truth Clarification, Coexistence and No-repetition (Colombia).

In her lecture, titled “THE POLITICAL ROLE OF MUSEUMS: On how to make museums serve the construction of a better future”, Gonzalez spoke on how arts and culture can contribute to combat social and political challenges and how museums can become spaces to raise awareness about the history of violence in Colombia. Reconciling and remembering its history is an important step to avoid repeating it.



# International Committee Sessions

## AVICOM

24 lectures in five sessions, concrete decisions at the meeting of the newly elected board for the next term of office as well as an eventful off-site meeting with excursion Osaka: This is the track record of AVICOM in Kyoto.

The first session was dedicated to the topic “AVICOM-Change of Duties in a World of Changing Communication”, by Michael H. Faber (Germany) and Ildikó Szabóne Fejes (Hungary), where they discussed the future goals and tasks of the IC. Janós Tari (Hungary) presented media developments during the history of AVICOM “f@imp” festival.

In the two following sessions, media innovations in the areas of documentation, restoration/reconstruction, and communication with the public were presented. Subsequent sessions focused on aspects of sustainability of digital databases and the ability to use media for barrier reduction and inclusion.

All sessions were well attended with an average of 40 participants. The lectures will be published in a book on demand. Information: [avicom.mini.icom.museum](http://avicom.mini.icom.museum).

Offsite meeting in Osaka: Around 20 guests visited the NHK TV Studio and the Sakai City Museum. Donning virtual reality headsets, they were able to experience and enter the world of the Emperors’ mausoleums.

Topics for next year: Use of Social Media and Applications, Virtual and Augmented Reality for Reconstruction and Mediation of Cultural Heritage, Barrier Reduction and Inclusion by Media, as well as legal aspects of digitalization.



Participants exploring the virtual reality of Emperors’ mausoleums  
© M.Faber/AVICOM

## CAMOC

### CAMOC Kyoto 2019

The CAMOC’s 2019 conference theme, “City Museums as Cultural Hubs — Past, Present and Future”, resonated with the theme of the General Conference. The principal sub-themes were those of city museum trends and definitions, multiculturalism, sustainability, and responses to urban issues. The CAMOC Kyoto 2019 meeting was conducted in diverse formats — those of oral presentations, ignite sessions, discussions and workshops.

Following a very successful call for papers, we accepted 45 speakers from five continents and welcomed over 100 attendees interested in cities and their museums. The speakers and attendees not only came from museums but also from universities, research centres and other institutions linked to their cities. Selected articles based on the conference presentations will be published in the book of proceedings, planned for spring 2020.

CAMOC established partnerships and held joint sessions with ICOM-ASPAC and ICOM-DEMHIST. With the support of our Japanese institutional and individual members, we organized an off-site meeting at the Museum of Kyoto (September 5) and a post-conference trip to Tokyo (September 8–9).

As a result, we were able to significantly expand our network and strengthen bonds with our colleagues from the Asia-Pacific region.

At our meeting in Kyoto, the new CAMOC board for the 2019–2022 term was appointed and the committee rules were updated.



From one of the CAMOC sessions at ICOM Kyoto 2019.  
© Patricia Brignole/CAMOC



## CECA

### Role of Museum Education: Supporting Self and Society

During the Kyoto conference, the CECA board considered the notion of a hub as both networks and cores, leading to a specific theme for the CECA session: « Roles of museum education: supporting self and society ». This theme inspired a great number of presentation proposals (210) making necessary a strict assessment and leading to 92 effective presentations (oral 61/posters 31) and the need for two parallel sessions whose languages were English and Japanese.

The CECA conference was attended by 148 delegates from 33 countries (Asia 9, Europe 15, America 6, and Africa 3). A common session was organized between CECA and ICOFOM around one of its emblematic concept: Cultural Action.

An off-site meeting was offered in Wakayama and attracted 90 participants. The programme included a welcome ceremony by Wakayama regional officials in which CECA was recognized with two of the annual awards: The Best Practice Award (5 winners) and the Colette Dufresne Tassé Research Award (1 winner). This ceremony was followed by a fully interactive presentation in the different museums with examples of their education programs.



## CIDOC

### CIDOC Annual Conference 2019

**Kyoto: September 2–5, 2019**

CIDOC held its annual conference in Japan with the theme, **Documenting Culture: A Culture of Documentation**, which reflects museums role as information hubs and its role in documenting for the future. The conference took place concurrently with the ICOM General Conference in Kyoto, Japan. The conference included 55 presentations by participants from 38 countries.

The CIDOC organised two joint sessions with the COMCOL and the CIMCIM. COMCOL joint session comprised of 14 paper presentations with the theme “Traditions, Collections, Management Systems and Digital Tools”. The CIMCIM joint session included five paper presentations with the theme “Documentation of Music and Musical Instruments”.

In addition to the paper presentations, 27 posters were showcased during the conference. Participants were given the difficult task to vote for the Best Poster Award. Due to the high quality of the poster presentations the CIDOC decided to award prizes to the top 3 participants.

CIDOC held an off-site meeting at the Otsuka Museum of Art where participants discussed the theme “Copy, Replicate, and Clone Culture”. The off-site conference was attended by 83 international museum professionals from 33 countries.

Overall it was a successful conference with an average of 85 participants per day. We would like to give a special thanks to all CIDOC members and to the local organisers for creating an environment in which valuable ideas could be exchanged.



At Sistine Hall, Otsuka Museum of Art.

# International Committee Sessions

## CIMCIM

### **CIMCIM Summary of the 2019 conference — Kyoto, 1–6 September 2019**

CIMCIM held a very successful meeting in Kyoto as part of the 25th ICOM General Conference with a comprehensive programme that included ten paper sessions, music performances, visits to makers' workshops, visits to museums in Kyoto and Osaka, and a post-conference trip to Hamamatsu. The programme was organised and coordinated by Kazuhiko Shima of the Hamamatsu Museum of Musical Instruments, and the paper committee included Gabriele Rossi Rognoni, Christina Linsenmeyer and Jen Schnitker.

Thirty-three papers were presented by delegates from 19 countries and focused on the theme 'Music, Museums and Education'. Two joint sessions were organised in collaboration with the CIDOC and the ICME. The session with the CIDOC focused on the documentation of music collections and the ICME session focused on the role of music in ethnologic museums. The latter was hosted in Osaka by MINPAKU — The National Museum of Ethnology and included a fascinating program of behind-the-scene visits to the museum storages and permanent and temporary displays.

The current state of traditional musical instrument making in Japan was explored through a series of visits, including the Tobaya Silk String factory in Kyoto. This factory has been producing musical instruments since the 17th century. A post-conference trip to Hamamatsu was also arranged, with special visits to the Yamaha and Kawai musical instrument factories.

In order to encourage participation of young colleagues and to include those coming from the widest number of countries, the CIMCIM made EUR10,000 in travel grants available. This resulted in a particularly diverse and rich programme with the attendance of several members that have been previously unable to attend the annual conference. These grants were in addition to the grants provided by ICOM to CIMCIM delegates.



## CIMUSET

### **CIMUSET 47th Annual Conference, Kyoto 2nd–4th September 2019.**

Within the ICOM's general conference theme "Museums as Cultural Hubs: The Future of Tradition", the International Committee for Museums and Collections of Science Technology established its own program for the triennial, in cooperation with the National Museum of Nature and Science, Tokyo CIMUSET 47th conference in Kyoto debated around a topical theme which concerns all technical scientific museums and science centres in the world "Traditions for a Sustainable Future", How can science and technology museums advance ecological, economic, cultural and social sustainability? What is sustainable scientific and technical heritage? How can science and technology museums be spaces for change? What is the role of traditional know how and techniques in the future?

It was noted that this topic stimulated a particular interest among ICOM Kyoto 2019 participants, during our 6 sessions we had 22 presentations with more than 400 participants.

### **CIMUSET Off-site Meeting 5th September 2019**

Our participants also spent time, during our off-site meeting in the Nagoya region, the third most populous urban area in Japan, with many museums with traditional handicrafts, industrial high tech and nature, and science museums.

CIMUSET participants benefited from wonderful guided tours at the Toyota Commemorative Museum of Industry and Technology and at the Nagoya City Science Museum.

### **CIMUSET 2020 Conference:**

The next conference (our 48th) will be at the Iranian National Museum of Science and Technology in Teheran, from the 26th–30th of October 2020.

Theme: "Museums' Environmental Concerns, New Insights".

Conference web site, call for paper and registration <http://cimuset.inmost.ir>





## CIPEG

The CIPEG Annual Meeting in Kyoto met under the theme “The Future of Traditions: Paving the Way for Egyptian Collections Tomorrow”. It was a great success with more than 100 participants from many corners of the world including Canada, Egypt, Denmark, France, Germany, Italy, Japan, Netherlands, South Africa, UK, United Arab Emirates and USA.

Papers were limited to 10 minutes in order to present a diverse programme and allow as many speakers as possible to take the floor. This created an intense and rich exchange with 26 papers and a keynote lecture. One day was dedicated to a joint meeting of the CIPEG and the COMCOL with the theme “Museums as Hubs for Collecting: The Future of Collecting Traditions”. Both ICs benefitted greatly from this collaboration with fruitful discussions. On the Off-Site Meeting day CIPEG went to the MIHO Museum, Koka, with 50 eager members, as it is not easily accessible. Afterwards we visited the Egyptian Collection of the Kyoto University where objects were kindly brought forward for close-up viewing and discussion.

The Kyoto meeting was followed by a post-conference symposium in Tokyo on the 10th of September with the theme “Egyptological Research in Museums and Beyond” that allowed CIPEG and our Japanese colleagues to engage even further in museum Egyptology. It included visits to the Egyptian Collection at Tokyo National Museum and the Ancient Orient Museum, Tokyo.



## COMCOL

During the 25th General Conference of ICOM in Kyoto, COMCOL held its own annual conference with the theme *Museums as Hubs of Contemporary Collecting: The Future of Collecting and its Traditions*. In a varied programme compiled together with different partners we looked at and exchanged experiences around questions like: What will the future of collecting look like in a globalized world? How to engage with nearby communities that demand involvement or those that are further away in time and distance? How can we share our collections in the future? What new collecting practices will evolve?

We started our program with a pre-conference in Nara. Three days in which we visited temples, sites and museums in Nara. We started our 3 day programme with a pre-conference in Nara where we visited temples, sites and museums. We also had keynote speeches by Nobuyuki Matsumoto, Director of Nara National Museum, on the development and collection of the Nara National Museum. Danielle Kuijten, Co-Curator Imagine IC & Vice-president COMCOL, spoke on the challenges of contemporary collecting.

In Kyoto we proceeded our program on September 2 with a Keynote from Leontine Meijer-van Mensch, director ethnographic collections of Staatlichen Kunstsammlungen Dresden. Followed by a diverse selection of presentations on contemporary collecting practices. On September 3rd we had a joint meeting together with the International Committee for Egyptology (CIPEG) and on September 4th we partnered up with the International Committee for Documentation (CIDOC). Our program ended with an off-site visit to MIHO and MoMAK. We had an inspirational week with 36 presentations with speakers and participants from all continents.



# International Committee Sessions

## COSTUME

### Costume as a Cultural Hub: The Future of Tradition

Our Japanese colleagues planned an extraordinary meeting with many opportunities for cultural exchange. Thirty speakers presented. Eighty-three people registered for one or more of the planned events. Members included seven from Asia, 31 from Europe, 13 from North America, two from South America, two from Australia, and one electronically from Iran. There were eleven accompanying persons. Fifteen Japanese colleagues were guests. Other ICOM members joined our Monday session which included the Annual Meeting; the introduction of the new Board of Officers; short reports introducing new and existing collections and cultural identity through costume; and longer reports on collections, projects and exhibitions. Tuesday's sessions were at the National Museum of Modern Art Kyoto so that Japanese colleagues who were not members of ICOM could participate. Tuesday's papers reported on Japanese collections, "The West Looking East," and "Traditional, Contemporary and Theatrical Dress." The joint meeting with ICOMAM on Wednesday included papers that clearly demonstrated relationships between the fields of interest to both committees. Fifty-six people attended the Thursday off-site meeting held at the Kyoto Costume Institute, and at Chiso Co. Ltd. to observe the traditional kimono decorating techniques of painting and embroidery. Friday, forty-seven people visited Lake Biwa, the Konku indigo dyeing studio and the Azai Noh Costume Museum. Eighteen people joined a post-conference tour to Tokyo.



## DEMHIST

### DEMHIST optional pre-conference tour

#### House Visits

##### 1st September

Two houses influenced by Western early 20th century architecture in the Oyamazaki area: The Chochikukyo House; The Asahi Beer Oyamazaki Villa. The Japanese tradition style House of Sugimoto, in Karasuma, Kyoto built in 1743 by a Japanese kimono fabric merchant. 30 participants (maximum participation).

##### DEMHIST Session 1 (Paper presentations)

#### Preserving the past creating the future

##### 2nd September

Five speakers discussing changing narratives in the historical house museum. 48 participants.

##### DEMHIST Session 2 (Lightning talks)

#### Museums as cultural hubs: the future of tradition in a local context

##### 2nd September

Six speakers highlighted how museums are hubs, using networking; collaborative partnerships; and links between museum objects and modern life. 53 participants.

##### DEMHIST – CAMOC joint session

#### City and House Museums in the context of revising museum definition

##### 3rd September

Ten papers explored the way that museums are evolving from being collections based to focusing on community engagement. 80 participants.

##### Multi-Party session with DEMHIST, ICOM-Netherlands, ICOM-Japan and EXARC

#### "Large Impact by Joining Forces"

##### 4th September

Using Dejima city-island as both historical and contemporary case study, four speakers focused on historical Dutch-Japanese ties to discuss how museums can function as hubs. 74 participants.

##### DEMHIST – ICAMT joint session at Nijo-jo Castle

#### Modern solutions for traditional buildings

##### 5th September, morning

Three presentations on technical aspects of building and collections conservation. Tours of: The Ninomaru Goten Palace; the Painting Gallery; and the Painting Panels Storage area to see the movable system between storage and gallery. 86 participants.

##### DEMHIST Off-site visits

##### 5th September, afternoon

The Taisho period Old Mitsui Family Shimogamo Villa house and gardens; the modern Komai Residence and Kita Residence; and the Murin-an Gardens. 50 Participants.





## GLASS

### Glass Museums as Cultural Hubs

The ICOM Glass Meeting at the Kyoto General Conference 2019 was organised by committee member Ruriko Tsuchida of the Suntory Museum of Tokyo. The Glass session was held on Monday, September 2nd with presentations on the themes: “Glass Museums as Cultural Hubs” and “Updates on Glass.” Twelve speakers gave papers on diverse topics, ranging from the forming of glass collections in museums to the representation of glass objects in painted images. On Wednesday, September 4th the Glass Committee organized a joint session with ICDAD and ICFA where seventeen papers, including four by Glass members, explored the complex and multifaceted relationship and cross-cultural influences between the arts from the East and West.

### Off-site meetings:

#### MIHO Museum, Toyama and Kanazawa

On Tuesday, September 3rd the Glass Committee travelled to MIHO Museum. The museum had a small group of Japanese glass from the Edo period on exhibition. On Thursday and Friday, the 5th and the 6th, Glass organized a two-day excursion to Toyama, known as the “Glass Art City,” and Kanazawa<sup>1</sup>.

### 40 participants from 13 different countries

The outstanding programme and the opportunity to interact with our Japanese and Asian colleagues made the conference extremely successful. Forty participants (glass museum directors and curators, glass conservators, glass artists, archaeologists, professors of fine arts...) attended the meeting. Attendees travelled from 13 different countries, including the Czech Republic, Denmark, Germany, Italy, Japan, Netherlands, Portugal, Rumania, Slovakia, Slovenia, Spain, Taiwan (R.O.C.), and USA.

<sup>1</sup> The two-day excursion to Toyama and Kanazawa was possible because of the generous contribution from Suntory Holding Limited who covered cost of the chartered bus.



## ICAMT

The theme of ICAMT meetings in Kyoto was “Museums as Cultural Hubs: The Future of Tradition”. Presentations from 28 speakers from Brazil, Czech Republic, Denmark, France, Georgia, Greece, Germany, India, Italy, Japan, The Netherlands, South Korea, Sweden, Taiwan, United Kingdom and USA were included in ICAMT program.

ICAMT’s first day started with the report of last 6 years work of the Committee, presented by Chair and Co-chair of IC. The keynote was about Japanese Museum Architecture. The rest of the presentations covered various topics from the planned opening in 2024 of the Grand Palais in Paris, to the - transformations of Pinacoteca Station in Brazil-- from lighting for temporary exhibitions to interdisciplinary Community Programs etc. On September 3, ICAMT had joint session with ICOM-CC and ICMS. The theme was collection storages. After three keynotes, there were presentations about new and redesigned storages from the Netherlands, India, Denmark, Brazil... Presentations about the influence of temperature and moisture on storage spaces and some new storage facilities also were topics of day 3. The keynote of day 4 was the ICAMT workshop, held in Milan in 2019.

The off-site meeting of ICAMT was together with DEMHIST. Around 50 participants listen to presentations about exhibition designing and visited museums on site.





