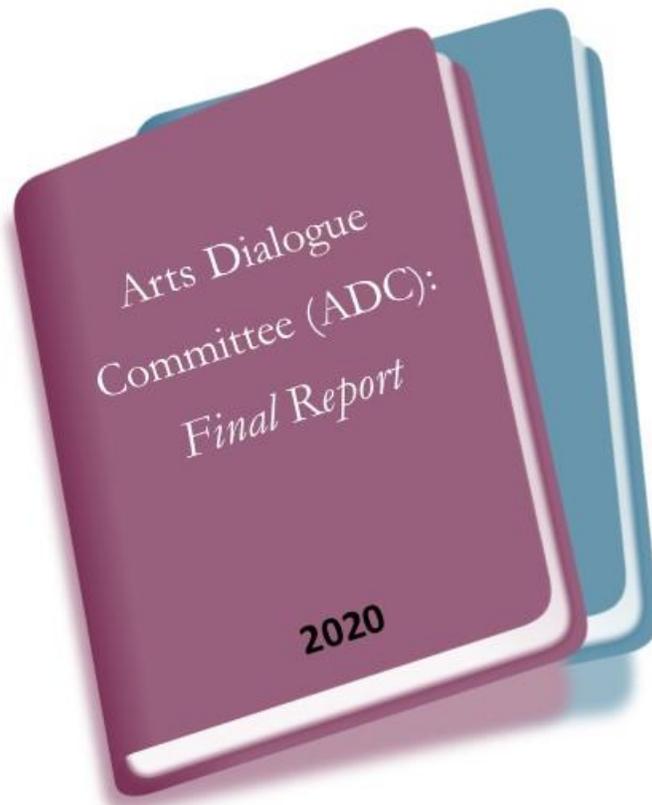


日米文化
教育交流
会議

CULCON

United States ~ Japan Conference
on Cultural & Educational Interchange
Ideas & Opportunities for Public/Private Partnerships



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Executive Summary and Background

1. CULCON

The U.S.-Japan Conference on Cultural and Educational Interchange (CULCON) is a binational advisory panel to the U.S. and Japanese governments, serving to strengthen the vital cultural, educational, and intellectual foundations of the U.S.-Japan relationship, and to enhance connections between U.S. and Japanese leaders in those fields.

Established in 1961 to build stronger people-to-people ties between the two countries, CULCON has convened stakeholders in the U.S.-Japan relationship to encourage deeper cooperation in solving shared policy challenges, to develop better business practices, and to deepen the connections between civil society in the United States and Japan.

CULCON consists of a U.S. CULCON Panel and a Japan CULCON Panel, which have equal leadership roles; they reach consensus and work together on all aspects of joint activities.

CULCON panelists are leading experts from the private sector, academia, the arts and government. They meet regularly to identify emerging issues of importance to the bilateral relationship and to encourage greater exchange and collaboration between U.S. and Japanese stakeholders.

A biannual plenary session brings together members of the U.S. CULCON Panel and the Japanese CULCON Panel to identify emerging issues of importance to the U.S.-Japan relationship, and explore ways to encourage people-to-people exchange through appropriate organizations. At the meetings, the Panels agree which issues to pursue over the coming two years, including adding or concluding working groups.

2. CULCON Working Groups

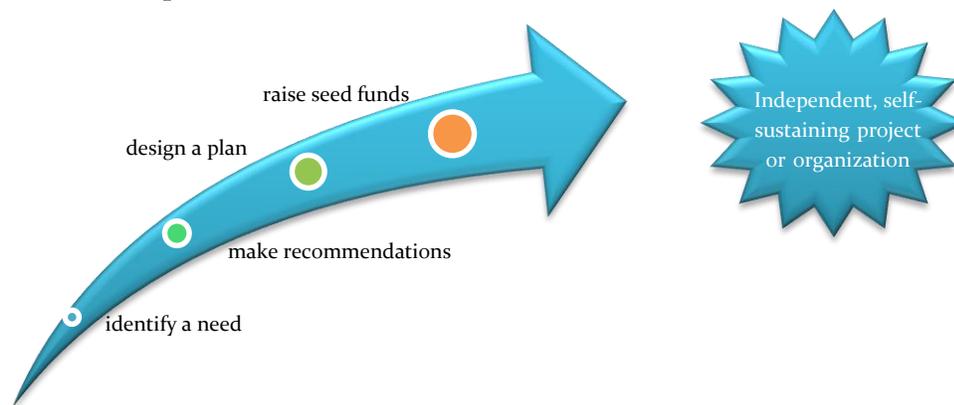
CULCON organizes ad hoc working groups, committees or task forces, whose members focus on specific impediments to exchange and/or best practices, and offer recommendations to stakeholders to address common challenges. Working groups are led by U.S. and Japanese co-chairs, who are also serving as CULCON panelists. Members of working groups come from the public, private and not-for-profit sectors and offer a wide range of expertise and points of view related to the working group mission.

Current CULCON working groups include:

- Arts Dialogue Committee (ADC), which addresses a range of issues relating to arts exchange including cultivation of the next generation of arts professionals;
- Education Review Committee (ERC), which monitors progress toward the CULCON goal of doubling U.S.-Japan student mobility, set by the CULCON Education Task Force (ETF) in 2013; and
- Next Generation Task Force, which has developed recommendations for U.S. and Japanese public and private sector leaders on how best to support the development of a next generation of U.S.-Japan professionals.

