



Opening Remarks & Keynote Speech

Aoyagi: Today, I am delighted to be here to take a part in CULCON Arts Dialogue Committee Meeting. First of all, I would like to give a brief explanation of what CULCON is.

CULCON stands for the United States - Japan Conference on Cultural and Educational Interchange, which was established in June, 1961. Just one or two years before the establishment, the Security Treaty had been decided to be concluded between Japan and the U.S.. However, at that time in Japan, left-wing power was tremendously strong; besides student movements were enthusiastically active. For such reasons, though the Japan-U.S. Security Treaty was concluded in the end, President Eisenhower's visit to Japan as a commemoration of the conclusion of the Treaty had to be cancelled.

Then in the next year 1961, between President Kennedy and Prime Minister Ikeda, it was suggested that more cultural and educational interchange should be made among the two countries so as to deepen the mutual understanding even further. This has resulted in the establishment of CULCON: the United States - Japan Conference on Cultural and Educational Interchange.

Since then, the dialogue has been continuously exchanged either in the U.S. or Japan. Based on such dialogues, the Arts Dialogue Committee, where we are going to have a discussion later, was established in 2011. The first Arts Dialogue Committee was held in Washington.D.C. in 2011, on the previous day of the CULCON plenary session. Subsequently held in Tokyo and Honolulu, now we have this conference at the Otsuka Museum of Art here in Naruto, Tokushima, as the 4th meeting. So far we have had four meetings, and now I would like to introduce you what kinds of topics have been discussed in the previous sessions.

One thing is about, a workshop called JAWS: the International Workshop on Japanese Art History for Graduate Students, which started in 1987. This was an idea that discussed at the first committee meeting held in Washington D.C.. By 2007, 9 workshops were carried out, around 25 to 30 graduate students from Japan, The U.S. and The U.K. who were studying Japanese art history have participated in each workshop. They enjoyed the programs for instance by visiting art museums in either of the countries, organizing seminars together, or conducting excursions.

The JAWS has not only remarkably deepened the mutual understanding but was also very meaningful interchange for Japanese, as well as Americans and British to conduct a research on Japanese art. By recognizing such effects, at the first Arts Dialogue Committee Meeting in Washington, it was discussed that JAWS should be definitely resumed.

Fortunately, Mr. Kurihara, who was the chief of Fine Arts Division at the Agency for Cultural Affairs at that time offered us a prospect that the agency might be able to subsidize some expenses for the JAWS, thus we decided to appeal to other foundations and started working on the promotion soon after the meeting in Washington D.C.. Therefore this meeting was our starting point for launching a sort of fundraising for JAWS, which will be a topic of tomorrow's meeting.

With supports from Ishibashi Foundation, Heiwa Nakajima Foundation, and the Kajima Foundation for the Arts, our fundraising project was a great success. Above all the largest amount of fund was provided by the core supporter: the Agency for Cultural Affairs as they considered the JAWS as a supporting project for revitalization of museums. Thanks to this effort in the next year, I mean last year, from August 16 to 26, the 10th JAWS could be held again in Japan, mainly organized by the Tokyo Geijutsu Daigaku (Tokyo University of the Arts).

We have held this JAWS event 9 times by that time, and though there was a 5 years of blank, we managed to resume the 10th JAWS. The participants as well as senior members from the past JAWS were so pleased with this result. And we are now thinking of having the 11th and 12th workshop every two years. I believe that this success is owing to the chance that the Arts Dialogue Committee had in the 2011 Washington.D.C conference, to discuss about the idea.

The other topic discussed by the Arts Dialogue Committee from the beginning was SNS (social networking service). As you may already know, we have “mixi” and “GREE” in Japan, while globally “Facebook” and “Twitter” are the representative examples. From early on, the U.S. art museums have used this social networking service as a public relations tool for museum activities. This method was introduced at this Arts Dialogue Committee Meeting and gradually SNS has been used in art museums in Japan.

As a tool for public relation activities, this service does not cost as much as newspaper or TV ads, thus it is a very effective means for advertisement. However, it takes quite a lot of time and manpower to create webpages, so even though the price is reasonable, we need to be careful about the balance of cost and effectiveness. Let me show you some examples. We have posted the information of this meeting on Facebook.

And these are pictures taken this morning before the start of this forum and they have already been uploaded on Facebook. These ones are from yesterday showing staff preparing for the forum. Then down below, introduction of today’s panelists is posted. So we all know that it is a very useful tool for public relations. Moreover, the result of the meeting can be clearly observed through getting feedbacks from those who actually attended the forum. This helps us to decide what to plan for the future events and by recognizing such function it has

now started to consider SNS as remarkably effective tool.