# International Committee Sessions

## ICDAD

### ICDAD Individual Sessions, 2–3 September, and Joint Sessions with ICFA and GLASS, 4 September

ICDAD's 2019 annual meeting, titled "The Future of Tradition in the Arts, East and West," focused on Asian art-related themes. Three days of lively sessions took place in front of a packed audience. Speakers from 20 countries or territories presented on such topics as cross-cultural influences; Japonisme and Chinoiserie; Asian or Asian-influenced ceramics, lacquers, textiles, and furniture; and the presentation of Asian art in Western museums. A major art world discovery was premiered at ICDAD by Tetsuro Degawa, director of the Museum of Oriental Ceramics, Osaka. The Japanese public broadcaster NHK came to ICDAD to film his first ever public presentation of the discovery of a Song-dynasty black glazed teabowl with iridescent markings (*yohen tenmoku*) — only the fourth of its kind in the world. At the General Assembly, Secretary Maria José Tavares announced the 2020 annual meeting in Lisbon, Portugal and upcoming board elections, where the chair Helena Koenigsmarkova has to be replaced, because she served already two times.

### Off-site Visits on the 5th of September

43 ICDAD members and volunteers spent a day immersed in 19th–21st century decorative arts and living traditions of Kyoto. We first visited the Kawashima Textile Museum and Company, the Shokodo carpenters, and saw demonstrations of 40 different Kyoto traditional craft industries. After a tofu lunch near Nanzenji, we viewed superb Meiji crafts at the Kiyomizu Sannenzaka Museum, visited the traditional Kyoto home of Mingei potter Kawai Kanjiro, browsed the Kyoto Ceramic Art Association, and relaxed at a reception in the Kiyomizu Goryukaku, built in 1923.



## ICEE

### 2019 ICOM ICEE Annual Conference

#### Summary of Activities

The ICEE annual conference was held September 1–5, 2019, in Kyoto, Japan, as part of the 24th ICOM General Conference. The theme of this year's ICEE conference "Building Resilience and Reinforcing Relevance in Exhibition Exchange", built on the theme of the ICOM General Conference "Museums as Cultural Hubs: The Future of Tradition" through the lens of exhibitions. The conference examined the powerful ways in which exhibition exchange contributes to the role of museums as cultural hubs by helping museums build their resilience and reinforce their relevance in an increasingly competitive cultural marketplace.

The schedule included five days of keynote speeches, panel sessions, off-site visits, social events, and networking opportunities. Additional activities included a Kyoto walking city tour, and a special program and reception in collaboration with the Kyoto National Museum. 131 professionals from 39 countries attended the ICEE conference. The programme featured an impressive diversity of speakers from 23 countries highlighting best practices and challenges faced by museum and exhibition professionals worldwide.

ICEE provided a young professional travel grant to Norhan Hassan Salem, Associated Registrar at the Egyptian Museum in Cairo, Egypt. A second travel grant was provided to Dr Alexander Kellner, Director of the National Museum in Rio de Janeiro, Brazil. This support allowed Dr Kellner to deliver a keynote presentation and increase awareness about the museum's recovery and fundraising efforts.



## ICFA

### ICFA International Committee for Museums and Collections of Fine Arts

**Christoph Lind, chair**

**Theme: “Western Art in Asian Museums, Asian Art in Western Museums”**

The Kyoto General Conference 2019 created an ideal platform for ICFA to continue its transition towards a more global outreach and the more effective inclusion of Fine Arts of all continents into the Committees activities. Kyoto offered a base for integration, particularly for the Japanese, Chinese and Korean Fine Arts. Their particularities in presentation and display as well as their resp. audience was a focus of our meeting. It was a pleasure to meet many of our Asian ICFA members, who took part at the discussions and therewith contributed much to the development of ICFA as a forum for mutual learning and exchange for Museums and Collections of Fine Arts. Consequently, our first session's (2nd of September) title “Western Art in Asian Museums, Asian Art in Western Museums” was chosen in order to give a wider reception to Fine Arts outside the related area and audience. A perfectly balanced Western and Asian group of lecturers created a maximum point of mutual interest. The second session was successfully held in co-operation with ICDAD and GLASS and discussed the presentation, storage, and handling of Western Art in Asia and Asian Art in Western collections. A visit to the National Museum of Art, Osaka and the Osaka Municipal Museum of Art were appreciated points of interest in learning about our conference theme in the way it is handled in Japanese Museums.



## ICLCM

We had a highly successful Annual Conference in Kyoto, the theme was similar to the main subject of the General Conference — “Literary and Composers’ Museums as Cultural Hubs”. We spoke particularly about the Writers’ and Composers’ museums as cultural centres accumulating the museum experience in various branches of knowledge and various aspects of the museum work. There were four sessions on 2–3 September: Sessions 1–2 “Sustainable cultural activity of literary and composers’ museums”, Sessions 3–4 “New interpretations of literary and composers’ museums”.

The Conference was well attended and we had our General meeting and we were able to elect the chair and the Board members.

Our Japanese colleagues were very helpful in organising our conference sessions and very hospitable, and we would like to express our special profound gratitude to Dr Shigemi Nakagawa, Rika Mitani and their assistants. Our off-site meeting was very interesting and really exciting and took place in the museums of Uji, where we listened to the most interesting and conceptual lecture by a local professor about ancient Japanese Literature. That was really a very enriching cultural and academic event! We also visited other museums of the area and experienced the Japanese tea ceremony! Our Annual Conference in Kyoto became an unforgettable event and a great experience.



# International Committee Sessions

## ICMAH

### Reconsidering Museums vs Contemporary Archaeology

The International Committee for Museums and Collections of Archaeology and History celebrated 70 years with its 42nd Annual Conference in Kyoto 2019. In parallel with the main theme of “Museums as Cultural Hubs; The future of Tradition” ICMAH explored the sub themes of archaeology and history museums around the world during 4 sessions between the 2nd and 4th of September. 36 speakers presented their papers under; “Archaeology, Collections and Research”, “The exhibitions matter”, “The mediation options” and “Discussions about the concept of cultural hubs in archaeology horizons”. The sessions hosted more than 50 persons every day and actual discussions on the themes run around the relation of archaeology, history and museums. This year’s annual conference hosted five speakers from Africa, 10 speakers from Europe, one speaker from North America and thanks to the location of the conference 20 speakers from Asia. Also counting all the participants, ICMAH developed many new relationships and gained contacts all over Asia.

ICMAH’s off-site meeting was a one day visit to Osaka with 35 participants and was hosted by the Osaka Museum of History and Osaka Castle and Museum. It was a memorable day to explore Osaka’s history throughout its museums and the conversations between Japanese museum professionals and worldwide participants.



## ICME

ICME approached the 25th General Conference of ICOM with the sub-theme “Diversity & Universality”. The programme included: keynote speeches, papers, PechaKucha sessions, panels and an off-site meeting at the National Museum of Ethnology (Minpaku) in Osaka. Overall ICME pondered the myriad of ways museums might work to care for the world.

Topics discussed included: Decolonizing Museums to Promote Citizenship and Social Cohesion; Collaboration to Safeguard Indigenous Knowledge; Design and Learning Conversations; Memory, Affect and Belonging; Exploring Cultural and Social Identities; PechaKuchas; Keynotes and Panel: Thinking, Designing and Working Beyond Diversity and Universality; Restitution, Repatriation, Reconciliation and Healing.

Five keynote presentations from: Professor Christina Kreps (University of Denver), Tim Ventimiglia (Ralph Appelbaum Associates), Dr Shiro Sasaki (National Ainu Museum), Professor Kenji Yoshida (Minpaku), and Kazuhiko Shima (CIMCIM) reflected on the ICME theme.

68 participants from 27 countries: Australia 1, Belgium 1, China 3, Costa Rica 1, Croatia 3, Estonia 1, Egypt 1, France 3, Germany 2, Israel 1, Italy 3, Japan 15, Mexico 1, Mongolia 1, Morocco 2, Netherlands 1, Namibia 1, Norway 2, Poland 2, Philippines 3, Romania 1, Sweden 1, Slovenia 1, Taiwan 2, Thailand 2, UK 3, USA 6 attended the Kyoto events. At the ICME & CIMCIM joint off-site meeting 135 participants attended (51 ICME, 31 CIMCIM, 37 Minpaku guests and 16 Minpaku staff).





## ICMEMO

The ICMEMO meeting was held between the 1st and the 4th of September, under the topic “Historical Heritage and Its Relevance Today”. The conference was divided into three different sessions: “How Museums Say the Unfathomable: — Voices from Former Colonial Territories of Imperial Japan” (a joint session with the Federation of International Human Rights Museums), “The Presence of Absence: The void that evokes loss in spaces of remembrance... How the concept of Mu in Buddhist philosophy compares or contrasts with the efforts of remembrance in Memorial Museums”, and “Anne Frank House: Building Cultural Bridges — From Amsterdam to Kyoto”.

The focus was on exploring how historical heritage influences personal and collective memories, as well as intergenerational transmission of memories, and with a particular emphasis placed on connections between the eastern and western world.

There were 17 international speakers and 60–80 participants per session between ICOM and non-ICOM members. The speakers represented countries from all around the world: Japan, France, Spain, Taiwan, China, United Kingdom, Austria, Germany, Czech Republic, Slovenia, The Netherlands, USA, Sweden, Norway, Italy, Cambodia, and Colombia.

On the 5th of September, an off-site meeting was held in Hiroshima at the Hiroshima Peace Memorial Museum. The meeting was attended by over 200 local and international participants and joined by ICOM President Suay Aksoy.



## ICMS

### ICMS Board

Just after the official opening of the ICOM conference on September 2, we elected the new Board. At our Business Meeting the newly developed ICMS strategy was presented and will focus on professional development, capacity building and (social) media activities.

### Themes

Themes discussed during the ICMS sessions included ways for security to support, encourage or enable museums in tackling prevailing global issues. Another was on cooperating with local communities and stakeholders to nurture traditions and cultural resources for the benefit of future generations. Another theme was on the museum security professional.

There was an average of 50 participants during the ICMS sessions, coming from the USA to Singapore. Our 14 speakers were mostly from Europe and Asia.

### Joint Session

One of the central topics of the ICOM-CC and ICAMT joint session was “Storage”. Presenters from each of the three ICs contributed to the panel discussion and concluded with an important point: We can make significant improvements with minimal financial investments but with high commitment.

### Kobe visit

The off-site meeting between ICOM and ICMS members took place in Kobe, where we had the opportunity to promote ICMS membership to potential new members.

Later at the Hyogo Prefecture Museum of Art, our ICMS Secretary Raymond de Jong gave a presentation titled Physical Security Information Management where he talked about threat mitigation by combining operational measures with engineering. ICMS was very honored by the attendance of the Governor of Hyogo Prefecture.

### Highlights

Highlights from the ICOM were meeting new members, sharing experiences with other International Committees and planning for professional development. Other highlights were visiting interesting places in Kyoto and Kobe.



Photo: Nikko Security

# International Committee Sessions

## ICOFOM

### Our annual symposium

ICOFOM's symposium concentrated on "The Future of Tradition in Museology". In advance, a book of short papers under the rubric "Materials for a discussion" was published and shared online. It contained 36 papers originating worldwide and served as the basis for ICOFOM's workshop format that was chosen to make the discussion more vivid. The symposium was a mix of plenary sessions with addresses from important thinkers/practitioners in the field, 6 workshops in which 30 speakers spoke briefly to their published papers, and followed by discussions open to all attendees. Throughout the two days, more than 100 people participated in parallel sessions.

### Joint meetings

Among many highlights, two joint-sessions with ICOM international committees stand apart: meetings with ICOM CECA (on cultural action) and with ICOM CC (on essence of conservation, preceded by "Materials for a discussion"). Throughout the sessions, speakers came from different continents and participants ranged between 150–170 people at the different locations.

### Off-site meeting

The off-site meeting was attended by approximately 70 people at the Doshisha University, where they vigorously debated the new museum definition, symposium conclusions, workshop reports, and the Annual General Meeting and Board elections.



## ICOM-CC

### ICOM-CC, the Conservation Committee sessions

ICOM-CC organised three joint sessions in Kyoto with 20 speakers coming from South and North America, Australia, Asia, Africa and Europe resulting in three very different cross disciplinary sessions.

2 September: joint session between ICOM-CC, INTERCOM and ICOM SEE. Highlights of the session "How far can we come with traditions?" included keynote speaker Jesper Stub Johnsen (National Museum of Denmark) who presented 'Reinventing museums to shape the future'. Several other speakers followed and the session ended with a panel discussion titled 'Shaping the Future, Doing More with Less'.

3 September: a joint session between ICOM-CC, ICAMT and ICMS titled "Storage of Collections-Prepare for the Future" included presentations on practices for collection storage; space management and re-grouping of collections, solutions for museums with small budgets and few resources, storage security and a panel discussion.

4 September: the joint session with ICOFOM was titled "What is the essence of Conservation?" discussing issues as conservation and authenticity, form and matter, conservation practices and conservation decision-making. A lively discussion ended the session. Twenty papers were published prior to the meeting.

The off-site meeting took place at the Nara National Research Institute. The theme was the conservation of objects damaged by the March 2011 Tsunami. At the NNRI, the treatment of many of these artefacts were described and the group was invited to see the research and conservation facilities. The tour was fully booked with 45 attendees.



From the joint session between ICAMT and ICMS; Vernon Raplay from Victoria & Albert Museum in London is presenting.



## ICOMAM

### **Authenticity in Cultural Differences: Concept or Object**

On 2 September the committee had its Annual Assembly (total attendants 23) on which the new board for the next term was elected. After the assembly, the first 5 speakers presented their papers. Their country of origin: Sweden, Spain, Russia, and Korea.

On 3 September (total attendants 28) there were 7 speakers coming from: Netherlands, Japan, USA, Canada, Estonia and Iran.

On 4 September, there was an ICOM-Costume joint session between ICOMAM (4 speakers) and ICOM-Costume (6 speakers) with a total of 10 speakers. ICOMAM-speakers came from the following countries: Azerbaijan, Sweden, Belgium and Netherlands. Proceedings of the speakers of all sessions will follow.

On 5 September, an off-site meeting (30 attendants) brought us to a sword making demonstration by the Gassan Swordsmiths of Nara at the Dainenbutsuiji Temple in Hirano, Osaka.

In the afternoon there was a visit to the Kyoto National Museum where we had a meeting with Mr Toshihiko Suekane, a curator of Japanese arms and armours collection. He gave a special demonstration detailing the maintenance and appreciation of Japanese swords. The curator presented some of the rare artefacts from the museum's collection (one on loan) that have been designated as a 'National Treasure' or 'Important Cultural Property'.



## ICOMON

The 26th Annual Meeting of the ICOM International Committee for Banking and Money Museums was held as part of the ICOM Annual Meeting from the 3rd–5th of September 2019 in Kyoto, Japan. 37 Members from 18 countries participated in the meeting, which was dedicated to the theme of “Numismatic Museums as Cultural Hubs: Future Perspectives”. ICOMON Chair Eleni Zapiti opened the annual meeting. Not surprisingly, many presenters were from Asia, with Japan, Indonesia, and Pakistan being well represented, followed by members from Sweden and the USA. Speakers spoke about their projects in fields, such as digitization but also on the various attempts to interpret economic issues and diversity in money museums. Emily E. Pearce Seigerman (Smithsonian Institution, USA), who was awarded this year's ICOMON Young Member's Grant, gave a presentation about “The National Numismatic Collection East Asian Currency Digitization Projects”. A particular highlight was an ink-rubbing numismatic archiving workshop, given by Shoji Yoshida, an expert on ancient East Asian coinage. During the visit to the famous Japan Mint Museum in Osaka, members of ICOMON were able to see some of the treasures of this institution. During the general assembly of ICOMON, the new board and officers were duly elected.



# International Committee Sessions

## ICR

This year's ICR theme was "Regional museums encouraging sustainable use of cultural and natural heritage" and received more than 100 participants each day. The number of presenters was 79 people (43 presentations) for oral presentations and 33 people (22 presentations) for poster presentations, for a total of 112 people (65 presentations) including co-presenters. In addition, two people gave keynote speeches. The regions where the presenters came from were East Asia, Southeast Asia, South Asia, West Asia, Europe, North America, and Latin America.

On the 5th of September, ICR conducted an off-site meeting including a tour of the Hirano 'Machigurumi' Museum (Hirano Community-wide Museum) in the morning and the International Forum: "Ecomuseums and regional museums" in the afternoon. ICR requested the cooperation of over 100 local residents. It is no exaggeration to say that this day was the highlight of the ICR this year, and it was well received by nearly 150 experts and uncountable local participants. It was a day when many participants were overwhelmed by the power of Hirano.

In addition, 10 volunteer English interpreters from Suita City in Osaka fully supported the pre-conference programme and off-site meeting. ICOM and ICR post-conference tour, where ICR held a keynote and many interesting presentations were heard.

ICR is expected to further collaborate with groups of eco-museums and community museums in the future, and it will become an ideal committee for promoting research and practice on community engagement.



Session at ICC Kyoto

## ICTOP

ICOM-ICTOP (ICOM's International Committee for the Training of Personnel) was established 50 years ago to provide direction in museum professional training. As part of the ICOM Kyoto 2019, ICTOP took the opportunity to reflect on the past, present and future of professional training by sharing ideas that critically interrogate foremost the future of museum training. Centralised around the main theme of the ICOM Kyoto, Museums as Cultural Hubs. As we look toward the future, ICTOP's annual conference considered how to approach the training of museum professionals who will work in museums while respecting past traditions.

Interest for the theme "ICTOP as a Hub of Museum Professional Training" has been unprecedented where less than 50% of promising candidates ended included in the ICTOP programme, 44 speakers in total coming from all six continents. While the first two days discussed global issues, the third was devoted to the Asia & Pacific region, all were very well attended. In addition, on the second day ICTOP, together with UMAC, structured a joint session on "Professionalising Museum Work in Higher Education". As part of its programme ICTOP organised two off-site meetings = one focused on Kyoto museums and training and another, in cooperation with ICR on eco and regional museums in Osaka prefecture.