3. CULCON as Incubator

CULCON’s strategy for creating real and lasting advances in the U.S.-Japan relationship is to identify an issue of importance, establish a working group to examine it in-depth, raise awareness of the issue, make recommendations, and then seek appropriate organizations or individuals capable of implementing the recommendations most effectively. CULCON is often active in shaping a new program until it can reach self-sustainability. Serving as an incubator for diverse ideas, CULCON is able to leverage its limited resources to find solutions to the issues at hand.



4. Arts Dialogue Committee (ADC)

At CULCON XXIV (2010), CULCON established the Arts Dialogue Committee (ADC) to examine obstacles to artistic exchange between Japan and the United States and explore new areas of cooperation among art specialists. The ADC has promoted access to Japanese art through U.S. and Japanese arts exchanges, and has enabled members to reach greater understanding on important issues such as the critical need for support for a new generation of Japanese art specialists in the United States.

The ADC has held binational meetings and public fora every year, and has been active in promoting exchange in cooperation with various programs, including the International Workshop on Japanese Art History for Graduate Students (JAWS), which resumed its activity under the ADC’s initiative, the Curatorial Exchange Program for Japanese Art Specialists in North American and European Museums, sponsored by the Tokyo National Museum, and other exchange programs organized by the Japan Foundation. In 2016, the ADC, together with Minneapolis Institute of Art, launched the International Network of Japanese Art (INJA), a bilingual website that provides information about U.S.-Japan arts activities.

Since its inception, the ADC has offered a unique binational forum to facilitate conversations on issues that arise in the art community, and for making recommendations regarding Japanese art-related policies to the governments of Japan and the United States. For example, the ADC has

played a significant role in easing restrictions on the exhibition and lending of Japanese art works, especially those with special designations such as National Treasures and Important Cultural Properties.

With the approach of the Tokyo 2020 Olympic and Paralympic Games, the ADC recognized a unique opportunity to broaden understanding of and interest in Japanese culture. The ADC applauded the Japan Foundation’s efforts to mount major exhibitions worldwide and the United States, including “The Tale of Genji: A Japanese Classic Illuminated” held at New York’s Metropolitan Museum of Art in March 2019, “Life of Animals in Japanese Art,” held at the National Gallery of Art in Washington, D.C., and “Shinto: Discovery of the Divine in Japanese Art” held at the Cleveland Museum of Art. ADC launched its own social media initiative, Arts Japan 2020, which engaged a new generation of Japanese culture enthusiasts in the U.S.-Japan dialogue.

The year 2020 marks a decade since the ADC was formed, and thus the end of its activity as a CULCON working group. However, the ADC should consider utilizing private sector funding to continue its activities, including the INJA project.

This report reviews the ADC’s activities and achievements to date and offers some recommendations regarding its future direction.

Achievements to Date

1. Establishment of the Arts Dialogue Committee (ADC)

In March 2009, the importance of promoting artistic exchange (especially exchange related to traditional Japanese art) between Japan and the United States was raised in the “Japanese Art in America: Building the Next Generation” symposium, which was held jointly by the Japan Foundation and the Japan Society in New York.

In March 2010, as a follow-up event to the symposium, the Japan Foundation held the “Performing Arts and Art: Toward Developing a U.S.-Japan Network” forum with the cooperation of the Agency for Cultural Affairs. Specialists from both countries exchanged opinions and reaffirmed the need for a platform to continue dialogue.

Following the forum, a recommendation to “establish a working group of specialists to consider future measures to enhance exchange in the fields of traditional, modern and contemporary art and to establish a framework for mutually beneficial curatorial collaboration and exchange” was adopted in the joint statement issued at CULCON XXIV (June 2010) held in Washington, D.C., which led to the establishment of the ADC.

2. Conferences and other Events

Below is a general timeline of conferences and other events held by the ADC:

June 2010	ADC established at CULCON XXIV in Washington, D.C.	
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<p>May 2011</p>	<p>1st ADC meeting held at CULCON's 50th anniversary symposium in Washington, D.C.</p>	
<p>March 2012</p>	<p>2nd ADC meeting held in Tokyo</p>	
<p>April 2012</p>	<p>ADC Report submitted to CULCON XXV in Tokyo</p>	
<p>January 2013</p>	<p>3rd ADC meeting held in Honolulu</p>	

<p>October 2013</p>	<p>4th ADC meeting held at the Otsuka Museum of Art</p>	 A group photograph of approximately 20 people, including men and women in professional attire, posing for a group photo. They are arranged in two rows, with some seated in the front and others standing behind them. The background is a plain, light-colored wall.
	<p>“Forum on US and Japanese Art: Future of Museums” symposium held by the Agency for Cultural Affairs and the CULCON ADC</p>	 A photograph of a symposium stage. A large screen at the front displays the CULCON logo and Japanese text: “【第二部 ハネルデ・スカンセン】 日本美術の保存と公開について” and English text: “Preservation and Exhibition of Japanese Arts”. A panel of speakers is seated at a long table on the stage. The audience is visible in the foreground, seated in rows of chairs. The background features a large, colorful mural.
<p>November 2014</p>	<p>U.S. and European Arts and Sciences Curatorial Exchange Meeting held at the Tokyo National Museum ADC Report submitted to CULCON XXVI in Washington, D.C.</p>	
<p>June 2015</p>	<p>ADC video conference held in Tokyo and locations</p>	