Now there arises an idea in this Arts Dialogue Committee to create such website or portal site that can provide information on art museum activities in Japan and the U.S., though this idea has not been realized. This concept starts from collecting bilingual information on art and art museum activities in both countries. The committee is thinking of creating such website that can provide a variety of information such as where and what kind of exhibitions are held, what kind of lecture is presented, what kind of campaign is provided for the maintenance and repair, or what kinds of works have been repaired. I expect this idea will be further discussed in the committee tomorrow.

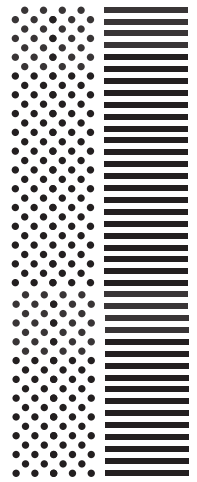
Also, there has been another idea which targets promotion of various interchange on academic level including further revitalization of interaction between the Japan Foundation and Japan-United States Friendship Committee in the field of visual art, or further promotion of museums/art museums interchange between Japan and the U.S.

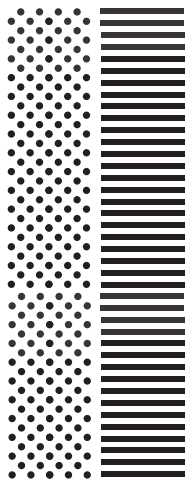
Specifically, for example, creating a program like JAWS for curators or holding such workshops as we already have JAWS program on the level of graduates, or promoting the continuous exchange of personnel of various art museums, let’s say, regularly sending two persons every year from Japan and accepting two from the U.S., which has not been realized though.

In addition, the Arts Dialogue Committee is seeking for any possibilities of playing a central role for U.S-Japan cooperation in arts; such as holding a joint exhibition in cooperation with or working together for fundraising, etc., or providing the information each other.

Besides, U.S.-Japan Arts Dialogue Committee has discussed various kinds of topics which will be explained by other panelists later, so I would like to talk about a different topic from now on.

When you research different culture or your





own, or research art history, I guess there are mainly three steps. The first is to research culture or art history of your own country. In terms of Japan, this will be for Japanese to research Japanese art history and conduct the research. The next step is to compare the art of your own country with that of other country, etc. to relativize your own art and culture. The last step is such a case as people from different countries or people belonging to different culture conduct researches on Japanese art. I think those are main three steps.

For example, in the last step, when a person who has brought up in a culture to which one does not belong makes researches on a certain culture, for instance, Japanese art, this will be a research on different culture and this can be represented by exhibition of Shunga or spring pictures held now in the British Museum. The Shunga exhibition shows its researches on Shunga from 1600 to 1900 as well as its highly accurate discovery of Shunga's influence on manga, animation or tattoo. Let's take a look at this on the Internet.

When we had Arts Dialogue Committee in Honolulu last year, there was a Shunga exhibition at an art museum in Honolulu just at that time which was very wonderful. You will see a picture of Tim Clark on bottom page of the website who was a main organizer of this project. Now, there has been the extremely interesting and wonderful exhibition of Shunga. If we categorize cultural research into the three steps, as I mentioned before, the fact that this Shunga exhibition is held in the British Museum and organized mainly by Tim Clark and others shows that this is a research on different culture. This means that, based on the three steps of cultural research, the British Museum is now exhibiting the research that has been developed at the most matured stage of cultural research.

Then I came up with an idea that, by referring to researches on Japanese culture at the British Museum that are conducted mainly by those

who are brought up in the U.K., relative and comparative research just like *Sex and Pleasure* in Japanese and European Art may be achieved by extending the scope of Shunga, this is yet my personal opinion. Based on such research, someday in the future, we may have exhibitions and symposia of Shunga in Japan.

Simply, Shunga is a specific art genre, but a wonderful genre. Since Europe does not have many genres corresponding to Shunga but has a genre of pornography. In the case of pornography, there is a very unfortunate historical background. Around 16th century, pornography was used as a political tool to libel a person of power at that time by drawing a picture of his/her face on the pornography. Thus pornography has been under political pressure from early stage on. For this reason, pornography has had a hard time standing between the establishment and those criticizing the establishment. This is the history of pornography.

However, Japanese Shunga has been rarely used as a tool in such a way. Moreover, girls brought up in decent family in the cities like Edo or Osaka used to bring these pornographic pictures with them as their trousseaus.

There is a leading researcher of Shunga, Monta Hayakawa who is a professor of the International Research Center for Japanese Studies. He receives inquiries from several elderly ladies at the age of eighty or ninety in each year. They used to bring such Shunga books with them at their marriage, however this could be embarrassing and hardly necessary to hand down such books to their daughters. So they ask him to keep the books as he is a researcher of Shunga.

In that sense, we should prove more confidently in Japan that pornography and Shunga are quite different social existence. So, as I mentioned earlier, there are steps to follow; first we usually deepen researches on our own country's culture and secondly conduct relative researches, and then thirdly overseas

researchers conduct researches on our culture.