Off-site meeting at the Kyoto University of Art and Design.

## INTERCOM

INTERCOM's joint sessions with ICOM SEE's and ICOM CC at ICOM 25th GENERAL CONFERENCE 1st–7th OF AUGUST 2019 took place on the 3th and 4th of September. INTERCOM's joint session with ICOM SEE's and ICOM CC was conducted at ICOM's 25th GENERAL CONFERENCE (August 1st–7th, 2019) between September 3rd–4th, 2019. Subsequently, the off-site meeting took place on the 5th of September at the Kyoto International Manga Museum.

The joint sessions were based on a selection of 24 abstracts. INTERCOM board members mediated the sessions including the Q & A's. The sessions were divided into the following themes; "Shaping the Future, Sustainable Museum Management", "Management of Human Rights and Environment", "Museums in Cohesion and Museum Impacts". These themes were all derived from the overall theme of the ICOM 25th Conference: Tradition for the Future: Museums as Cultural Hubs. Twenty-two different nationalities were represented among the speakers and the demographics of the speakers were reflected among the approximately three hundred participants taking part in the sessions.

The Off-site meeting took place at the International Kyoto Manga Museum. The workshop was based on presentations from museum director Mr Yamamoto, and researcher Mr Ito, both from the Kyoto International Manga Museum. The fifty participants representing Asia, Africa, Latin America, Australia, Europe and the Middle East explored the museums potential for further progressive development in light of the overall theme for the general conference and the proposed new ICOM museum definition. Ida Lundgaard, Senior Advisor, Danish Agency for Culture and Palace, facilitated the workshop.



## MPR

MPR hosted its conference with the theme of "Transforming Museum Communications in a Changing World," during the ICOM 2019 General Conference in Kyoto. Some twenty papers, which were submitted for peer review, and were presented under three sub-themes: "responding to global issues," "local communities and museums," and "redefining the role of marketing and public relations at museums." The presentations have been posted on MPR's website. Two keynote speakers were included; Kenneth Weine, from the Metropolitan Museum of Art in New York City, spoke about his first year of promoting and navigating a new communications landscape, while Toru Sasaki, from the Hokkaido University, shared Japan's experience with museum evaluation. In terms of attendance, there were approximately seventy participants from four continents: the Americas, Africa, Asia and Europe. MPR organized its off-site meeting at Karakuan, Nishiki Market, Toji Temple and the Kyoto Railway Museum. Mr Hideyuki Miura, the Kyoto Railway Museum's director, reported on how his museum successfully reaches potential visitors and maintains repeat visitors. MPR leaders did a presentation about MPR's 2020 conference in Kassel and Berlin, Germany and was followed by a lively and participatory discussion with attendees about the theme "Narratives: Long Story Short." During the General Conference in Kyoto, new board members were duly elected and represent the Americas, Africa, Asia and Europe.





# International Committee Sessions

## NATHIST

### **“Natural History Museums: A Nexus between Nature and Culture”**

The NATHIST conference theme referenced the General Assembly’s theme, “Museums as Cultural Hubs: The Future of Tradition”, but had a flavor that is uniquely ours. We addressed big-picture issues like Sustainable Development Goals of the United Nations Development Program and specifically what museums were doing to bridge the Nature-Culture gap. There were talks on initiatives with museums interactive storytelling, community engagement, and citizen science. While the mix of talks presented a wide variety of topics and perspectives, one thing was consistent: the chance to meet with friends and colleagues, reestablish acquaintances, and learn from one another about international best practices in natural history museums.

We had about 35 speakers from all over the world: Europe, U.S.A and Canada, Asia, Arab and from Japan.

The Off-site meetings took place at the Osaka Museum of Natural History and we are especially grateful to Director Kiyoshi Kawabata for inviting us.

We had a tour of the museum, a poster session, and the first Anthropocene Working Group meeting under the new leadership of Dr Nicolas Kramar (Director of the Valais Museum of Nature in Switzerland). It was a stimulating session, focusing on the practicalities of researching, displaying, interpreting and collecting the Anthropocene.



## UMAC

The theme of UMAC Kyoto 2019 was “University Museums and Collections as Cultural Hubs: The Future of Tradition.” University museums and collections around the world are “cultural hubs”, have a variety of different contexts, and carry individual cultural missions. However, from the presentations at the conference, it was apparent that they face similar challenges that could be shared and discussed. The theme explored ‘cultural mission,’ ‘cultural heritage,’ ‘meaning of culture,’ in the context specific to university museums and collections. We addressed many issues through this lens, such as how to shape contemporary global culture through university museums and one of our fundamental concerns, the future of university museums. Our program consisted of 15 sessions (3 parallel sessions), in which 56 oral presentations and 44 poster presentations were made. From our own survey, there were around 200 participants from 41 countries/regions.

UMAC’s off-site meeting was arranged with the cooperation of the University Museums Association of Kyoto at Kyoto University of Foreign Studies. Attracting 100 participants, the morning session’s program was devoted to Japanese university museums and was open to the public. In the afternoon, a bus tour to three different university museums in Kyoto for UMAC members was organised to enhance the exchange of ideas between 50 UMAC members and participants.





# New International Committees

The 25th ICOM General Conference also provided an opportunity for two newly created international committees to meet for the first time to discuss strategy and lay the foundations for their future work. Rules of procedure were adopted and a Chair and Board members were elected.

These two international committees, whose creation were approved in July 2019 by the ICOM Executive Board at its 139th session, have received significant international support. Their mandate is to respond to the present and future challenges faced by museums in the fulfilment of their missions.

The ICOM-Disaster Resilient Museums Committee (DRMC) aims at creating a space for ICOM Members to engage in cultural disaster risk management and being an interdisciplinary platform on emergency preparedness and disaster response. The first meeting of DRMC took place on 3 September 2019, during which ICOM Members adopted the by-laws of the Committee and proceeded to elect Diana Pardue (United States) as Chair and Brian Daniels (United States), Yuji Kurihara (Japan) and Ihor Poshyvailo (Ukraine) as Board Members. DRMC will work to improve disaster planning and integrate

museums into national and international disaster risk reduction frameworks.

The ICOM-International Committee on Ethical Dilemmas (ICEthics) was created to be a permanent global forum open to all museum professionals to reflect, share and discuss ethical issues such as the handling of artefacts, presentations, exhibitions, economic questions, etc. On 3 September 2019, ICOM Members interested in ICEthics took part in the first meeting of the Committee where by-laws were approved and the following members were elected: Kathrin Pabst (Chair, Norway), Lidija Nikočević (Croatia), Andrea Kieskamp (Netherlands), Katrin Hieke (Germany), Lina L.Tahan (UK/Lebanon), Armando Perla (Sweden/Canada), Søren la Cour Jensen (Denmark), Valeria Pica (Italy) and Lis-Mari Hjortfors (Sweden/Norway). The Committee will seek to help museums and museums professionals, as societal actors, to make more informed choices.

Following these two meetings and thanks to the spirit of cooperation instilled by the 25th ICOM General Conference, ICOM members expressed their interest in joining these two committees.



# Social Programmes

## | Opening Party

2 Sep. 18:30–20:30

More than 2000 people attended at the Opening Party held on 2 September at the Kyoto International Conference Center (ICC Kyoto). After opening speeches from the Mayor of Kyoto City, geishas and maikos from all across all five Hanamachi districts in Kyoto performed a traditional dance in the Main Hall to mark the start of the party at 6:30pm. The guests then moved to the garden where ICOM's President Aksoy was joined by the organisers and the Governor and Mayor of Kyoto and performed Kagami Biraki, a ceremony to open a sake barrel with wooden hammers. The ceremony was followed by fireworks that had been specially prepared to bestow good fortune on the conference.



## | Noh Performances

3 Sep. / 4 Sep. 19:00–21:00

The organisers worked with the Japan Cultural Expo to present Kyogen and Noh plays. Both general participants and the residents of Kyoto enjoyed free admission to a number of performances. The Kyogen play “Boshibari” and Noh play “Hagoromo Banshiki” were performed at Kongo Noh Theatre on 3 September, and the Kyogen play “Busu” and Noh play “Funabenkei Zengonokae” at Kyoto Kanze Noh Theater on 4 September. English explanations were offered for the plays and a subtitling app was available for some parts of the plays so that participants could understand the details. All events were very popular with participants exceeding the maximum capacity applying online for free admission.





## Social Event at Nijo-jo Castle

3 Sep. 19:00–21:00

The social event on 3 September was held at Nijo Castle. More participants than expected lined up in front of the venue and formed crowds within the castle grounds. The Ninomaru-goten Palace was opened especially for conference participants, who were also admitted to the contemporary art exhibition “Throughout Time: The Sense of Beauty”, held in the Daidokoro kitchen in the Palace to commemorate the ICOM Kyoto 2019. The participants were provided with a packed dinner and had the opportunity to taste different types of sake so they could experience Japanese food culture.



## Social Event in Kitayama Area

4 Sep. 18:00–21:00

The social event on 4 September took place in Kitayama area, just one subway stop from ICC Kyoto. About 1000 participants enjoyed tours of the greenhouses and exhibitions at the Kyoto Botanical Gardens, as well as a behind the scenes tour of the Kyoto Institute, Library and Archives. Although the organisers were almost forced to cancel the event due to heavy rain in the early evening, the rain stopped before the start time, and the event took place as planned. Snacks were provided at the Botanical Gardens, Garden of Fine Arts and Inamori Memorial Hall and participants enjoyed a stroll in the Kitayama area. A joint event with PechaKucha Night Kyoto “Communities and Museums” was also held in the area and younger members of ICOM gave presentations in front of a large crowd.



# Social Programmes

## ICOM x PechaKucha Night Kyoto: Museums and Community

4 Sep. 18:15–20:40

The ICOM x PechaKucha Night explored the subject “Communities and Museums” following the PechaKucha’s 20 x 20 formula: presentations of 20 slides, lasting 20 seconds each.

In line with ICOM’s commitments to foster young professionals’ participation the speakers were all 35 years of age or under. They were encouraged to tell personal stories about the ways in which communities and museums can promote sustainable development and build better futures. Here is the resume of the theme “Communities and Museums”:

“Museums are reinventing themselves to become

more interactive, audience focused, and community oriented. They have become cultural hubs functioning as platforms where creativity combines with knowledge and where communities can co-create, share and interact. As trustworthy institutions, museums have the power to foster dialogue and mutual understanding in a variety of contexts, contributing to peace, cohesion and resilience within and between communities. As potential agents of social change, museums offer activities which empower communities and support them in tackling contemporary challenges.”





## Social Event in Okazaki Area

5 Sep. 19:00–21:00

On 5 September, the organisers held a social event in the Okazaki area where a wide range of cultural facilities are located, and over 1700 participants attended. Participants enjoyed a snack and the evening opening of the exhibition at the National Museum of Modern Art, Kyoto. They were then taken to the Heian Jingu Shrine where there was a special late-night opening of the gardens and a performance of Gagaku was given. They were pleasantly surprised to be presented with a sake taster set in the basement of Miyako Messe and then taken on a special night adventure at the zoo. Despite the destinations being scattered throughout a large area, the tour proceeded smoothly thanks to the guidance of our local volunteers.



## Closing Party

7 Sep. 19:00–21:00

The closing party held on 7 September in the garden of the Kyoto International Conference Center (ICC Kyoto) was attended by 1372 people. A monitor was set up especially for the event, which was used to stream the Closing Ceremony held inside the building. The guests enjoyed snacks and beverages while enjoying an art installation of Japanese garden lanterns created by Takaaki Taketa, and a collaborative performance by guitar duo band Jusqu'à Grand-Père and a cellist. Guests took advantage of free admission to “Temple and Shrine Treasures”, a feature exhibition commemorating ICOM Kyoto 2019, all of which helped the participants enjoy their last day in Kyoto.





# Museum Fair and Expo Forum

Over three days from 2 to 4 September, exhibitions were held in three venues including the Event Hall, New Hall and Annex Hall of ICC Kyoto. At the Event Hall where many of the sponsors presented their exhibits, sessions organised by sponsors also took place. At the Annex Hall, the networking lounge provided a space for the participants to relax whilst also serving as a venue for various workshops. A photo booth was also set up where participants could have their pictures taken by a photographer and printed on the spot.

## | Museum Fair

In total, 147 businesses and groups had exhibition booths, with the number of exhibitors reaching 1303. As participants were advised to pick up their lunch box at a dedicated area within the fair venue, the fair had many visitors and the organisers received a great deal of positive feedback from exhibiting companies, that were pleased to see many overseas visitors. In the Event Hall, exhibits by sponsor companies consisting mainly of platinum sponsors were offered. The New Hall mainly accommodated the exhibits of overseas businesses and museums, while the Annex Hall was used for the exhibits by Japanese museums and cultural organisations. By placing lunch-box collection and rest areas within the fair venue, many of the participants were encouraged to visit and spend time there, creating a busy atmosphere.



## Sponsor Sessions

Over a period between 2 and 4 September, various business consisting mainly of sponsor companies organised and provided their own sessions on a stage set up in the Event Hall. At the exhibition Opening Ceremony held on 2 September, the ICOM President and ICOM Kyoto 2019 Organising Committee President gave speeches, followed by a performance by the Kyoto University Iaido Club.

At the session organised by the Yomiuri Shimbun, the Yomiuri Shimbun's representative, Commissioner of the Agency for Cultural Affairs Ryohei Miyata and Kyoto National Museum Director Johei Sasaki engaged in a stimulating discussion. Other sessions included a demonstration of seismic isolation devices by THK, a session on the digitalisation of cultural assets by Toppan Printing and many other sessions by Platinum sponsors.



## Networking Lounge

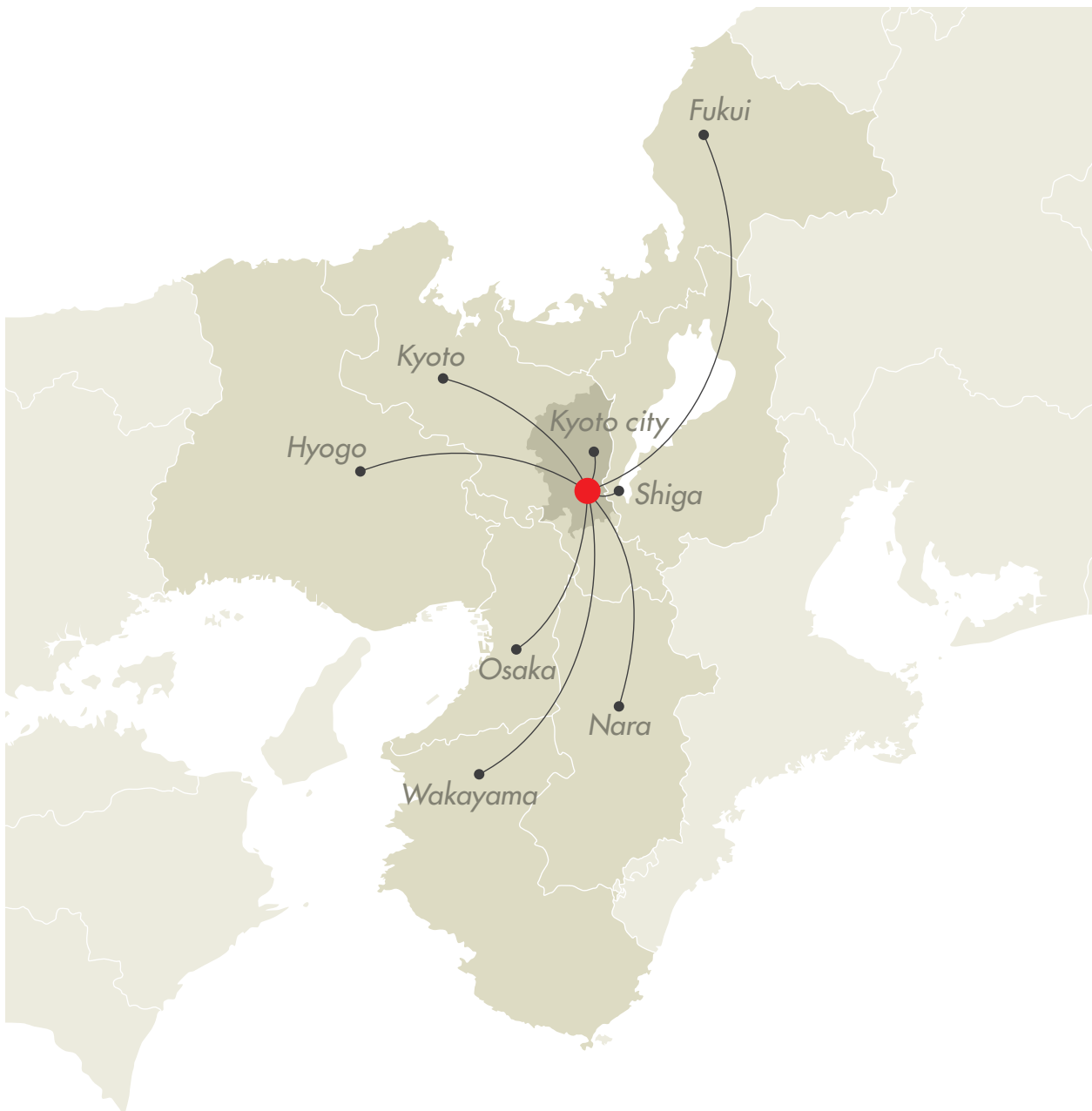
A networking lounge was set up in the Annex Hall to allow conference participants to refresh and socialise. At the lounge, panels showing the history of Japanese museums and charts displaying a comprehensive museum survey were displayed to share the current situation for Japanese museums. In the event space installed within the lounge, workshops on tea meditation and bamboo craft, as well as sponsor-organised workshops on furoshiki (Japanese wrapping cloth) and collotype hand-printing, were offered. This lounge was equipped with a relaxing tatami space and smartphone chargers. Many participants made use of them when they visited there during lunch breaks.