	<p>throughout the United States</p>	
<p>November 2015</p>	<p>5th ADC meeting held at the Freer and Arthur M. Sackler Gallery</p>	
	<p>“Curating Japan in Olympic Era 1964/2020” open forum held by the ADC and the Freer and Arthur M. Sackler Gallery</p>	

<p>June 2016</p>	<p>ADC Report submitted to CULCON XXVII in Tokyo</p>	 <p>A group photograph of approximately 25 people, including men and women in business attire, standing behind a long table. A banner in the background reads "E 米、北教育交流会 CULCON XXVII - Plenary Meeting June 17, 2016 Tokyo, Japan".</p>
<p>December 2016</p>	<p>6th ADC meeting held at the Kyushu National Museum</p>	 <p>A wide-angle photograph of a large conference room. Numerous people are seated around long tables, engaged in a meeting. A presentation screen is visible at the front of the room.</p>
	<p>“Global and Japanese Art: Focus on Trends from 2000” symposium held by the Agency for Cultural Affairs and the ADC</p>	 <p>A photograph of a symposium stage. A large screen displays the text "カルコン美術対話委員会シンポジウム CULCON 2016 「世界と日本美術-2000年以降の動向を中心に-」". Five panelists are seated at a table in front of the screen, with nameplates in front of them.</p>

<p>May 2017</p>	<p>Arts Japan 2020 campaign launched</p>	
<p>March 2018</p>	<p>7th ADC meeting held at the Minneapolis Institute of Art</p>	
<p>June 2018</p>	<p>ADC Report submitted to CULCON XXVIII in Washington, D.C.</p>	
<p>January 2019</p>	<p>8th ADC meeting held at the Tokyo National Museum</p>	

September 2019	9th ADC meeting held at the Kyoto National Museum	
	“International Collaboration in the Fields of Japanese Art History,” Symposium held by the ADC and Kyoto National Museum in conjunction with the ICOM Kyoto General Conference	

3. ADC Activities

The ADC allows art specialists to share information more effectively and efficiently, provides a forum for discussing ways to broaden access to Japanese art, and has raised awareness of and offered recommendations on issues of importance for creating real and lasting advances in the U.S.-Japan relationship. More specifically, the ADC’s strategic and holistic set of goals since its inception has resulted in tangible contributions to the U.S. and Japanese art communities in the following four areas:

- Cultivating the next generation of Japanese art professionals;
- Fostering collaboration among U.S.-Japan arts professionals;
- Enhancing resources; and
- Promoting public outreach

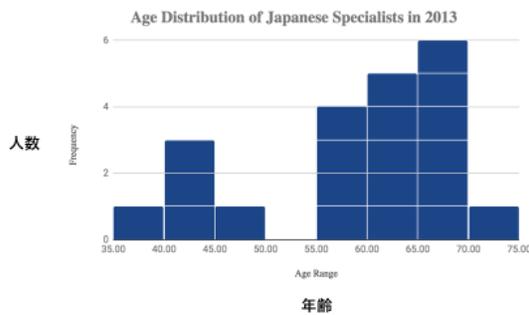
Below is a summary of the achievements:



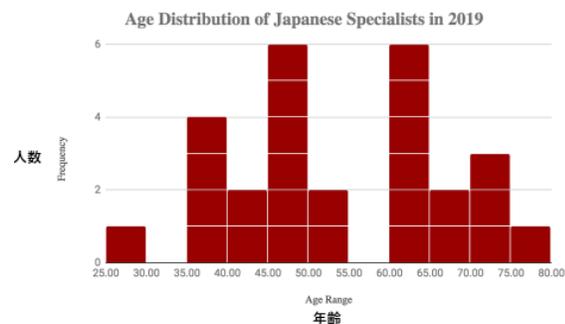
One of the most urgent concerns in establishing the ADC was the declining number and the aging of the cohort of Japanese arts museum curators in the United States. One of the ADCs most noteworthy achievements is seen through its efforts to cultivate the next generation of arts professionals. ADCs concerted efforts in various forms over the last decade has shown tangible results in this area, increasing the number of specialists by more than 20% and reducing the median age of specialists from age 62 to 53 from 2013 to 2019, as illustrated by the data below:

	日本美術学芸員の 総数	55歳以上	55歳以上の割合	平均年齢	年齢中央値
	Number of JPN Specialists *	Number of JPN Specialists 55 and Over	% of JPN Specialists 55 and Over	Average Age of JPN Specialists	Median Age of JPN Specialists
2013	21	16	76.19%	57	62
2019	27	12	44.44%	54	53

日本美術学芸員の年齢分布図(2013年)



日本美術学芸員の年齢分布図(2019年)