For example, in pre-war period in Japan, Japanese history or Japanese literature were called “national history” or “national literature.” However, now we have to consider them relatively, so national history and national literature are now alternated with Japanese history and Japanese literature respectively.

As more and more researches focus on, not gradually deepening only the culture of regions or countries where you live but understanding it as one of various kinds of globalized cultures, it will be required to assimilate researches made by overseas people right into our researches on our country’s culture just as they are, thus I believe these three steps really exist.

We will keep on developing our professional dialogue from tomorrow, so I would like to take the topics I mentioned earlier in this speech into consideration and deepen our further mutual understanding.

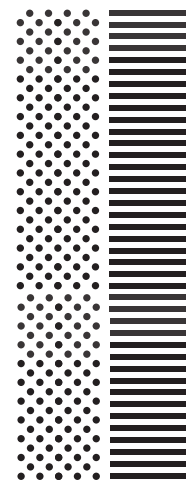
Part 1: Sponsorship for Arts -Present and Future-

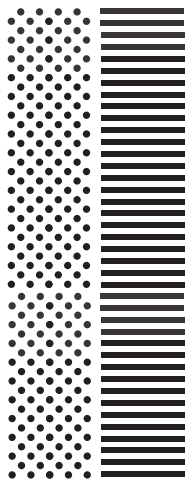
Presentation 1: Fram Kitagawa SETOUCHI TRIENNALE 2013

Kitagawa: Good afternoon. I'm Fram Kitagawa. The main theme of my presentation today is about how art works, taking Setouchi Triennale, which is currently being held, as an example. Since art is directly connected to the nature of each individual, it attacks severely the bad aspect of today's Japan and its globalization. This is what I am going to speak about.

This is our second Setouchi Triennale. The first Triennale was held three years ago. The Triennale is held in three sessions, and it is to fully feature the rich water and the fertile soil, which was changed from the rocks by the water. As many foreigners know, Japan is an island country with distinguished seasons. That is why there are three sessions so that visitors can enjoy each season individually. Since winter is a harsh season to hold the exhibition, sessions are in three seasons; spring, summer and autumn. An average of 10,000 visitors a day enjoys the Triennale. The actual number of visitors has increased 20% compared to the first Triennale, and the data shows that many visitors stay for three nights. This means that many visitors stay for three or four days, or maybe over a week, because half of the visitors are from Kagawa and Okayama who visit by day trip. The average of stay period is long. This is a great change from the previous Triennale. Visitors from abroad are increasing, and many of them are from Asian countries.

To express the seasons, Mr. Kenya Hara created posters of spring, summer and autumn. Flag waving in the wind matches the sea. The reason the Triennale started is because the sea is not looked upon as a precious existence in today's Japan. Especially, islands are thought as isolated places. So, island people who used to be free perches of the free sea are in danger.





Can't art help to regain the power of grandpas and grandmas of the islands? This is where we've started. The art was not the purpose.

Then, why has art helped in some way? Artist is beginning to change dramatically, from just wanting to show their artwork to focusing more on where and why the artwork was made. The list of the artworks is created, and many people come and visit. Then, they will be attracted by the island and the sea. Leisure as sightseeing changes to the leisure to experience the happiness of the people of the area. To make the people have pride was the first role of the art, which succeeded. 30 years have passed since Benesse and Fukutake Foundation came to the island, and the art site now has a great meaning. We are trying to leverage that experience. There are some other backgrounds as well.

The previous exhibition involved seven islands, and now twelve islands. From the ancient times of Naniwa-zu, Japan has regained power by Setouchi and Osaka, Kinki, Nara and Kyoto as its front yard. But the islands are losing their power. What are the islands of Setouchi like? The Kuroshio Current and the Oyashio Current meet each other along the coast of Japan. The monsoon from the continental Asia flows in. Japan is an island country with rich water. Japan is the 61st largest country in the world, but has the 6th longest coastline. This means that the people that arrived in Japan from the sea are connected along various coastlines such as beach, cape, sandbank and cove. For example, woman divers of Setouchi have traveled to Kishu, then traveled north along the coastline of the Pacific Ocean and met people from the north at Kesen-numa. This is why Kesen-numa has the largest tuna fishing fleet in the world.

I want to clarify such origin of Japan. From this aspect, Japan is like the atoll at the east of the Eurasia continent facing the Pacific Ocean. Setouchi is one of the ports there. We have to start from that point, that this island country has been developed this way. Nearly 130 million

people who live in this far-east island country have created interesting and rich culture. We need to start considering from this point, or we might proceed in the wrong way. So, this became the starting point to think about this area.