# Excursions

On 6 September, 51 tours were specially arranged to give ICOM Kyoto 2019 participants hands-on learning experiences and a rare opportunity for exclusive access to some of Japan's great historic treasures. More than 1,300 participants explored the city and the prefecture of Kyoto as well as the greater Kansai region. As many tours filled up quickly, it was decided to arrange an additional ten courses. Some courses were designed to be accessible to people with disabilities. Participants had excellent opportunities for networking and to experience all that Kyoto and its surrounding area have to offer.





# Post-Conference Tours

## Tokyo

The post-conference event in Tokyo was chiefly organised by CAMOC Japanese members and focused on rethinking the relationship between the city and the city museum. A total of 40 individuals took part in the event. On 8 September, the participants were divided into two groups, with one visiting destinations in eastern areas such as the Edo-Tokyo Museum, Sensoji (Asakusa Kannon Temple) and Ueno Park, and the other exploring the western areas including Tamarokuto Science Center, Tamagawa Aqueduct, the source of the Tama River, and Kodaira-shi Local Sewage Museum. In the evening, the two groups joined at the Tokyo Metropolitan Art Museum to exchange opinions. On the second day, everybody visited the areas around Ueno, and the day culminated in a visit to the Tokyo Metropolitan Art Museum.



## Tohoku

For the Post-Conference Tour to Tohoku Region organised by ICOM-CC, 19 participants visited three prefectures in Tohoku from 8-11 September 2019 to observe the evacuation and conservation efforts being carried out by museums damaged in the Great East Japan Earthquake of 2011. The tour was welcomed by the Fukushima Cultural Property Centre, the Tohoku History Museum, the Rias Ark Museum of Art, the Rikuzentakata City Museum and the Iwate Prefectural Museum. Participants listened intently to the detailed explanations from the staff at each museum. The tour was fruitful, with tour members, many themselves involved in conservation and restoration, being seen at times to share their expertise with museum staff.



## Hokkaido

The Post Conference Tour in Hokkaido was held on 8-10 September. Around 50 experts from museums around the world were guided through Date City and Toyako Town, as well as the Jomon Archaeological Sites in Hokkaido. These places are aiming to become designated as World Heritage Sites. The tour also included a symposium focused on how local museums work for local people, as well as a tour to the National Ainu Museum construction site. There was a thorough exchange with museum experts in Hokkaido, at the reception that took place after the symposium. The different perspectives that were shared appeared to be appreciated by all.



## Okinawa

Organised by the Cabinet Office of the government of Japan, this three-day post-conference tour explored two themes: the passing down of unique natural environments and cultures; and the preservation of history. 25 museum professionals from all over the world explored Okinawa's unique cultural heritage and natural diversity while visiting war memorials, Ocean Expo Park, and UNESCO World Heritage sites over three days. The trip was also a memorable opportunity for participants to have dialogues with a survivor of the Tsushima-Maru, museum professionals from the Okinawa Prefectural Museum, and local government officials.



# Manga: A Day at ICOM Kyoto 2019

Published in "Bunkaru", the newsletter of the Agency for Cultural Affairs

## "Special Manga Report of 4 September"

### English



[https://www.bunka.go.jp/prmagazine/english/publications/naname/naname\\_003.html](https://www.bunka.go.jp/prmagazine/english/publications/naname/naname_003.html)

### Japanese



[https://www.bunka.go.jp/prmagazine/rensai/naname/naname\\_054.html](https://www.bunka.go.jp/prmagazine/rensai/naname/naname_054.html)



## Organisation



# Road to ICOM Kyoto 2019

**2012**

1 Aug Research Committee for ICOM General Conference Bid Campaign is formed

**2013**

12–15 Aug ICOM Japan runs a booth at ICOM Rio 2013



1 Dec Preparatory Committee for ICOM General Conference Bid Campaign is formed

1–31 Dec Research trips to ICOM and past host cities

**2014**

27 Mar ICOM Japan approves to run for ICOM Kyoto 2019

1 Oct “Museums as Cultural Hubs: The Future of Tradition” was chosen as the theme

26 Nov ICOM Japan submits its Letter of Intent to ICOM

**2015**

29 Jan ICOM Kyoto 2019 logo for bidding activities was selected



30 Jan ICOM Japan submits The Bidding Paper to ICOM

21 Apr On-site inspection by ICOM

17 May IMD Symposium: Toward the ICOM General Conference in Kyoto (Kyoto)



3 Jun ICOM selects Kyoto as the host city for the 25th General Conference

**2016**

1 Apr ICOM Japan appoints contact persons in Japan to assist each International Committee to organise the conference

22 May IMD Symposium: Museums and Cultural Landscapes (Tokyo)



9 Jun ICOM Kyoto 2019 Organising Committee (OC) is formed

4–6 Jul ICOM Japan runs a booth at ICOM Milano 2016



9 Jul ICOM flag handed over at Closing Ceremony in Milan

2017

- 31 Jan ICOM Kyoto 2019 Promotion Committee is formed
- 1 Apr ICOM Kyoto 2019 Office is established
- 3 Apr Official Facebook page is launched
- 18 Apr ICOM Kyoto 2019 Steering Committee is formed
- 21 May IMD Symposium: Museums and Contested Histories:  
Saying the Unspeakable in Museums (Kyoto)
- 18–22 May On-site inspection and meetings with ICOM/  
ICOM selects Congrès Inc. as the PCO
- 7–9 Jun Progress reports by the OC at General Assembly and  
Advisory Council Meeting (Paris)
- 26–31 Aug Meetings with the OC and Contact Persons for  
International Committees
- 1–29 Sep Survey of International Committees' conference  
plans
- 14 Sep Official website is launched
- 18 Sep Workshop: Recommendation on the Protection and  
Promotion of Museums and Collections, their Diversity  
and their Role in Society (Kyoto)
- 22 Sep Workshop: London 2012 – Culture and Museums  
(Kyoto)
- 23 Sep Lecture: Museums in the UK – Recent Trends (Kyoto)
- 18 Oct Meeting with ICOM and the OC (Paris)
- 17 Nov ICOM Museum Café (Tokyo)
- 8 Dec Progress report by the OC at the Executive Board  
Meeting (Paris)



# Road to ICOM Kyoto 2019

2018

- 16 Feb Sponsor application opens
- 12–13 Apr On-site inspection and meetings with ICOM
- 19 May IMD Symposium: Hyperconnected museums:  
New approaches, new publics (Osaka)
- 5 Jun Progress reports by the OC at General Assembly and  
Advisory Council Meeting (Paris)
- 22 Jun Exhibitor application opens
- 5–27 Jul Survey of International Committees' conference plans
- 30 Aug Meetings with the OC and Contact Persons for  
4 Sep International Committees
- 1 Sep Official Instagram account is launched
- 30 Sep ICOM Maizuru Meeting 2018
- 1 Oct On-site inspection and meetings with ICOM, the OC and  
representatives of International Committees
- 2 Oct Meetings with ICOM and the OC (Kyoto)
- 16 Oct Registration for student volunteers starts
- 8–30 Nov Survey of International Committees' conference plans
- 28 Nov ICOM Forum: New Approaches for Museums  
in a Changing World (Tokyo)
- 1–2 Dec ICOM-ASPAC Kyushu, Japan Conference 2018
- 10 Dec Progress reports by the OC at the Executive Board  
Meeting (Skype)
- 16 Dec Workshop: Museums Challenges & Potentials 1 (Kyoto)





**2019**

- 7 Jan Conference registration opens
- 16 Jan Registration for local community volunteers starts
- 2 Feb Workshop: Museums Challenges & Potentials 2 (Kyoto)
- 18 Mar Meeting with ICOM and the OC (Kyoto) ●
- 5–21 Apr Survey of International Committees' conference plans
- 26 May IMD Symposium: Museums as Cultural Hubs: The Future of Tradition (Kyoto) ●
- 11–12 Jun Meetings with ICOM and the OC (Paris) ●
- 22 Jul Progress report at the Executive Board Meeting (Skype)
- 4 Aug Briefing with Contact Persons for ICs ●
- 7 Aug
- 1–7 Sep **ICOM Kyoto 2019** ●
- 10 Dec Post-conference report by the OC at Executive Board Meeting (Skype)

**2020**

- 13 Jan Conference report and workshop: Creating New Forms of Museums (Kyoto)
- 11 / 23 Feb ICOM Kyoto 2019 Memorial Symposium: The Future of Museums in Japan (Kyoto / Tokyo)

# Organisers

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## | Organisers



International Council of Museums



ICOM Japan



ICOM Kyoto 2019 Organising Committee



Japanese Association of Museums

## | Co-Organiser



Science Council of Japan

## | Conference Secretariat

Congrès Inc.

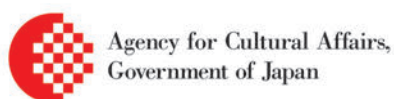
## | Partners



Kyoto Prefecture



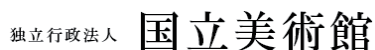
City of Kyoto



Agency for Cultural Affairs,  
Government of Japan



Independent Administrative Institution  
National Institutes for Cultural Heritage



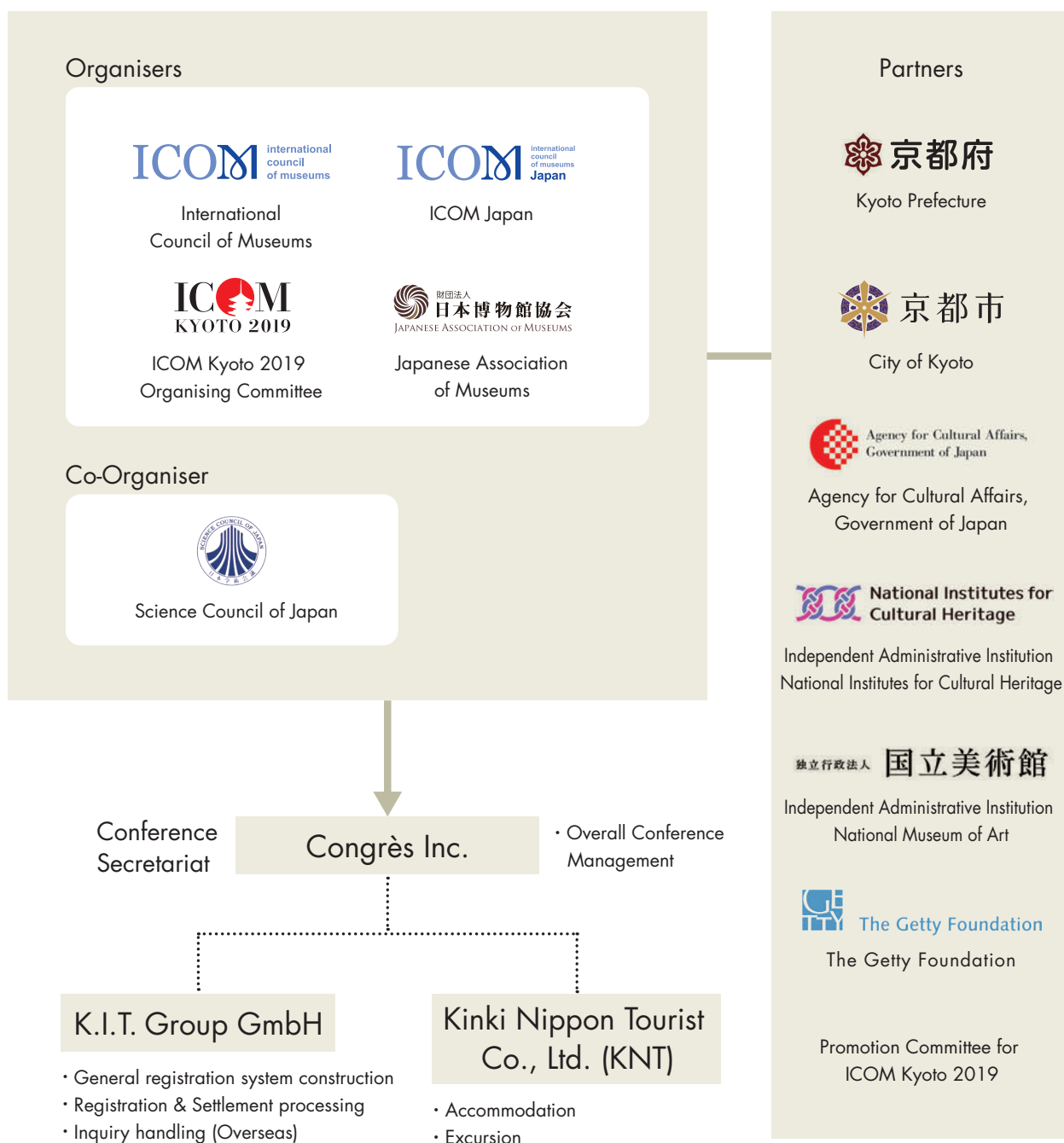
Independent Administrative Institution  
National Museum of Art



The Getty Foundation

Promotion Committee for ICOM Kyoto 2019

## Organisational Chart





# Host City and Venues

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## | Host City

### Kyoto

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With a history spanning over 1200 years, the city of Kyoto has long served as Japan's cultural epicentre. Every year it welcomes more than 50 million domestic and foreign visitors who come to see its diverse historic scenery, including shrines, temples, gardens, traditional wooden houses and 17 UNESCO World Heritage Sites. The city has more than 200 museums that compose the Kyoto Museum Association; through which they coordinate efforts. The technologies cultivated through

its handicrafts over the centuries have resulted in Kyoto becoming a city of science and manufacturing where many universities and global companies gather together. It also led other Japanese cities in the 2019 National Sustainable Development Goals Ranking. With these characteristics Kyoto embodies the theme of this year's ICOM Kyoto 2019, "Museums as Cultural Hubs: The Future of Tradition".



## | Venues

### Kyoto International Conference Center

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The Kyoto International Conference Center (ICC Kyoto), the main venue for the ICOM Kyoto 2019, is located in northern Kyoto and is Japan's first international conference centre. The ICC Kyoto has a Japanese garden, more than 70 meeting rooms, large halls and numerous other facilities. Ease of accessibility from Kyoto Station and an environment that feels in harmony with nature has made it the stage for many important gatherings, including the 1997 Convention on Climate Change (COP3), where the Kyoto Protocol was signed. The main and satellite venues at ICOM Kyoto 2019 welcomed a total of 4,590 attendees.



### Inamori Memorial Hall Kyoto Institute, Library and Archives

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In order to hold several events concurrently during ICOM Kyoto 2019, the Inamori Memorial Hall and the Kyoto Institute, Library and Archives (Rekisaikan) were used as satellite venues thanks to the cooperation of Kyoto Prefecture, the Kyoto Prefectural University of Medicine, the Kyoto Prefectural University and the Kyoto Institute of Technology. Presentations and social events were held at the Rekisaikan, while committee conferences and other events were held at the Inamori Memorial Hall. Transportation of attendees between the main and satellite venues was handled by operating shuttle buses and handing out free city bus and subway passes.



## Volunteers

A total of 338 (a cumulative total of 849 during conference period) volunteer members worked with us. Their hospitality was viewed favourably in the survey, thanks to the two training sessions held prior to the conference.

At ICOM Kyoto 2019, the organisers decided to engage young volunteers in order to provide them with opportunities to obtain the first-hand experience and develop future talent in the museum industry. The Organising Committee, therefore, started recruiting volunteers two years prior to the conference in 2017 by setting up a working group consisting mainly of university faculty specialising in museum management and curatorship. Then in spring 2018, students studying curatorship were invited to sign up for early registration, prior to the official recruitment process which started in the summer of 2018.

The student volunteers were divided into three groups, with one tasked with language assistance, one assigned to sessions and one accompanying the participants for excursions as tour guides. The Organising Committee also recruited local resident volunteers to show the participants around during social events, as well as technical volunteers to deliver reliable WiFi and PR volunteers sharing information on SNSs during the conference. All volunteers were presented with an original T-shirt, a congress bag, a voucher worth ¥3,000 per day and a copy of the official programme booklet.



## Grants

A total of 140 ICOM members from 73 different countries and territories were granted funding to attend the ICOM Kyoto 2019. With this opportunity these grantees were able to connect with many international museum professionals, develop their capacities and knowledge which they were able to share with colleagues in their home countries. Their travel arrangements were made by the designated travel agency, Kinki Nippon Tourist (KNT). The selection for these grantees was made as follows:

– **25 grants for the ICOM Getty International Programme funded by The Getty Foundation**

ICOM received a total of 101 eligible online applications before the deadline of 31 October 2018. In November the Strategic Allocation Review Committee (SAREC) submitted a list of pre-selected candidates to the Getty Foundation which approved of a final list of 25 museum professionals from 23 different countries with emerging economies. Each grant included the round-trip airfare to and from Kyoto, accommodation for 8 nights, a fixed amount for per diem, airport transfer, conference fees (including public transportation) and covered for visa expenses. The Programme also supported the organisation and realisation of two Mentoring Sessions for young ICOM members.