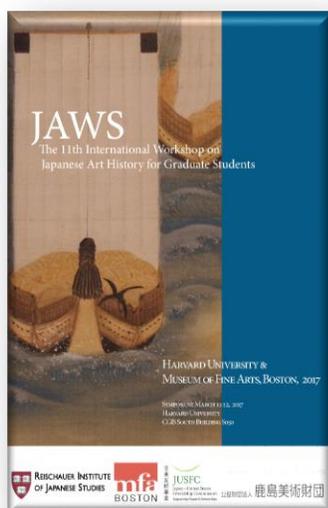


Two of the ADCs specific efforts to cultivate the next generation are described below:

International Workshop on Japanese Art History for Graduate Students (JAWS)

Launched in 1987, the JAWS program, designed to promote learning and exchange among accomplished young scholars in Japanese art, has involved a series of workshops, organized by graduate students of art history from the United States, Europe, and Japan. The program has attracted the participation of more than 240 students over its history. After nine successful workshops, however, the JAWS program was suspended for more than six years. The ADC recognized the program's significant achievement in the creation of an international network of emerging scholars and a successful career pathway for Japanese art specialists and helped resume the project.

As a result, the Japanese Agency for Cultural Affairs, the Kajima Foundation for the Arts, and the Ishibashi Foundation funded the 10th JAWS program, which was held at Tokyo University of the Arts in August 2012. A booklet was made on the activities of participants who had participated in previous JAWS sessions. It was shown that 90% of the participants were still working in the art world.



In March 2017, the 11th JAWS program was held at Harvard University and the Museum of Fine Arts, Boston, supported by the Japan-U.S. Friendship Commission, Harvard University's Reischauer Institute of Japanese Studies, Rockefeller Fund for East Asian Art, and the Kajima Foundation for the Arts. A total of 24 graduate students took part in the program.

Securing funds is JAWS' greatest challenge. Looking to the future, JAWS recently received an inspirational gift from Dr. Nobuo Tsuji, who donated winnings from the Asahi Prize to the continuation of the workshop. One of the longer-term impacts of JAWS has been the successful creation of an international network of emerging scholars and a successful career pathway for Japanese art specialists. **Of note, JAWS alumni are well-represented in recent curatorial exchanges, INJA, the new ADC website project, and ADC membership itself.**

The next JAWS session is scheduled in Japan in the near future.

Project for Supporting the Cultivation of the Next Generation of Japanese Art Specialists (cultural project held by Japanese embassies & consulates)

Acting as an incubator, the ADC launched a new program, the JICC Seasonal Art Lecture Series from Emerging Scholars, as part of the Project for Supporting the Cultivation of the Next Generation of Japanese Art Specialists in 2017. This is an art lecture series offered by emerging scholars, hosted by the Japan Information & Culture Center (JICC) of the Embassy of Japan in Washington, D.C. The series features a focus on new research into Japanese art from rising scholars in the field, providing the public with new ideas and research on a wide variety of disciplines and art objects from the ancient to the contemporary, and encouraging audience engagement with the research topics.

This innovative series fulfills several of ADC's objectives in that it not only provides the public with access to current thinking on a variety of aspects of Japanese art, but also provides a platform for young and emerging scholars to discuss and receive feedback about their research. There is also an interactive role for the audience as they can vote to determine the topic for the following lecture. After its first year, the series' audience grew by over 40%.

The screenshot shows the website for the JICC Seasonal Art Lecture Series. The header includes the JICC logo and navigation links: Home, About, Visit, Japan Guide, Resources, and Main Embassy. The main content area features a lecture titled "Scholar Spotlight: Avant-Garde Calligraphy" presented by JICC, Embassy of Japan. The event is scheduled for Tuesday, June 25, at 6:30 PM. The text describes the connection between Japanese avant-garde calligraphy and European abstract art, mentioning artists like Georges Mathieu, Pierre Alechinsky, Franz Kline, and the Gutai group. It also introduces the presenter, Dr. Eugenia Bogdanova-Kummer, an art historian specializing in modern Japanese art and calligraphy. A "REGISTER FOR TICKETS" button is visible at the bottom right.

Cultivating the Next Generation

Fostering Collaboration

Enhancing Resources

Promoting Public Outreach

Curatorial Exchange Program for Japanese Art Specialists in North American and European Museums

One of the ADC's primary goals is to foster collaboration among U.S.-Japan art specialists, which has taken the form most often of curatorial exchange. In addition to cross-fertilization of ideas and resources, the exchanges are also designed to cultivate the growth of a next generation of Japanese art specialists.

The Tokyo National Museum established the "Curatorial Exchange Program for Japanese Art Specialists in North American and European Museums Planning Committee"



in 2014 through the support of the Agency for Cultural Affairs in response to the ADC's call for such programs. The exchange has become an annual activity since then, and the most recent one took place in February 2020.

The year 2019 marked the fifth year of the exchange program. In March, the “Arts of Japan in a Global Context: Beyond Orientalism and Occidentalism” international symposium, a specialist meeting, and a workshop were held in Tokyo. In the excursion, participants visited Kanazawa City, Ishikawa Prefecture. More than 50 people from Japan, the U.S., and Europe participated, including ADC members. The mission of the program is to create a network of Japanese art specialists and other museum staff whose work involves Japanese art from the United States and Europe so that information and curatorial practices can be more widely shared. The program funds an annual symposium and workshop, and surveys of Japanese art collections abroad for the benefit of arts professionals and the general public.