– **50 grants for Board Members and 30 grants for young IC members funded by ICOM Kyoto 2019 Organising Committee**

– **15 grants for Board Members, 13 full and 6 partial grants for Members of ICOM Standing Committees, Working Groups and the Nomination and Elections Committee funded by ICOM**

– **1 grant funded by the Grace Morley Fund**

Before the deadline of 13 December 2018, ICOM Secretariat received 121 online applications with two candidates each (up to 40 years old) nominated by every 30 ICOM International Committees (ICs). The SAREC allocated available grants during its meeting in Paris in November 2018 and February 2019. These grants provided the funding for hotel accommodation, airfare and conference fees.





# Public Relations & Communication

Since the ICOM Kyoto 2019 Office was officially set up in April 2017, the marketing strategy was developed to promote the 25th General Conference and provide updates on the planning for the conference. The promotion aimed to enable museum professionals from around the world to plan their time at the conference with ease and to support participants to make the most out of visiting Japan. Over the past two and a half years, the ICOM Kyoto office created various materials; four leaflets (in English, French, Spanish and Japanese), three newsletters in print and online (both English and Japanese), two videos, and a poster designed by acclaimed painter Mr Kouji Kinutani.

These promotional materials were distributed at the ICOM General Assembly held in Paris, France in June every year. In addition, members of the ICOM Organising

Committee attended more than 100 museum-related conferences held around the world to promote ICOM Kyoto 2019. The promotional video was especially a powerful means to boost engagement and tell potential participants why the conference matters to museum professionals. This broad variety of communication no doubt contributed to breaking the attendance record of all the previous ICOM General Conferences and a high satisfaction rate.

Number of official programme booklet printed: 6,000

Number of flyers distributed: 100,000

\*In four languages: English, French, Spanish, Japanese

Number of posters printed: 3,320

\*In two languages: English and Japanese



Leaflets



Newsletters (Online and in print)

Poster

Videos



## PR Opportunities Through Various Events

ICOM Kyoto 2019 was promoted both in Japan and overseas. In Japan, the ICOM Kyoto 2019 Organising Committee held a variety of events, including symposiums, workshops, and press conferences, aiming to raise awareness of ICOM Kyoto 2019 among Japanese museum professionals and citizens. At an annual symposium for International Museum Day on 18 May, distinguished museum professionals were invited to give lectures and discuss hot topics related to museums.

The ICOM Cafe and the Workshop on Museum Prospects and Potentials were held in Tokyo and Kyoto, allowing young museum professionals to discuss challenges and opportunities surrounding the museum world and get involved in ICOM Kyoto 2019. At the workshop, for example, participants contributed to create the Frequently Asked Questions page on the ICOM Kyoto 2019 website. Other promotional events and symposiums, led by the Promotion Committee for

ICOM Kyoto, broadened the outreach to local citizens.

Besides the events held in Japan, extensive promotional activities were directed by the chairs and members of the ICOM Kyoto 2019 Organising Committee. Assigned Japanese representatives of 30 international committees attended annual meetings and helped to organise the programme for the conference over the three-year period. The members of the ICOM Kyoto 2019 Organising Committee also attended museum-related conferences such as AAM and MA to present the significance of ICOM Kyoto 2019.

Number of events organised leading up to ICOM Kyoto 2019

Conferences ..... 2

Symposiums ..... 4

Workshops ..... 8

Presented at more than 150 meetings in 40 countries.



International Museum Day Symposium 2018 in Osaka



International Museum Day Symposium 2019 in Kyoto



ICOM Museum Café 2017 in Tokyo



ICOM-CAMOC 2017 in Mexico City



AAM 2019 in New Orleans

# Public Relations & Communication

## Media Coverage

In total, 1,180 articles that mentioned ICOM were published between 20 August and 11 September 2019. Out of them, around 300 mentioned the museum definition, while the rest focused on ICOM Kyoto 2019. Influential outlets that mentioned ICOM included Time Magazine (USA), Il Corriere della fera (Italy), Le Monde (France), and Milenio (Mexico).

### Overseas

Online Articles (1 Aug. to 11 Sep. 2019) ..... 361

### In Japan

Online Articles (1 Aug. to 11 Sep. 2019) ..... 819

TV Programmes (30 Aug. to 8 Sep. 2019) ..... 4

Radio Programmes ..... 7

Articles in Magazines (1 Aug. to 1 Nov. 2019) ..... 28

Articles in Newspapers (1 Aug. to 1 Nov. 2019) ..... 400

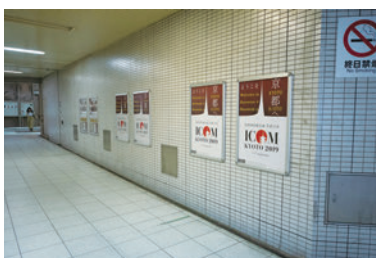
The ICOM General Secretariat and ICOM Kyoto Organising Committee coordinated media coverage for international and Japanese media outlets by facilitating the press kit and press releases as well as interviews of keynote speakers and the president of ICOM. One hundred days prior to ICOM Kyoto 2019, the first press conference was held on 26 May at Kyoto National Museum. Two days before the conference started, a press briefing was conducted to draw media attention to the conference. More than 50 journalists attended the second press conference held on the last day, 7 September in ICC Kyoto.



## Welcoming Attendees in Kyoto



Supported by Kyoto City, Kyoto Station Building Development Co., Ltd.



Supported by Promotion Committee for ICOM Kyoto 2019



Shichijo-dori Shopping Street



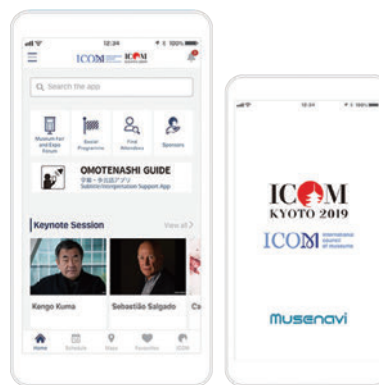
Supported by Yasaka Group

## Website and App

The ICOM Kyoto 2019 website was updated daily in four languages: English, French, Spanish, and Japanese. In addition to all the necessary information on sessions and speakers, we took special care to provide useful information on travel information and accessibility, to reach out to those visiting Japan for the first time.



More than 2,100 people downloaded the official mobile app. The app was useful for obtaining the latest updates on the programme and connecting with other participants. The users were able to create a personalized schedule and search the diverse sessions held at the same time.



## Social Media

### #ICOMKyoto2019 Hashtag

In 2019, 6,364 tweets were sent with the hashtag #ICOMKyoto2019, out of which 5,103 were sent between 31 August and 7 September. Through 2019, the hashtag gathered a cumulative reach of 17.8 million users.

Between 31 August and 7 September, 91% of the tweets containing #ICOMKyoto2019 were sent in English. It was followed by Japanese (181 tweets), French (136 tweets), and Spanish (110) tweets. Despite being the dominant language, the origin of the tweets come from many non-English-speaking countries. Tweets were sent from 88 countries: 32 in Europe, 19 in the Americas, 20 in Africa and the Middle East, and 17 in Asia and Oceania. More than 1,600 pictures and videos have been shared on Instagram with #ICOMKyoto2019 since the launch of the hashtag in 2018.

### Live Coverage

Seven sessions were broadcasted on Facebook Live. With a total of 9:20 hours in three days, approximately 48,200 users watched more than 133 hours of the live sessions. The most-watched streaming was the plenary on the museum definition, followed by the panel on museums and local development, and the panel on decolonisation and restitution. Most sessions were covered via 235 live tweets with 503,000 impressions.

### Total posts by ICOM and the ICOM Kyoto 2019 Organising Committee

560 on Facebook  
225 on Instagram  
300 on Twitter  
16 Videos and 14,784 views on YouTube

### ICOM Kyoto 2019 Organising Committee Social Media Pages

#### • Instagram

Launched Sep. 2018

1,700 Followers, 180 posts, 7 videos, 16 stories

More than 1,000 people from 50 countries sent their pictures and participated in the ICOM Kyoto countdown campaign launched a year ago.

#### • Facebook

Grew 43,6% from the beginning to the end of the promotional campaign

February 2018: 5,665 likes

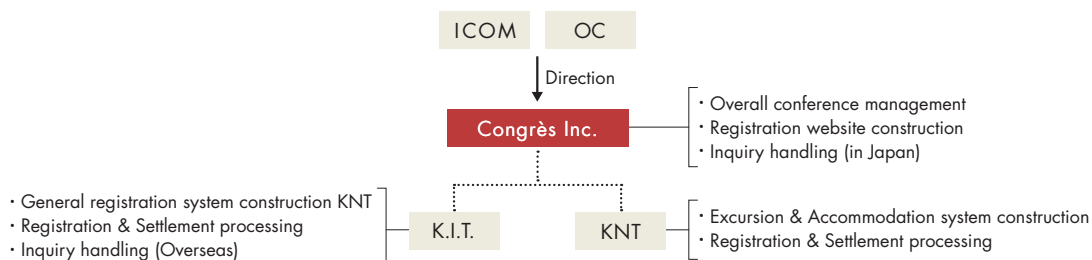
October 2019: 8,140 likes



# Registration Information

## Organisational Structure

The various registration systems for the Conference were managed under the organisational structure shown below. Congrès Inc., the appointed professional congress organiser (PCO), served as the central operational secretariat, with K.I.T. GmbH in charge of the general registration system and Kinki Nippon Tourist Co., Ltd. (KNT) in charge of registration for the excursions and accommodations. The registration system was launched in January 2019, and participants registered according to the categories and fees shown below.

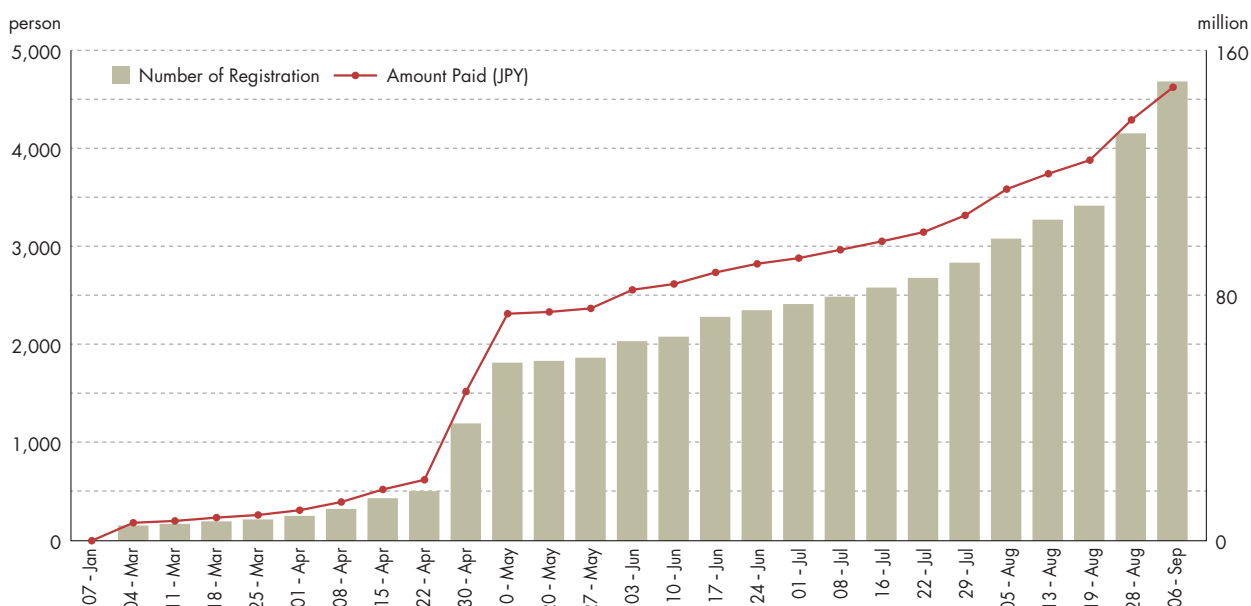


## Registration Fee

8% tax included

	Early Bird Rate (By 10 May 2019)	Advance Rate (11 May 2019 – 23 Aug. 2019)	On-site Rate (2, 3, 4 Sep.)
ICOM Member (Country 1 or 2)	¥43,000 (€330)	¥56,000 (€430)	¥68,000 (€523)
ICOM Member (Country 3 or 4)	¥31,000 (€238)	¥43,000 (€330)	¥56,000 (€430)
Non-Member	¥56,000 (€430)	¥68,000 (€523)	¥81,000 (€623)
Accompanying Person	¥31,000 (€238)	¥37,000 (€284)	¥43,000 (€330)
Student	¥31,000 (€238)	¥37,000 (€284)	¥43,000 (€330)
Day Pass September 2, 3 and 4 (Up to 2 days)	¥10,000 (€76)	¥10,000 (€76)	¥12,000 (€92)

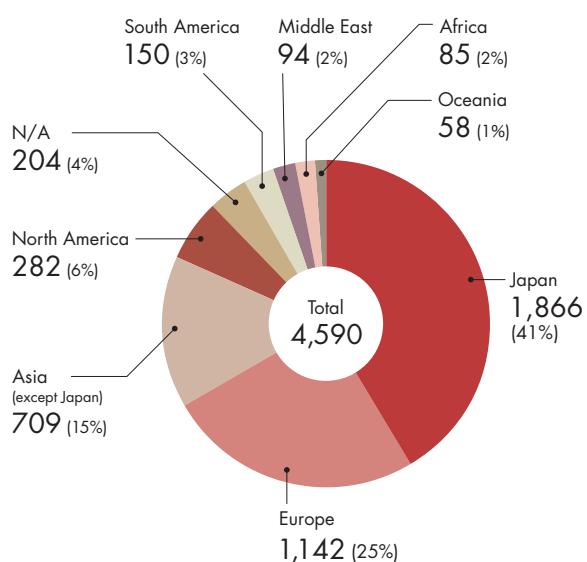
## Increases in Registration



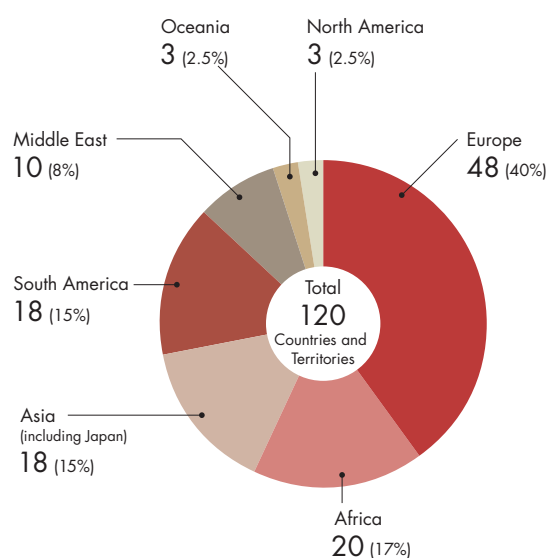
### Number of Participants; Category Breakdown

Full Term	ICOM Member	1,891
	Non-ICOM Member	713
	Student	168
Others	Accompanying Person	179
	Day Pass	1,639
TOTAL		4,590

### Number of Participants; Regional Breakdown



### Number of Participants; Countries and Territories



### Top 10 Countries and Territories

	Country	Full Term	Day Pass	Accompanying Person	TOTAL
1	Japan	621	1,236	9	1,866
2	China	215	63	9	287
3	United States	195	23	14	232
4	Taiwan	104	66	3	173
5	United Kingdom	108	13	5	126
6	Russian Federation	93	9	8	110
7	Netherlands	79	5	10	94
	Germany	81	7	6	94
8	Republic of Korea	49	35	2	86
9	Italy	60	4	12	76
10	France	67	2	6	75

# Accessibility and Services

## Simultaneous Interpretation

Simultaneous interpretation was offered in all of ICOM's official languages including English, French and Spanish—as well as Japanese during statutory meetings, the opening ceremony, keynote speeches, plenary sessions and the closing ceremony. At the IC meetings, simultaneous interpretation was provided for at least for one day. Simultaneous interpretation in Chinese was also available for selected sessions including the sessions organised by ICOM China. In addition to the 24 interpreters recruited and hired by the Organising Committee, there were also those hired by the ICs providing interpretation services.



## Captioning Service

At ICOM Kyoto 2019, the Organising Committee worked with UD Consortium to introduce OMOTENASHI GUIDE, a smartphone app developed by the Yamaha Corporation to recognise voice announcements and translate them into the language of choice. The app was used to accommodate the needs of those who speak a range of native languages, as well as those with hearing disabilities.



## Nursery

A special nursery service was offered on-site at the Kyoto International Conference Center (ICC Kyoto) for four days from September 2 to 4 and 7 September. Both Japanese and overseas participants signed up for advanced registration and the service was used by a total of 37 individuals over four days.

## Shuttle Buses

A shuttle bus service offering connections from the main venue to satellite venues was provided by local taxi company Yasaka, from 2 to 4 September. There were about 10 buses per day at intervals of 15 to 30 minutes depending on whether or not a session was being held.



## Transportation Pass

Sponsored by The Yomiuri Shimbun, participants were provided with a 7-day Kyoto city bus and subway pass to travel during the conference. The pass could be used on all Kyoto municipal subway lines and bus lines and featured an image of the National Treasure “Hinoki-zu Byobu” (Cypress Tree Screen). A total of 3000 passes were issued.





## Lunch

Three different types of lunch boxes including regular, vegetarian and halal were offered and a total of 11,800 lunch boxes (regular: 9,500, vegetarian: 1,700, halal: 600) were provided during the conference period.