Japan Foundation Japan-U.S. Curatorial Exchange

In response to the CULCON XXIII (2008) recommendation to promote curatorial exchanges between the United States and Japan, beginning in 2009, the Japan Foundation established a U.S.-Japan curatorial exchange program. While Japanese curators have comparatively more opportunities to visit the United States, American curators, especially those not specializing in Japanese art, have more limited opportunities to visit Japan. For this reason, this program has taken the form of short-term invitational trips to Japan for American curators. The hope is that cultivating a network of Japanese and U.S. curators and disseminating accurate information about Japanese art to the U.S. art community will result in more presentations of Japanese art in the U.S. and lay a foundation for further exchange programs between the two countries.

Since 2009, the Japan Foundation has invited a total of more than 90 American curators to Japan. Each invitational program is theme-based, with a general focus on contemporary art and a more specific focus on genres such as photography, architecture, and new media art, among others. During their approximately 10-day stay, participating curators are exposed to the current state of contemporary art in Japan by visiting studios of Japanese artists and observing international art exhibitions. In addition, time is made for the American curators to meet with their potential Japanese counterparts to discuss and share ideas.

Ishibashi Foundation/The Japan Foundation Fellowship for Research on Japanese Art

This program supports the development of Japanese art specialists by providing an opportunity for curators and researchers from abroad to conduct research in Japan for up to two months, and by so doing, promote the study of the field and the introduction of Japanese art overseas.

Launched in 2019, this new program has awarded 17 fellowships, including two from the United States. Projects whose tangible results can benefit society are given precedence in the selection process, and such results are made available in the form of a publication or an exhibition.

Japan Foundation U.S. and European Museum Infrastructure Support Program

Launched in 2016, this program is designed to provide support to museums in Europe and the United States for promoting effective use of their Japanese art collections and thereby assist the establishment of infrastructure to exhibit Japanese art. Specifically, this support provides, “enhancement and expansion of staff expertise....survey, research and cataloging of Japanese art collections.... and establishment of Japanese art collections.” Providing funding for up to five years, the program currently supports three American museums (Smithsonian's Freer & Sackler Galleries, Portland Art Museum, and San Francisco Asian Art Museum) and one European museum (Scotland National Museum).

Cultivating the
Next GenerationFostering
CollaborationEnhancing
ResourcesPromoting Public
Outreach

Establishment of the International Network of Japanese Art (INJA) website

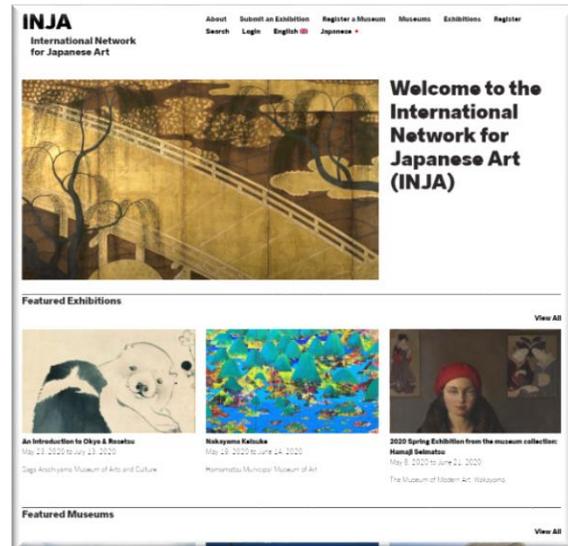
In evaluating obstacles in U.S.-Japan artistic exchange, the ADC recommended the establishment of a bilingual digital clearinghouse of information about U.S.-Japan arts activities. The ADC envisioned the creation of a website that would both centralize and expand specific resources, including information on curatorial and conservation exchanges, exhibitions, and collections, to promote the information sharing and communication among art specialists.

Dr. Matthew Welch, ADC member and Deputy Director & Chief Curator at the Minneapolis Institute of Art (Mia), secured funding for the first several years of this project in 2016. Mia's Japanese art collection includes approximately 1,700 works that were donated by Mr. Willard Clark, who served as a U.S. CULCON panelist at the time of the ADC's establishment in 2010.

Thanks to the work of a dedicated binational team of art professionals and web designers, in 2018, the INJA website was initially launched to the public via the Mia website using a dedicated URL (<https://inart.org>).

The website includes information for any viewer on museums with collections of Japanese art and Japanese art exhibitions. In addition, the Directory of Japanese Art Specialists is available for registered museum/university professionals. This directory, connecting curators, scholars, conservators, and advanced students of Japanese art worldwide, is in collaboration with the ADC, the Curatorial Exchange Program for Japanese Art Specialists at the Tokyo National Museum, and the Japanese Council of Art Museums.

For INJA to have a significant tangible impact on the art community, there is a need to enhance the website's recognition worldwide, create a unique brand, and greatly increase registration of the target user, primarily mid-career and younger arts professionals. The ADC recommends a fundamental strategy review of INJA, which will lead to recommendations that will achieve these goals.



Cultivating the
Next GenerationFostering
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Arts Japan 2020

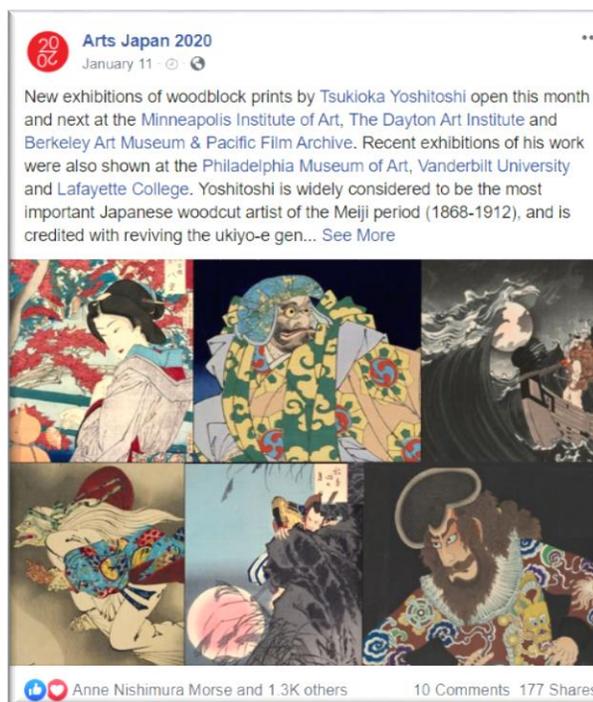
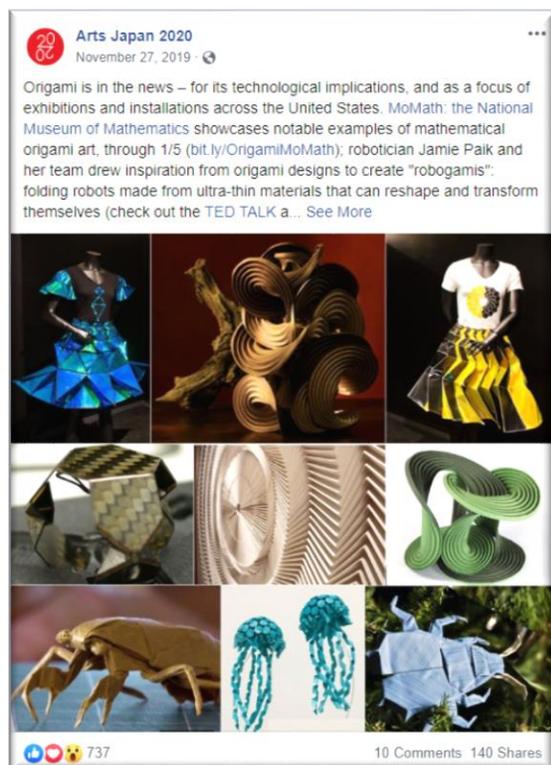
With its major funding from the Japan-U.S. Friendship Commission, the ADC “incubated” Arts Japan 2020, a new online celebration to support Japan-related cultural programs across the U.S. in terms of dissemination and public relations. The aims of Arts Japan 2020 are as follows:



- broaden the impact and public awareness of Japan-related arts activity;
- engage American audiences, artists, and arts leaders in cultural programs that are informed by Japanese creative practices and traditions;
- benefit arts enthusiasts who have expressed interest in or an inclination toward Japan-related cultural activities in the United States, as well as artists, curators, arts managers, and other arts professionals in the United States who seek broader visibility and more attention for their Japan-related cultural programs; and
- introduce students of all ages and grade levels to many elements of Japanese culture via familiar and easily accessible online platforms.

Thanks to its team with extensive knowledge about the characteristics of digital society, Arts Japan 2020 has successfully introduced American audiences to a multitude of Japanese cultural programs taking place across the United States through an innovative series of social media content, articles, podcasts, and interviews. The Arts Japan 2020 audience of arts enthusiasts has grown exponentially since its inception. Especially noteworthy is that approximately half of the viewers of social media platforms dedicated to visual arts are aged between 18 and 35. Interest in Japanese art is growing with the coming Tokyo Olympic and Paralympic Games, and the challenge is how to maintain that interest through 2020 and thereafter.

Following are examples of Arts Japan 2020 social media posts and the audience they are reaching: (Please note, “reached” is a count of the audience who has viewed the post.)



Website: www.ArtsJapan.us

Facebook: [ArtsJapan2020](https://www.facebook.com/ArtsJapan2020)

Twitter: [ArtsJapan2020](https://twitter.com/ArtsJapan2020)

Instagram: [ArtsJapan2020](https://www.instagram.com/ArtsJapan2020)

Building on the Achievements of the Arts Dialogue Committee

The scope of the ADC’s initiatives, including the International Workshop on Japanese Art History for Graduate Students (JAWS) program, the Curatorial Exchange Program for Japanese Art Specialists in North American and European Museums, sponsored by the Tokyo National Museum, and other exchange programs organized by the Japan Foundation, is no longer limited to Japan and the United States, but expanding on a worldwide scale.

For example, the international conferences listed below were held in Japan in 2019, representing the ADC’s role as an incubator for promoting discussion on an international scale. The hope is that measures are taken to ensure that these programs and conferences will capitalize on the achievements of the ADC even after its role as a CULCON working group is concluded.