## Coffee Breaks

Cold brewed green tea and cold brewed roasted green tea were offered by a local tea manufacturer Ujiko, in addition to coffee, tea and chilled water. Traditional Japanese and Kyoto sweets were also served in collaboration with Ezaki Glico as well as with members of Kyoto Hyakumikai, an exclusive community of the oldest food companies in Kyoto, including Shogoin Yatsunashi, Mamesei, Mangetsu and Kameya Yoshinaga.



## Sightseeing and Morning Tours

Two-day sightseeing tours arranged for after the Conference were cancelled because the minimum number of participants was not met. Special morning tours on 3 and 4 September to experience temple rituals of *zazen* meditation and traditional breakfast were a perfect opportunity to start the day refreshed inside and out before the first session of the morning, and very well received.



## Related Events

During ICOM Kyoto 2019, participants had a chance to enjoy late-night openings of the city's museums, exhibitions of traditional and contemporary art, and special access and free exhibitions at temples and shrines at more than 150 locations across the Kansai region.



## Special Offers

Participants received special offers by simply showing their conference badge at more than 100 locations in the area, to experience unique art, culture, dining and other activities in the city of Kyoto and the Kansai area.





## Participant Survey

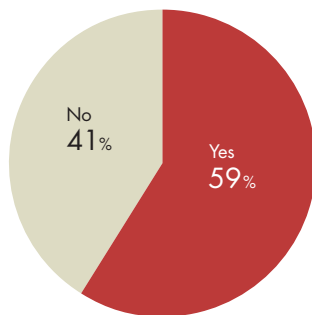


# Participant Survey

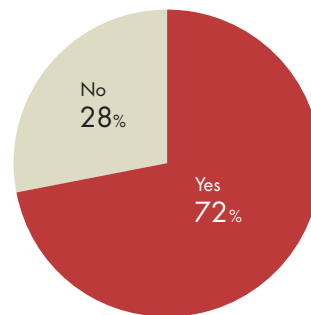
The objective of this survey is to evaluate to what extent ICOM Kyoto 2019 succeeded in achieving its goals, in the opinion of the participants. A questionnaire was sent out via e-mail to all the participants registered for the 25th ICOM General Conference. A total number of 1,606 responses were collected in 17 days in October 2019. More than 90% of the participants answered they were satisfied.

In the ratings for the academic programme aspects, participants were especially satisfied with the excursions,

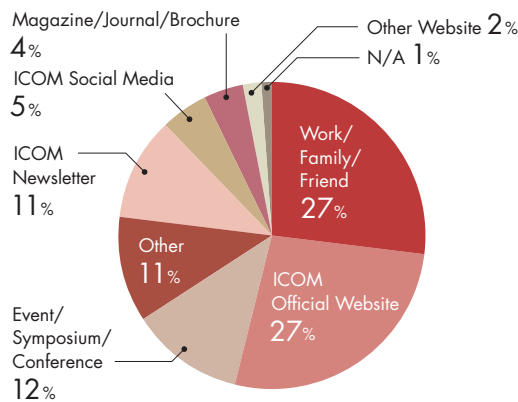
**Q1** Are you currently an ICOM Member?



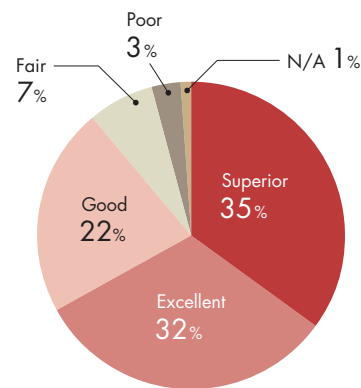
**Q2** Is this your first time to attend an ICOM General Conference?



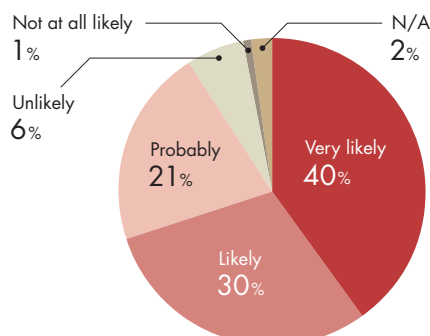
**Q3** How did you hear about ICOM Kyoto 2019?



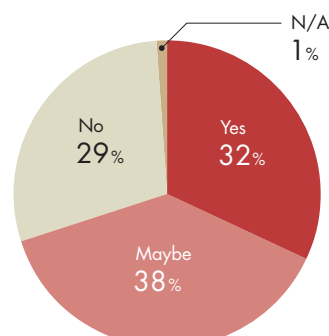
**Q4** Overall, how would you rate the ICOM Kyoto 2019?



**Q5** How likely are you to recommend a friend or colleague to attend an ICOM General Conference?

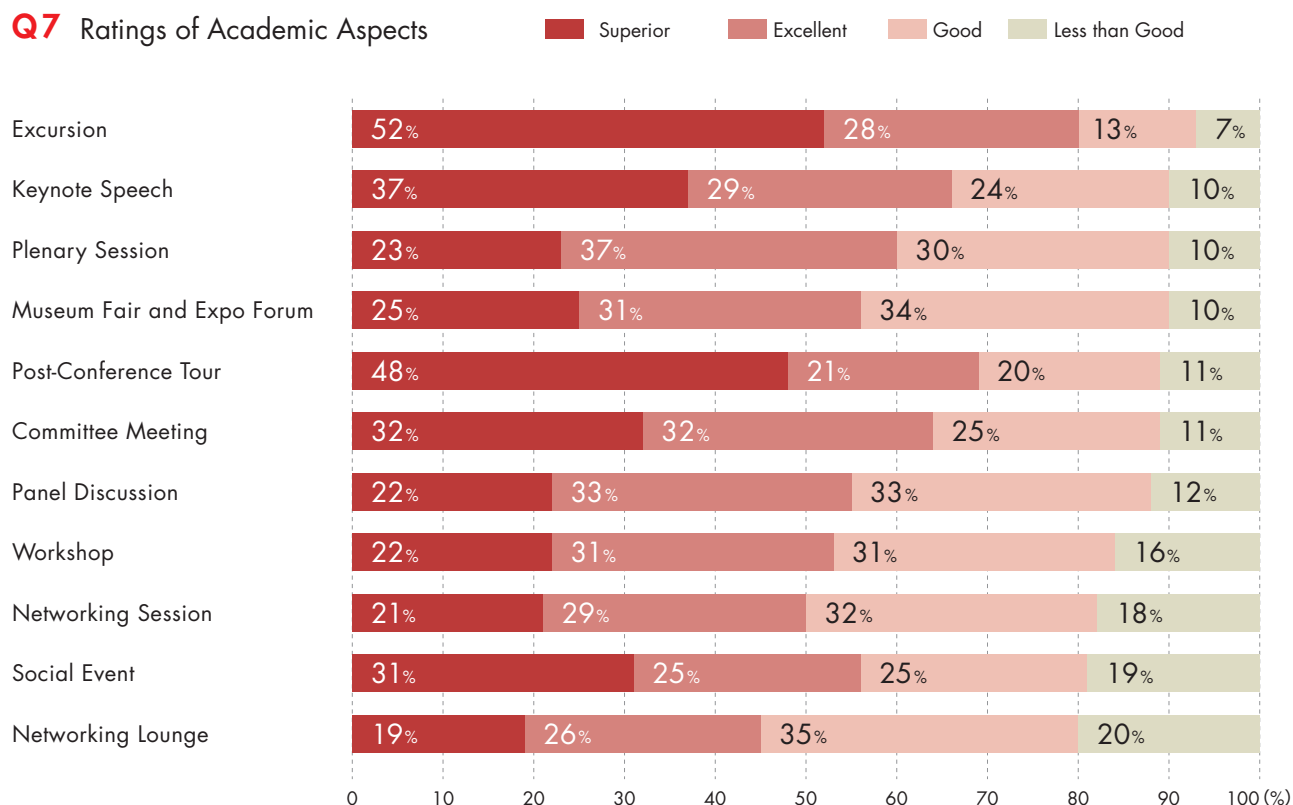


**Q6** Will you attend the 26th ICOM General Conference in 2022 in Prague?

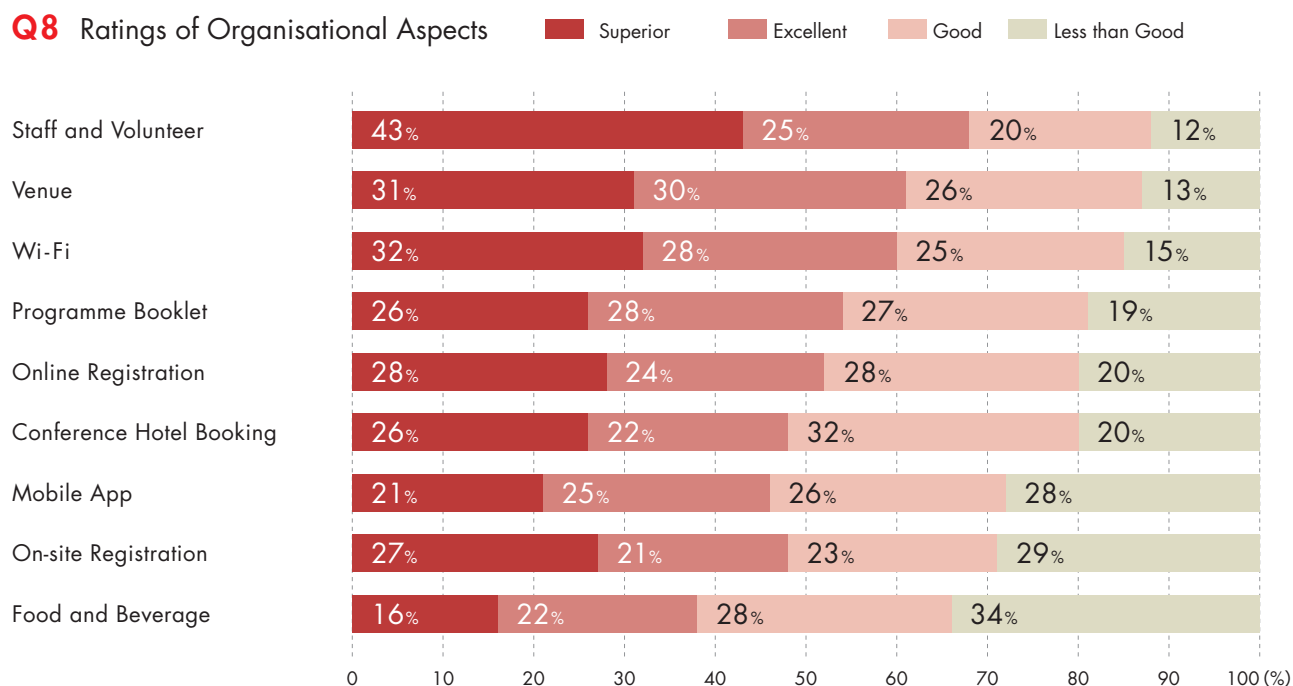


keynote speeches, plenary sessions and museum fair. Regarding organisational aspects, staff and volunteers, venues, and wi-fi are the top three reasons that contributed to the high satisfaction rate. Elements that could be improved in the future are the mobile app, on-site registration, and food and beverages. The overall satisfaction rating indicates that the conference was well received and highly regarded. 70% of the participants who answered the survey would recommend a friend or colleague to attend an ICOM General Conference.

### Q7 Ratings of Academic Aspects

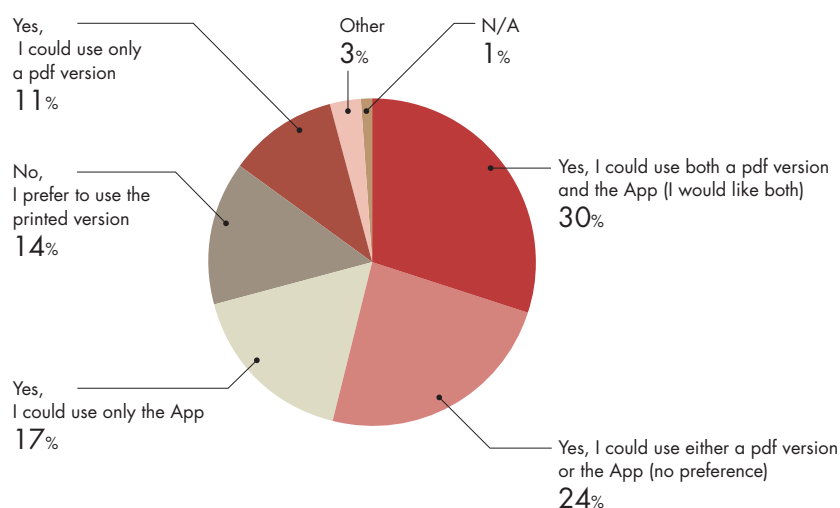


### Q8 Ratings of Organisational Aspects

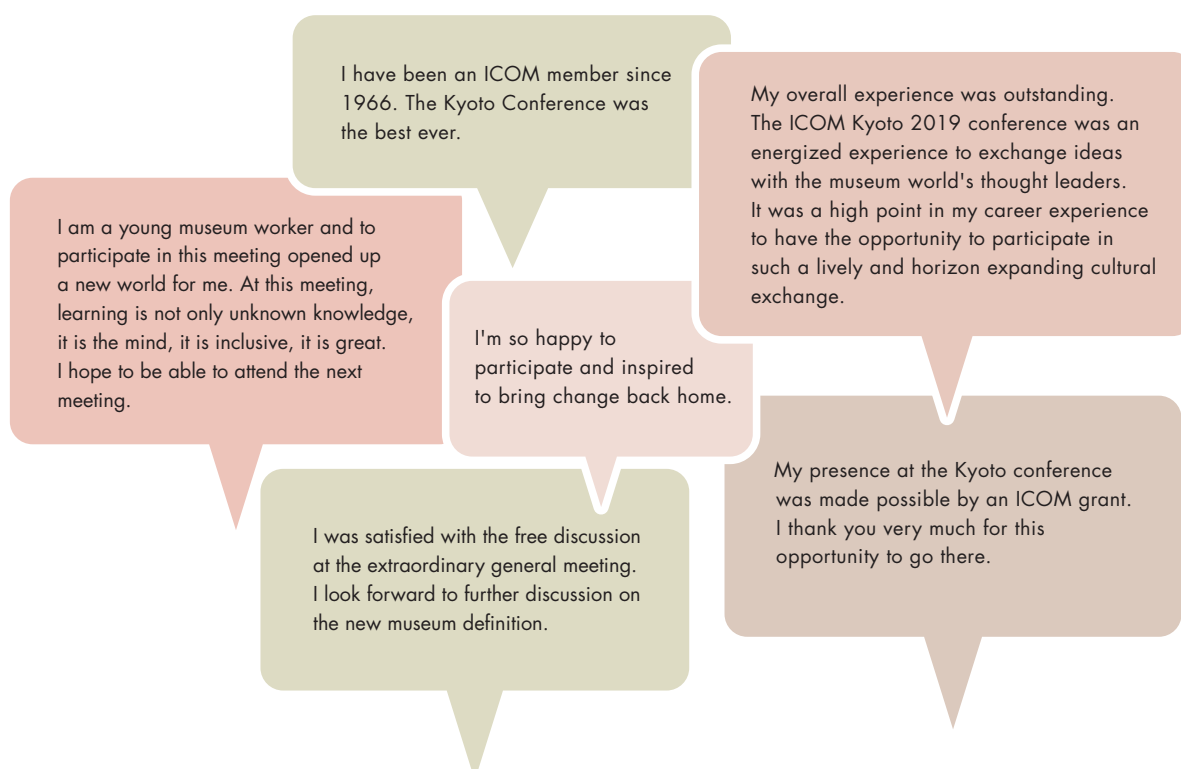


# Participant Survey

**Q9** Would you support the General Conference Programme and documents being brought to you only in a digital format such as online in PDF and smartphone apps? (in percent)