2019 CIHA Colloquium in Tokyo

Established in 1873, the Comité International d’Histoire de l’Art is an international committee with a long history. Although the committee has traditionally based its activities on the norms and principles of Western art, it has also engaged in Asia, Central and South America, and other regions in recent years. On March 10 and 11, 2019, the 2019 CIHA Colloquium in Tokyo was held at the Tokyo National Museum. Under the title of “Toward the Future: Museums and Art History in East Asia,” the colloquium featured a keynote speech followed by five presentations in the first session, “Comparative or Cross-Cultural Approaches to East Asian Art Before Sustained Contacts with the

West,” and thirteen presentations in the second session, “The Foundation and Development of Museums, Art Collecting, and Art History in East Asia After Modern Encounters with the West,” given by researchers from Japan and abroad.

ICOM Kyoto General Conference Plenary Session¹

Established in 1946, the International Council of Museums (ICOM) is an international non-governmental organization that represents museums from 138 countries and territories worldwide, as well as 42,000 or so museum experts involved in them. Held once every three years, the General Conference was held in Japan for the first time on September 1-7, 2019, in Kyoto. Mr. Yuji Kurihara, ADC member and Executive Vice Director, Kyoto National Museum, served as the chair of ICOM Kyoto 2019 Steering Committee.



ICOM’s membership has grown to include more individuals from Asian countries, making the ICOM Kyoto General Conference an ideal forum for exploring the significance of Asian art and museums. A plenary session titled, “Asian Art Museums & Collections in the World” focused on coordinating efforts of museums worldwide that present Asian art and best outreach practices to local and international visitors. Of note, Ms. Anne Nishimura Morse, co-chair of the U.S. CULCON Panel, gave a presentation on the ADC’s activities.

ICOM was also an opportunity for the ADC to convene, and it held its 9th meeting at the Kyoto National Museum, followed by a symposium on the theme of “International Collaboration in the Field of Japanese Art History: Challenges and Possibilities.” The symposium gathered an audience of approximately 100, including ICOM participants. Dr. Michio Hayashi, ADC member and professor at Sophia University, made the following concluding remarks: “... we need to come up with a system for giving feedback to the production of wisdom. To this end, we need to build an internationally accessible Japanese art database and establish a foundation to enable broad utilization of the database. Museums should be aware of their role as guardians of public goods, establish systems and laws that enable universal access, and consistently develop personal connections. INJA will play an increasingly important role as a platform for collecting such information.”

¹ For more detail about ICOM’s 2019 conference, please see the Appendix, page 22

Recommendations

As described above, the ADC’s strategic and holistic set of goals since its inception has resulted in tangible contributions to the field of Japanese art. Of the recommendations set out in its 2018 report to CULCON XXVIII (2018), the ADC has achieved a large number of them, with a few ongoing efforts.

The ADC’s goals from 2018-2020 included:

ADC Goal	Recommendation	Progress to Date
Cultivating the Next Generation	Support planning for the 12 th JAWS conference, to be convened in the near future and encourage its future funding and implementation	Achieved, ongoing 
Fostering Collaboration	Support plans for the 5 th (2019) and 6 th (2020) Tokyo National Museum curatorial exchange and symposium, and encourage its future funding and implementation	Achieved 
	Hold the next CULCON ADC Meeting in Tokyo in conjunction with the Curatorial Exchange Program for Japanese Art Specialists in U.S. and European Museums in 2019	Achieved 
	Encourage the continued funding and implementation of other curatorial exchange and arts specialists programs such as the Japan Foundation’s Japan-Americas Art Curator Exchange	Achieved 
	Organize an Open Session on Japanese Art at ICOM 2019 in Kyoto	Achieved 
	Propose the ADC as an affiliated organization of ICOM, which could give it a more permanent “home”	See explanation below*
Enhancing Resources	Launch the INJA website	Achieved 
	Advertise the resource to the Japanese art field and the public through public statements by the ADC co-chairs, announcements at conferences, the CULCON Joint Statement, among others	Achieved 
	Encourage registration and use in the U.S. and Japan of the arts specialists database	Achieved 
	Seek long-term funding for the INJA project	In process
Expand Public Outreach	Continue and expand, if possible, support for public outreach programs such as Arts Japan 2020 and the Emerging Scholars Spotlight Series	Achieved 

Though some of the recommendations are still underway, many have been achieved according to plan, indicating that the ADC has played a vital role as an incubator of cooperation.

*Further explanation is required for the search for a future “home” for the ADC, after it concludes its activities under CULCON auspices. The ADC report submitted to CULCON XXVIII (2018) recommended collaboration with ICOM. Although the ICOM General Conference is a triennial event, ICOM is centered around the activities of 32 international committees, which come together every year. That is because collaboration with ICOM will enable the ADC to expand its scope to all museums with Japanese art collections, including those in Europe, while maintaining its effectiveness. As noted above, the ICOM Kyoto General Conference featured a plenary session on Japanese art, and the conference’s resolution contained recommendations that are consistent with the ADC’s activities and directions. However, as a partner organization that could establish a future “home” for the ADC, ICOM may not be the answer and the search for a new sponsoring organization continues.