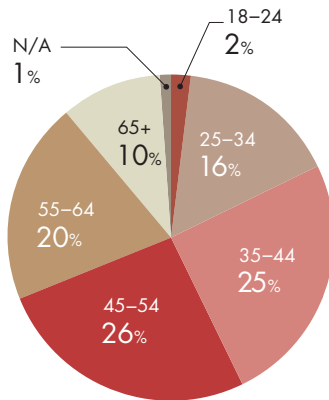
## Participant Comments



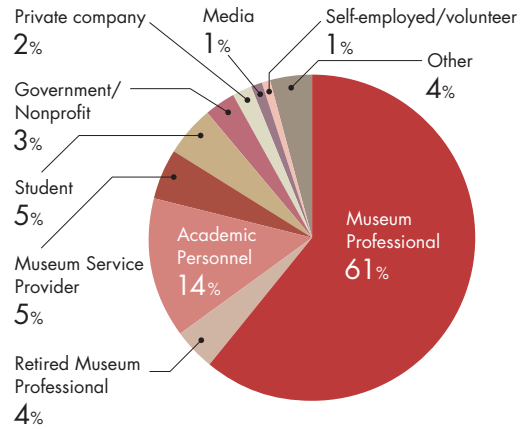


## Survey Participants

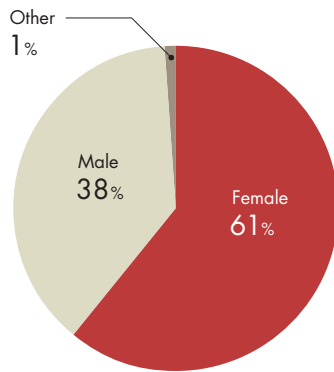
Age Group



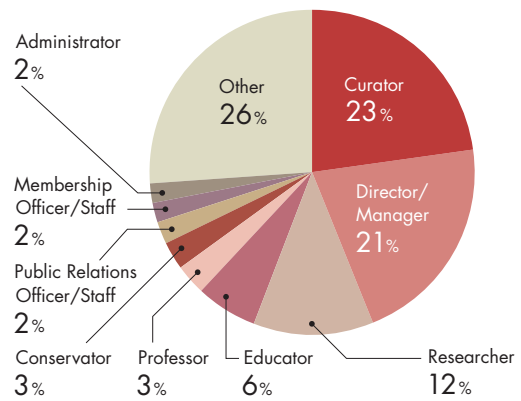
Occupation



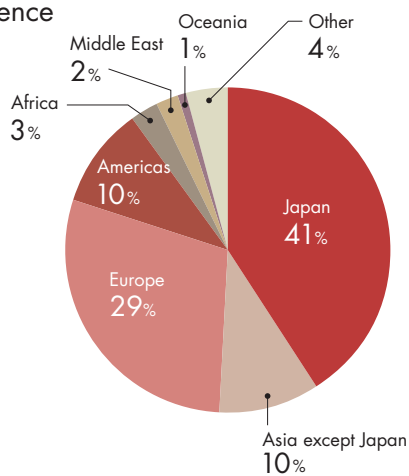
Gender



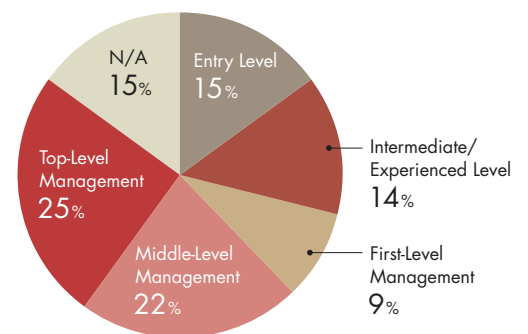
Job Title



Residence



Job Level





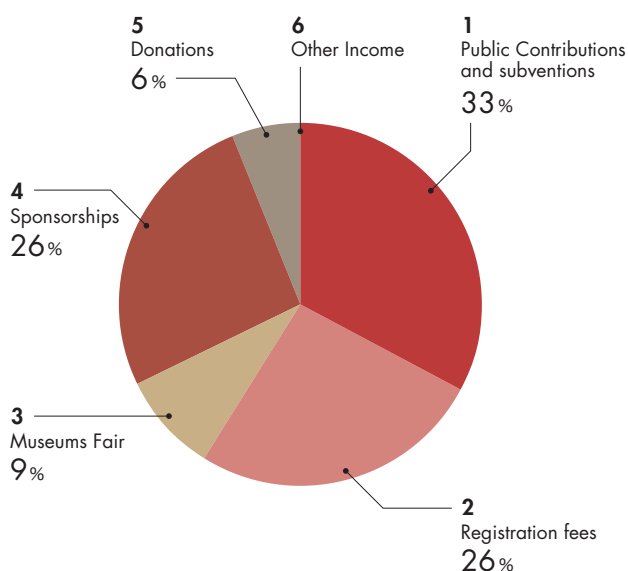


## Financial Report

# Financial Report

## Revenue

The leading source of revenue, 33%, constituted support from public contributions and subventions totalling 197 million Japanese yen (JPY), contributed by the Agency for Cultural Affairs, Government of Japan, National Institutes for Cultural Heritage, Kyoto Prefecture and the City of Kyoto. The second largest share was derived from corporate sponsorships and ICOM Kyoto 2019 participants' registration fees, accounting for 153 million JPY (26%) each. The Museum Fair revenue totalled 55 million JPY (9%) and donations from individuals and organisations came to 36 million JPY (6%).



(121.58 JPY = 1.00 EURO)

(JPY)

(EURO)

### 1. Public Contributions and subventions

Agency for Cultural Affairs	34,527,552	283,990.39
Science Council of Japan	6,231,600	51,255.14
National Institutes for Cultural Heritage	37,065,000	304,861.00
National Museum of Art	9,319,951	76,656.94
Kyoto prefecture	33,000,000	271,426.22
City of Kyoto	33,000,000	271,426.22
Getty Foundation	9,118,500	75,000.00
Grace Morley grant	191,075	1,571.60
ICOM grants	9,609,176	79,035.83
ICOM	4,324,337	35,567.83
Nihonhaku (Japan Exposition) grants	17,627,000	144,982.73
Kyoto Convention Bureau	3,000,000	24,675.11
Subtotal	197,014,191	1,620,449.01

### 2. Registration fees

Early birds registrations	83,759,000	688,920.88
Advance registrations	40,815,000	335,704.89
On-site registrations	692,000	5,691.73
Day Tickets	22,848,000	187,925.65
Congress Bags, handling fees, etc.	5,171,930	42,539.32
Subtotal	153,285,930	1,260,782.45

### 3. Museums Fair

Type1 (3m x 3m)	48,384,000	397,960.19
Type2 (3m x 2m)	6,750,000	55,519.00
Type3 (1.8m x 2m)	216,000	1,776.61
Subtotal	55,350,000	455,255.80

### 4. Sponsorships

Platinum	50,000,000	411,251.85
Gold	15,000,000	123,375.56
Silver	42,000,000	345,451.55
Bronze	19,000,000	156,275.70
Pearl	3,300,000	27,142.62
Other	7,600,000	62,510.28
Private Funds	10,500,000	86,362.89
ICOM Flag	8,000,000	65,800.30
Subtotal	155,400,000	1,278,171

### 5. Donations

Corporate Donations	32,150,000	264,434.94
Personal Donations	3,997,197	32,877.09
Subtotal	36,147,197	297,312.03

### 6. Other Income

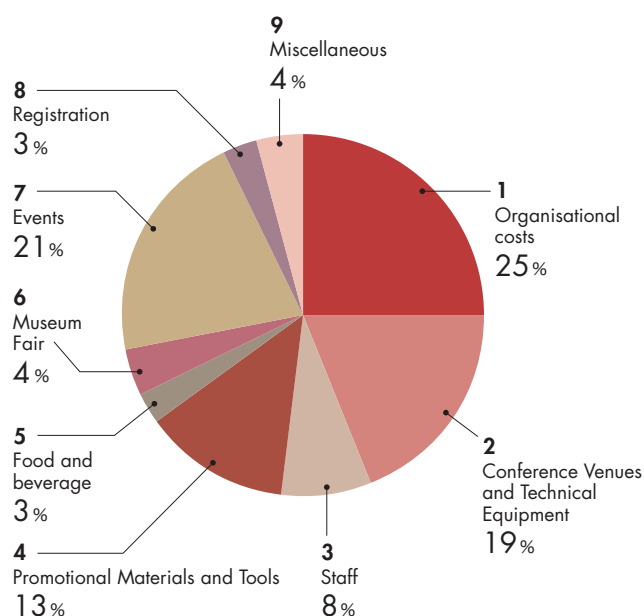
Interest on Bank deposit	925	7.61
Miscellaneous	32,401	266.50
Subtotal	33,326	274.11

**Total Revenue** 597,230,644 4,912,244.15



## Expenditure

Organisational costs accounted for the majority of the expenditure, a total of 149 million JPY (25%), including 47 million JPY for travel and accommodation for grantees. The next largest share was for events' costs of 124 million JPY (21%) followed by conference venues and technical equipment costs that accounted for 111 million JPY (19%). Events' costs included the expenses for the parties and other social events, as well as for the excursions. Promotional materials and tools' expenditure totalled 78 million JPY (13%) and staff expenses amounted to 51 million JPY (8%).



(121.58 JPY = 1.00 EURO)

(JPY) (EURO)

### 1. Organisational costs

ICOM travel costs	16,762,165	137,869.43
Organising Committee costs	56,447,902	464,286.08
Travel and accommodation for grantees	46,526,127	382,679.12
Speakers costs	2,318,399	19,068.92
PCO Services	25,590,832	210,485.54
Archiving costs	1,642,697	13,511.24
<b>Subtotal</b>	<b>149,288,122</b>	<b>1,227,900.33</b>

### 2. Conference Venues and Technical Equipment

Venue Fees	91,805,723	755,105.47
Technical Equipment/Furniture	16,130,075	132,670.46
Wi-Fi/Internet	2,397,660	19,720.84
Area Signage/Decoration	364,498	2,998.01
<b>Subtotal</b>	<b>110,697,956</b>	<b>910,494.79</b>

### 3. Staff

Venue Staff	21,797,640	179,286.40
Interpreters	19,201,568	157,933.61
Costs for volunteers	5,357,434	44,065.09
Security	4,343,879	35,728.57
<b>Subtotal</b>	<b>50,700,521</b>	<b>417,013.66</b>

### 4. Promotional Materials and Tools

Promotional Materials	12,628,023	103,865.96
Website	13,733,060	112,954.93
Mobile Application	540,000	4,441.52
Programme Booklets	11,051,064	90,895.41
Conference Materials	33,829,206	278,246.47
Final Reports	6,255,651	51,452.96
<b>Subtotal</b>	<b>78,037,004</b>	<b>641,857.25</b>

### 5. Food and beverage

17,146,626 141,031.63

### 6. Museum Fair

22,119,398 181,932.87

### 7. Events

Opening Ceremony/Party	37,103,036	305,173.84
Closing Ceremony/Party	33,799,127	277,999.07
Social Events	26,855,667	220,888.86
Related Events	17,627,000	144,982.73
Excursions	8,673,046	71,336.12
<b>Subtotal</b>	<b>124,057,876</b>	<b>1,020,380.62</b>

### 8. Registration

Registration platform	16,081,306	132,269.34
Excursion Registration platform	4,587,039	37,728.57
<b>Subtotal</b>	<b>20,668,345</b>	<b>169,997.90</b>

### 9. Miscellaneous

Insurance Transportation/Shipping	1,212,103	9,969.59
Transaction and Financial Costs	175,591	1,444.24
ICOM License Fee	23,127,102	190,221.27
<b>Subtotal</b>	<b>24,514,796</b>	<b>201,635.10</b>

**Total Expenditure 597,230,644 4,912,244.15**





## Annexes

# Sponsors

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## | Platinum Sponsors

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THK CO., LTD.  
The Yomiuri Shimbun  
OTSUKA MUSEUM OF ART / Otsuka Ohmi Ceramics Co., Ltd.  
TOPPAN PRINTING CO., LTD.

## | Gold Sponsors

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## | Silver Sponsors

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Nikkei Inc.	Sasakawa Health Foundation
hakuhold-VRAR Microsoft	SHARP 8K Interactive Museum
KOUZAN fine-arts company	SHIMADZU CORPORATION
Evolv Technology by Nasc International	TANSEISHA Co., Ltd. / TANSEI INSTITUTE Co., Ltd.
NIPPON EXPRESS CO., LTD.	West Japan Railway Company
Nissha Co., Ltd. / Nissha Printing Communications, Inc.	TAISEI CORPORATION
Nomura Securities Co., Ltd.	TOYO INK CO., LTD.
Saraya Co., Ltd.	YAMATO GLOBAL LOGISTICS JAPAN CO., LTD.

## | Bronze Sponsors

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 SUNTORY HOLDINGS LIMITED  
 Warehouse TERRADA

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 Ezaki Glico Co., Ltd.  
 Goppion Technology Japan  
 Kyoto Hotel Okura  
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 Mizkan Partners Co., Ltd. MIZKAN MUSEUM  
 Sagawa Printing Co., Ltd.  
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 The Obayashi Foundation  
 Toshiba International Foundation

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 Kyoto Convention Bureau  
 The Mitsubishi Foundation  
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# Sponsors

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SoundUD Consortium

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Kyoto Museum Association

Kyoto Prefectural University  
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Kyoto Prefecture Museum Forum  
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Tomorrow's Kyoto Cultural Heritage Platform

## | Patrons

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Kazuhiko SUZUKI  
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Shaofei WANG

# Exhibitors

## Event Hall

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E02	Nomura Securities Co., Ltd.
E03	NIWAKA
E04	NIPPON EXPRESS CO., LTD.
E05	West Japan Railway Company
E06	hakuhodo-VRAR Microsoft
E07	NHK Promotions Inc.
E08	Japan Broadcasting Corporation
E09	Daishinsha Inc.
E10	SoundUD Consortium
E11	TANSEISHA Co., Ltd. / Tansei INSTITUTE Co., Ltd.
E12	TOYO INK CO., LTD.
E13	SHARP 8K Interactive Museum
E14	NHK EDUCATIONAL CORPORATION
E15	THK CO., LTD.
E16	TOPPAN PRINTING CO., LTD.
E17	The Yomiuri Shimbun
E18	YAMATO GLOBAL LOGISTICS JAPAN CO., LTD.
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E21	Ishibashi Foundation
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E23	Evolv Technology by Nasc International
E24	KONICA MINOLTA JAPAN, INC.
E25	KITERAS Inc.
E26	PEOPLE SOFTWARE CORPORATION
E27	Daiwa House Industry Co., Ltd. (Daiwa Sakura Aid)
E28	YAMAGIWA Corp.
E29	Nissha Co., Ltd. / Nissha Printing Communications, Inc.
E30	NEC Networks & System Integration Corporation
E31	Sasakawa Health Foundation
E32	BENRIDO Inc.
E33	USEN CORPORATION
E34	Dai Nippon Printing Co., Ltd.
E35	26th ICOM General Conference
E36	ICOM and Routledge
E37	SHIMADZU CORPORATION
E38	Goppion Technology Japan
E39	TAKIYA CO., LTD.
E40	BURRTEC CO., LTD.
E41	KOMYO RIKAGAKU KOGYO K.K.
E42	GIKEN TRASTEM CO., LTD.
E43	Scala Arts & Heritage Publishers
E44	TRC-ADEAC Inc. : Digital Archive System ADEAC
E45	WAKAI SANGYO CO., Ltd.
E46	NOK corporation
E47	crossEffect, Inc.
E48	SEKISEI CO., LTD.
E49	Tiqets International
E50	KURABO Industries Ltd.

# Exhibitors

## New Hall

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.
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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
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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.



## Annex Hall

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 Institutes 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

# Off-site Meetings

Committee name	Date	Prefecture	Venue	Title of the Meeting
<b>International Committees</b>				
<b>AVICOM</b> International Committee for Audiovisual and New Technologies and Social Media	Thursday, 5 September 2019	<b>Osaka</b>	Tomb of Emperor Nintoku, the Sakai City Museum, NHK Osaka TV station, the Osaka Museum of History	<ul style="list-style-type: none"> <li>• Excursion to the TV station NHK and museums in Osaka</li> </ul>
<b>CAMOC</b> International Committee for the Collections and Activities of Museums of Cities	Thursday, 5 September 2019	<b>Kyoto</b>	The Museum of Kyoto	<ul style="list-style-type: none"> <li>• Museums of Cities, Trends and Definitions: Connecting Urban Past and Present, Responses to Urban Issues</li> <li>• Museums of Cities and Sustainable Urban and Local Community Development</li> </ul>
<b>CECA</b> International Committee for Education and Cultural Action	Thursday, 5 September 2019	<b>Wakayama</b>	Wakayama Prefecture Kii-fudoki-no-oka Museum of Archaeology and Folklore Wakayama Prefectural Museum Museum of Modern Art, Wakayama	• ICOM-CECA OFF-SITE MEETING IN WAKAYAMA
<b>CIDOC</b> International Committee for Documentation	Thursday, 5 September 2019	<b>Tokushima</b>	Otsuka Museum of Art	• Copies, Replicas, and Clone Cultural Properties
<b>CIMCIM</b> International Committee for Museums and Collections of Musical Instruments	Thursday, 5 September 2019	<b>Osaka</b>	National Museum of Ethnology (MINPAKU), Osaka	• Diversity and Universality (Joint meeting with ICME)
	Friday, 6 September 2019	<b>Shizuoka</b>	Hamamatsu Museum of Musical Instruments and Musical Instrument Factories	• Excursion to Hamamatsu (CIMCIM members only: not including transportation expenses)
<b>CIMUSET</b> International Committee for Museums and Collections of Science and Technology	Thursday, 5 September 2019	<b>Aichi</b>	Nagoya City Science Museum, Toyota Commemorative Museum of Industry & Technology	• Sustainable Technical & Scientific Heritage
<b>CIPEG</b> International Committee for Egyptology	Thursday, 5 September 2019	<b>Shiga Kyoto</b>	Miho Museum and Kyoto University	• Visit to the MIHO Museum in Koka, and to the Egyptian Collection at Kyoto University
<b>COMCOL</b> International Committee for Collecting	Thursday, 5 September 2019	<b>Shiga Kyoto</b>	Miho Museum, The National Museum of Modern Art	• Traditions of collecting at Miho Museum & MoMAK
<b>COSTUME</b> International Committee for Museums and Collections of Costume	Thursday, 5 September 2019	<b>Kyoto</b>	Artisan Studios, Kyoto Costume Institute	• Visits to Artisan Studios, Kyoto Costume Institute
	Friday, 6 September 2019	<b>Shiga</b>	Konku Indigo Dye Studio, Azai Gallery of Noh Arts	• Trip to Shiga (Lake Biwa)
<b>DEMIST</b> International Committee for Historic House Museums	Thursday, 5 September 2019	<b>Kyoto</b>	Nijo-jo Castle, Old Mitsui Family Shimogamo Villa, Komai Residence, Kita Residence, Murin-an	<ul style="list-style-type: none"> <li>• Architecture and Technique. — ICAMT Joint visit to Nijo-jo Castle</li> <li>• Kyoto Villas</li> </ul>