2020 marks the official end of the ADC’s role as a CULCON working group, with the associated financial and administrative assistance. Looking forward, ADC members should explore ways to utilize private sector funding to establish a new structure toward completing previously recommended projects, especially the INJA database and website, and continue discussing how to build on and support ADC- inspired activities. Ongoing efforts and progress should be reported to CULCON at least on the occasion of the CULCON plenary session every two years.

Conclusion

The ADC has been one of CULCON’s most active and productive groups in the past few years and CULCON agrees the ADC should be proud of its many achievements. Going forward, Japan will be hosting many momentous events, including the Tokyo 2020 Olympic and Paralympic Games (postponed to 2021), the World Masters Games 2021 Kansai, the Tokyo National Museum’s 150th anniversary event (2022), the Expo 2025 Osaka, Kansai, and the Japan Association of Museums’ centennial anniversary event (2028). Although 2020 marks the official end of the ADC’s role as a CULCON working group, with the associated financial and administrative assistance, looking forward, ADC members should explore ways to utilize private sector funding to establish a new structure toward completing previously recommended projects, especially the INJA database and website, and continue discussing how to build on and support ADC- inspired activities. Furthermore, going forward, CULCON should continue to invest in initiatives broadly related to culture and art exchange, including those concerning Japanese art.

Finally, it is difficult to anticipate how the current COVID-19 pandemic will affect the momentum of the ADC in supporting meaningful initiatives. With museums across the world temporarily shuttered, cultural activities will be some of the last to return to pre-pandemic vitality. With the sudden decrease in operating funds, will art institutions continue to prioritize international programming, including those in Japanese art? Will a pivot to curating more online content partially fill the current engagement gap? And how will the pandemic affect short- and long-term funding of collections, curators and collaboration?

The activities of the ADC over the past ten years have provided a framework to discuss such issues. Even after the formal dissolution of the working group, given the unprecedented impact of the pandemic, these conversations should continue to be part of CULCON’s agenda.

Appendix

Membership

Core members of the Arts Dialogue Committee from 2016-2020 are as follows:

JAPAN:	
Hiroyuki Shimatani Co-chair	Executive Director, Kyushu National Museum
Masanobu Ito	Managing Director & Executive Program Director (Visual Arts), Secretariat for JAPONISMES, The Japan Foundation
Yuji Kurihara	Executive Vice Director, Kyoto National Museum
Michio Hayashi	Professor, Faculty of Liberal Arts, Sophia University
Yukiko Shirahara	Curator Special Assignment, Nezu Museum
UNITED STATES:	
Anne Nishimura Morse Co-chair	William and Helen Pounds Senior Curator of Japanese Art, Museum of Fine Arts, Boston
Marco Leona	David H. Koch Scientist in Charge, Department of Scientific Research, Metropolitan Museum of Art
Robert Mintz	Deputy Director, Asian Art Museum of San Francisco.
Melissa Rinne	Research Fellow, International Engagement Liaison Kyoto National Museum
Gennifer Weisenfeld	Dean of Humanities, Trinity College of Arts and Sciences, Duke University
Matthew Welch	Deputy Director and Chief Curator, Minneapolis Institute of Art
Xiaojin Wu	Curator of Japanese and Korean Art, Seattle Art Museum
Previous Members include:	
Tei'ichi Sato, Co-chair	Senior Adviser for Academic Affairs, Professor of Graduate School, International University of Health and Welfare Honorary Executive Director, Tokyo National Museum Advisor to the Ministry of Education, Culture, Sports, Science and Technology Senior Adviser, National Graduate Institute for Policy Studies Vice Chairperson, The Japanese National Commission for UNESCO
Masanori Aoyagi, Co- chair	President, Independent Administrative Institution National Museum of Art Director-General, The National Museum of Western Art Emeritus Professor at the University of Tokyo Member of the Japan Academy

Satoru Chinen	Senior Curator, Osaka City Museum of Fine Arts
Makio Honda	Representative Director, Society for Digital Heritage
Toshie Kihara	Curator and Chair of the Department of Registration and Image Archives, Kyoto National Museum
Sakae Naito	Associate Director, Curatorial Division, Curator of Buddhist Decorative Art, Nara National Museum Visiting Professor, Kobe University Special Professor, Nara Women's University
Akio Nomura	Executive Director, Japan Foundation Center for Global Partnership
Masaru Susaki	Managing Director, Arts & Culture Department, Japan Foundation
Bill Clark, Co-chair	Founder The Clark Center for Japanese Art & Culture
Felice Fischer	Luther W. Brady Curator of Japanese Art and Curator of East Asian Art and the Philadelphia Museum of Art

ICOM Kyoto General Conference Resolution

ICOM Kyoto General Conference 2019 featured panel discussions on manga exhibitions and decolonization, with much of the discussion focused on Asia. A resolution titled “Commitment to the Integration of Asia into the ICOM Community” was adopted in the general assembly. Specifically, the resolution presented the recommendations below. It is noteworthy that the recommendations are consistent with those of the ADC:

- 1) Promote the 2016 ICOM Milano resolution “Promotion and Protection of Cultural Objects on International Loan.”
- 2) Create more robust Asian art databases and digital content with broad, international reach.
- 3) Foster international scholarly exchange among specialists within Asia and around the world.
- 4) Establish specialist networks with a focus on Asian art and culture, in order to share knowledge and experience and to enrich the presentation of Asian art in museums around the world.