Committee name	Date	Prefecture	Venue	Title of the Meeting
<b>GLASS</b> International Committee for Museums and Collections of Glass	Day 1/ Thursday, 5 September 2019	<b>Toyama</b>	Toyama City Institute of Glass Art, Toyama Glass Studio, Toyama Glass Art Museum	• Glass Museums in Hokuriku area, Japan (Two-day excursion in Toyama and Kanazawa)
	Day 2/ Friday, 6 September 2019	<b>Ishikawa</b>	Kanazawa Utatsuyama Kogei Kobo, Ishikawa Prefectural Museum of Art	
<b>ICAMT</b> International Committee for Architecture and Museum Techniques	Thursday, 5 September 2019	<b>Kyoto</b>	Nijo-jo castle and Kyoto City Kyocera Museum of Art (KCKMA)	• Morning at Nijo castle; Exhibition space and protection of cultural assets: joint with DEMHIST • Afternoon at KCKMA; Reforming Museum Architecture for the future
<b>ICDAD</b> International Committee for Museums and Collections of Decorative Arts and Design	Thursday, 5 September 2019	<b>Kyoto</b>	Various museums and cultural sites	• Artistic traditions of Kyoto
<b>ICEE</b> International Committee for Exhibition Exchange	Thursday, 5 September 2019	<b>Kyoto</b>	Morning: Kyoto City Tour Afternoon: Kyoto National Museum	• Exhibition Exchange and International Collaborations
<b>ICFA</b> International Committee for Museums and Collections of Fine Arts	Thursday, 5 September 2019	<b>Osaka</b>	Osaka City Museum of Fine Arts and The National Museum of Art, Osaka	• Collection and Exhibition: East and West
<b>ICLCM</b> International Committee for Literary and Composers' Museums	Thursday, 5 September 2019	<b>Kyoto</b>	The Tale of Genji Museum	• Visiting ancient literary world in Kyoto
<b>ICMAH</b> International Committee for Museums and Collections of Archaeology and History	Thursday, 5 September 2019	<b>Osaka</b>	Osaka Museum of History	• Promoting the international exchanges of ideas through discussions with history and archaeology museums experts from Osaka and around the world.
<b>ICME</b> International Committee for Museums and Collections of Ethnography	Thursday, 5 September 2019	<b>Osaka</b>	National Museum of Ethnology (MINPAKU)	• Diversity & Universality (Joint meeting with CIMCIM)
<b>ICMEMO</b> International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes	Thursday, 5 September 2019	<b>Hiroshima</b>	Hiroshima Peace Museum	• Relics, Remains and Narratives from Ground Zero
<b>ICMS</b> International Committee for Museum Security	Wednesday, 4 September 2019	<b>Kyoto</b>	ICC Kyoto / Kiyomizudera-temple	• Field study/ visit Fire prevention system for cultural properties & their buffer zone; Site visit to Kiyomizudera-temple and Sanneizaka conservation district.
	Thursday, 5 September 2019	<b>Hyogo</b>	Hyogo Prefectural Museum of Art, Takenaka Carpentry Tools Museum, Disaster Reduction and Human Renovation Institution	• ICMS off-site meeting in KOBE

# Off-site Meetings

Committee name	Date	Prefecture	Venue	Title of the Meeting
<b>ICOFORM</b> International Committee for Museology	Thursday, 5 September 2019	<b>Kyoto</b>	Doshisha University - Ryoshinkan Building	• The future of tradition in Museology
<b>ICOM-CC</b> International Committee for Conservation	Thursday, 5 September 2019	<b>Nara</b>	Nara National Research Institute / Nara National Museum / Horyuji Temple	• Tour dedicated to conservation after the 2011 tsunami and to conservation of Nara Monuments and sites.
<b>ICOMAM</b> International Committee for Museums of Arms and Military History	Thursday, 5 September 2019	<b>Osaka, Kyoto</b>	Dainenbutsu-ji, Kyoto National Museum	• Swords, Arms and Armor in Japanese Culture and Museums
<b>ICOMON</b> International Committee for Money and Banking Museums	Thursday, 5 September 2019	<b>Osaka Hyogo</b>	Japan Mint Museum (in Osaka), Amashin Museum (in Amagasaki), Kurokawa Institute of Ancient Cultures (in Nishinomiya)	• Experience the Diversity of Numismatic Museums in the Kansai Region of Japan
<b>ICR</b> International Committee for Regional Museums	Thursday, 5 September 2019	<b>Osaka</b>	Dainenbutsu-ji, Hirano Community-wide Museum	• Forum: Ecomuseums and Regional Museums
<b>ICTOP</b> International Committee for the Training of Personnel	Thursday, 5 September 2019	<b>Kyoto</b>	Kyoto University of Art and Design and Kyoto International Manga Museum	• ICTOP Kyoto museums & museum training (recommendation)
	Thursday, 5 September 2019	<b>Osaka</b>	Dainenbutsu-ji and The Hirano "Machigurumi" Museum (Hirano Community-wide Museum), Osaka city	• Forum: Ecomuseums and Regional Museums" (joining ICOM ICR off site programme)
<b>INTERCOM</b> International Committee on Management	Thursday, 5 September 2019	<b>Kyoto</b>	Kyoto International Manga Museum	• Tradition for the Future: Museums as Cultural Hubs
<b>MPR</b> International Committee for Marketing and Public Relations	Thursday, 5 September 2019	<b>Kyoto</b>	Noguchi Residence, Nishiki Market, Toji, Kyoto Railway Museum	• Explore the diversity of Kyoto and communications of the Kyoto Railway Museum
<b>NATHIST</b> International Committee for Museums and Collections of Natural History	Thursday, 5 September 2019	<b>Osaka</b>	Osaka Museum of Natural History	• New Partnership
	Friday, 6 September 2019	<b>Shiga</b>	Lake Biwa Museum and around	• Nature and Culture Tour around Lake Biwa
<b>UMAC</b> International Committee for University Museums and Collections	Thursday, 5 September 2019	<b>Kyoto</b>	University Museum of Cultures, Kyoto University of Foreign Studies	• The Future of University Museums and Collections in Japan
<b>Other Committee</b>				
<b>FIHRM</b> Federation of International Human Rights Museums	Thursday, 5 September 2019	<b>Kyoto</b>	Sokagakkai Kyoto Kokusai Bunka Hall	• Workshop: Museums, Human Rights and Climate Activism



# Excursions & Tours

## Excursions

	Tour Name	Destination
<b>Kyoto City</b>		
C-1	Kyoto's Zen Heritage – The Golden Pavilion and Ryoan-ji Rock Garden	Kinkaku-ji Temple, Ryoan-ji Temple, Jotenkaku Museum of Shokoku-ji Temple
C-2	The Gardens and Architectural Delights of Kyoto's Imperial Palaces	Kyoto Imperial Palace, Sento Imperial Palace, Omiya Imperial Palace
C-3	Explore Tea Culture 1: The Utensils and Traditions of the Tea Ceremony	Raku Museum, Urasenke Chado Kaikan
C-4	Visit the Mountains Where 17th and 20th Century Architecture Blends with Nature	Shugakuin Imperial Villa, Komai Family Residence
C-5	Museum and Temples Along Kyoto's Famous Philosopher's Path	Ginkaku-ji Temple, Hakusasonso Hashimoto Kansetsu Garden & Museum, Philosopher's Path
C-6	Important Cultural Property and a UNESCO World Heritage Site in the City	Old Mitsui Family Shimogamo Villa, Shimogamo Shrine
C-7	Learning about the Traditional Food Culture of Kyoto	Rakutabi Kyomachiya, Nishiki Market
C-8	Kyoto National Museum Visit to Cultural Property Conservation Studio	Kyoto National Museum
C-9	Imperial Villa and Grand Shrine in the Natural Environment of the Rakusai Area	Katsura Imperial Villa, Matsuo Taisha Shrine
C-10	Sake Breweries and the Thousand Red Gates of Oinari-san Shrine	Gekkeikan Okura Sake Museum and Brewery, Fushimi Inari Taisha Shrine
C-11	Explore Kyoto's Traditional Crafts of Textiles and Incense	Tatsumura Textile factory, Shoyeido Incense Kunjyukan
C-12	Getting 'Hands-On' with Japan's Traditional Craft Culture	Kyoto Handicraft Center
C-13	Artistic Textiles and Science: Where Tradition and Modernity Meet in Kyoto	Shimadzu Foundation Memorial Hall, Kawashima Textile Museum
C-14	Explore Tea Culture 2: Green Tea Traditions in the City Center	Fukujuen Kyoto Flagship Store
C-15	Highlights of To-ji Temple Treasures and Pagodas in the City's Hills	To-ji Temple
C-16	International Art Fair at Nijo-jo Castle Special Preview of artKYOTO 2019	Nijo-jo Castle
C-17	Traditional Crafts and Temple Conservation	Kyoto Imperial Palace, Kyoto State Guest House, Honryu-ji Temple, Toji Temple
C-18	Glorious Japanese Gardens and Decorative Arts from the Turn of the 19th Century	Namikawa Cloisonne Museum of Kyoto, Junsei Restaurant, Murin-an
C-19	Visiting Temples in the Quiet Mountain Village of Ohara	Ohara Sanzen-in Temple, Jakko-in Temple
C-20	Zen Temple Conservation Techniques	Kyoto City Heritage Buildings Conservation Technology Training Centre, Tofuku-ji Temple
C-21	Time for Contemplation – Temples, Tea and Ceramics	Daigo-ji Temple, Kiyomizuyaki no Sato Hall
C-22	Fun For All the Family!	Kyoto Aquarium, Kyoto Railway Museum
C-23	Communities carrying tradition into the future... Renewal of Traditional Kyoto-style Houses	Kyoto Center for Community Collaboration, Residence of the Nagae Family, ITONOWA

# Excursions & Tours

Tour Name		Destination
C-24	Temples and Museums in the Arashiyama-Sagano Area	Saga Arashiyama Museum of Arts and Culture, Kyoto Arashiyama Orgel Museum, Tenryu-ji Temple, Bamboo trail, Daikaku-ji Temple
C-25	Special Visit to Kyoto University's Kwasan Astronomical Observatory in the Mountains	Kyoto University's Kwasan Astronomical Observatory
S-1	Important Cultural Property and a UNESCO World Heritage Site in the City	Old Mitsui Family Shimogamo Villa, Shimogamo Shrine
S-2	Sake Breweries and the Thousand Red Gates of Oinari-san Shrine	Gekkeikan Okura Sake Museum, Fushimi Inari Taisha Shrine
<b>Kyoto Prefecture</b>		
P-1	Amanohashidate, One of the <i>Three Views of Japan</i> , Historic Temples and Life by the Sea	Funaya houses in the Ine Bay, Mukai Shuzo sake brewery, Nariai-ji temple and Amanohashidate, Chion-ji temple, Kyoto Prefectural Tango Regional Museum
P-2	Chirimen 'Silk Road' and San'in Kaigan Coastal Geopark	Chirimen Road and Former Residence of the Bito family, Tango Chirimen History Museum, San'in Kaigan Geopark, Tango Local Industry Promotion Center
P-3	The History of Conflict and Peace in Kyoto's Coastal Region	Tanabe Castle Museum, Maizuru Red Brick Museum, Maizuru Repatriation Memorial Museum, Cruising in Maizuru Bay
P-4	The Wooded Mountains Where Japan's Paper-Making Traditions Still Thrive	Fukuchiyama Castle, Japanese Oni Exchange Museum, Three Motoise Shrines, Kurotani Washi Kaikan Hall, Gunze Memorial Hal, Sato Taisei Memorial Art Museum, Tanba Seikatsui-kan
P-5	Visiting the Castle Town of Kameoka by Sagano Romantic Train and Boat Ride	Sagano Romantic Train, Hozu River boat cruise, Castle town of Kameoka, Float of Kameoka Festival, Mizunoki Museum of Art
P-6	Japan's Traditional Craft Culture in a Mountain Village	Miyama Folklore Museum, Nantan City Museum of Culture, Seigen-ji Temple, Traditional Arts College of Excellence Kyoto
P-7	Bamboo Grove, Tea Ceremony and Japan's Culture of Hospitality	Makuzu pottery factory, Chochikukyo, Taian, Oyamazaki Town Historical Museum, Nagaoka-temmangu Shrine
P-8	Byodoin Temple, a World Heritage Site, and Iwashimizu-Hachimangu Shrine with National Treasure Status	Byodoin Temple, Shokado Garden/Art Museum, Iwashimizu-Hachimangu Shrine, The Tale of Genji Museum, Uji City, Takumi-no Yakata
P-9	Ancient Kuni Palace Site and Japanese Tea Plantations	Kamikoma tea wholesale district, Kyoto Prefectural Yamashiro Regional Museum, Kuni Palace site, Tea plantations in the Ishitera district in Wazuka-cho, Manpuku-ji temple
<b>Kansai Area</b>		
H-1	Buildings Designed by Tadao Ando and GUTAI Art Exhibition at Hyogo Prefectural Museum of Art	Awaji Yumebutai, Hyogo Prefectural Museum of Art
H-2	Himeji Castle, a World Heritage Site and Hyogo Prefectural Museum of History	Hyogo Prefectural Museum of History, Himeji Castle
H-3	Heritage Sites of Sasayama Castle Town and Tamba Pottery Village and Tea Ceremony	Sasayama Castle Town, The Museum of Ceramic Art, Hyogo, Pottery factories, Tamba Traditional Art Craft Park
H-4	San'in Kaigan Coastal Geopark's Mysterious Landscape and a Sanctuary for Oriental White Storks; a Special Natural Treasure	Kinosaki International Arts Center, Kinosaki Hot Spring Resort, Hyogo Park of the Oriental White Stork

Tour Name		Destination
H-5	Visit Akashi - The City of Time!	Akashi Municipal Planetarium, Akashi City Museum of Culture, Uontana Fish Market, Akashi Castle
H-6	Contemporary Architecture and GUTAI Art Exhibition at Hyogo Prefectural Museum of Art	Rokko Shidare Observatory, Hyogo Prefectural Museum of Art
H-7	San'in Kaigan Coastal Geopark's Mysterious Landscape and a Sanctuary for Oriental White Storks; a Special Natural Treasure	Hyogo Park of the Oriental White Stork, Genbudo Cave Park, Gendudo Museum, Kinosaki Hot Spring Resort
O-1	Museums in Skyscrapers: Koji Kinutani Tenku Art Museum and Abeno Harukas Art Museum	Koji Kinutani Tenku Art Museum, Abeno Harukas Art Museum, Harukas 300 Observatory, Floating Garden Observatory, Umeda Sky Building
F-1	Japanese Paper, Lacquer and Knives Get Close the Ancient Crafts in Fukui	Echizen Paper Village, Echizen Lacquerware Traditional Industry Hall, Takefu Knife Village
K-1	Osaka Castle, Tsutenkaku Tower History and Culture in the Cosmopolitan City of Osaka	Osaka Castle, Tombori River Cruise, Namba Area, Tsutenkaku Tower
K-2	World Heritage Site Mount Koya and Buddhist Vegetarian Cuisine	Koyasan Main Gate and Reihokan Museum, Danjo-garan temple complex, Kongobu-ji Temple
K-3	Ancient Capital, Nara: Explore the History and Culture of Buddhism	Todai-ji Temple, Todaiji Museum, Nara National Museum, Nara Park
K-4	Experience the Stunning Vistas of Mount Hiei and Lake Biwa	Enryakuji Temple East Pagoda Area, Ukimi-do
K-5	[Called off] Japanese Masterpieces at Sagawa Art Museum and the Historic City of Omihachiman	Sagawa Art Museum, Hachiman-bori Canal and Omihachiman, Himure Hachimangu Shrine
K-6	[Called off] Visit the Stunning Wall Paintings and Stone Age Burial Sites of Asuka Village	Kitora Tumulus, Kitora Tumulus Mural Experiential Museum Shijino Yakata, Ishibutai Tumulus, Takamatsuzuka Tomb & Mural Hall

## Sightseeing Tours

Tour Name		Destination
T-1	[Called off] Discover Contemporary and Traditional Art and Culture in Kanazawa	Kenrokuen Garden, Kanazawa Castle, Higashi Chaya District, 21st Century Museum of Contemporary Art
T-2	[Called off] Highlights Tour of Hiroshima & Yamaguchi	Hiroshima Peace Memorial Museum, Atomic Bomb Dome, Miyajima, Kintai Bridge
T-3	[Called off] Two days in Kanagawa: Seaside Cities of Kamakura and Yokohama	Great Buddha of Kamakura at Kotoku-in Temple, Tsurugaoka Hachimangu Shrine, Yokohama
T-4	[Called off] Two-Day Tour to Ise Grand Shrine and the Hometown of Ninjas in Mie Prefecture	Ise Grand Shrine, Iga Ueno Castle
M-1 M-2	A Morning Experiencing Temple Traditions – Zazen Meditation and Traditional Breakfast	Zazen meditation experience, Shojin Cuisine

# Conference Materials

## | Programme Booklet (English / French / Spanish / Japanese)



## | Name Badge



## | Pin Badge



## | Banner



## | Conference Bag





## Sponsor Prospectus (English / Japanese / Chinese / Korean)



## Brochure



## Backdrop



# Conference Materials

## ICOM Flag



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Artist of Original Painting:  
Koji Kinutani





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