Another point we would like to consider, other than the location and the birth of the island country, is where we came from. It is said to be 160,000 years ago, starting from the descendant of Eve born in South Africa. 7 billion people on the planet all started from one homo sapiens, the descendant of Eve, 160,000 years ago. Approximately 50,000 years ago, the first migration of human started. The second migration is the Age of Discovery. They have killed and enslaved the people of America and Africa, who were formerly families. Since then, we have, to tell the facts, created the flow of globalization that continues up to this day, which prioritizes the land as important factor. This flow was created by armies, merchants, religions and missionaries. On the other hand, we have concluded that the result of the lives of people living in each place is the culture, and we must handle it precious. This is where we started.

In today's world, it is considered most important to be able to access the latest and largest information as fast as possible. As long as this theory goes on, rural areas are eliminated, and seniors are eliminated as well. This is what is happening in Japan. We have to do something about it. People living in each area are equally important. And seniors are the most precious and the closest people to us. We must start from here. This became the start point.

Displayed here is just the sea. Some people may recognize it as the sea in summer. When this (artwork) appears, you would know that it is the beautiful sea of Setouchi. This artwork gives light and shadow to the place, or maybe gives us words. We can say that this is the main type of art exhibit at Setouchi Triennale.

This is a piece of architecture by Mr. Ando. Mr. Ando became well known mainly because of

his artwork in Setouchi. There is no visible shape of the structure. This structure serves as an equipment to transport the landscape. Or look at Ogijima. To protect themselves from pirates, the people on the small island lived their lives by fully utilizing the hillside as a defensive measure. Go up the hill and look around in all directions. This is what this artwork is about. This is Teshima. Other than the creation of various artworks, each island has its own theme. Just as its Kanji character, Teshima is a fertile island. It even has remains that date up 12,000 years. However, terraced paddy fields disappeared and most fields are lost. The purpose of our activity is to revive the fields and paddy fields. A museum, the height the same as the rice stalks, is created. Water drops appear gradually. They gather, and then start to flow. That's all. But, it exhibits the water that enriched the fields and paddy fields of this fertile island. It is the theme. It took three months to create this artwork, with the help of specialists in bamboo from Taiwan who mutually understood the common culture of local people.

Artists discover the resource of these areas. The most typical effect of depopulation and aging is increase in abolished schools and vacant houses. Vacant houses and abolished schools are the reality. To change them to positive resources, architects/artists made great efforts. This is Teshima Yokoo House. It is like another world. This is also a very old vacant house, which is turned into a restaurant that serves local foods by Tobias Rehberger. Christian Boltanski is creating the archive of heartbeats of more than 40,000 people. This is a typical artwork. By using vacant houses and vacant lots and with low budget, local mothers cook local foods, fish and vegetables. Architects/artists and chefs help them as pros.

Professional performers from Kansai come and perform on weekends. They closely help local festivals and folk arts. They also help to revive them. Look at this. It's a very popular

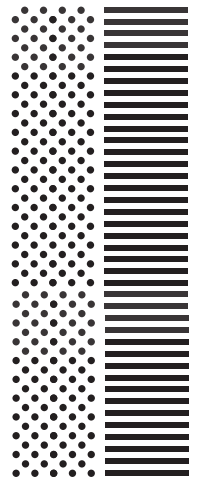
event. At Ibukijima, which is famous for dried small fish, they cook soup using unwanted fish left after removing the desired fish. This is the work of artists, and is very popular.

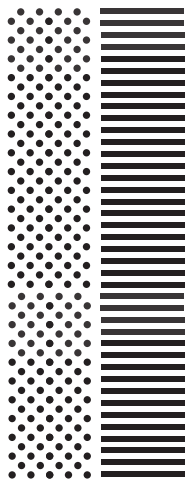
Look at these 60,000 pieces of floats. This is made not only by the people of the island, but by almost all of the citizens of Kanonji City, which the island resides. This means that here, artists are the ones who discover the location. Artists are foreigners, but they plant their imagination here. During the process, negotiations or incomprehensible events may occur. In the process of persuasion, island becomes opened and many people other than the artists themselves start to help the artwork. At that moment, artwork turns from the work of a sole artist to the work of the people of the area. And the people of the island become proud of it. This is being done. This is the artwork of Mike+Doug Starn brothers from the U.S. They are creating something like Noah's Ark in the island using bamboo, and many islanders participated in it.

Look at this recent happy event. At Ogijima, children are gone and the school is closed. Former students, who are now grown-ups, visited the revived Ogijima with their children. After that, three families with six elementary school kids decided to move back to this island next year. Abolished school actually revived. Artists created these artworks. We didn't believe it would ever happen, so it must be a tough task to clean it up afterwards. Like all the paints.

There used to be 130 kilometers long stone wall to protect from boars, deer and monkeys. It is not necessary anymore, but all the people of the island are trying to rebuild it. Art became the gathering point of the island. Local people are now getting older and cannot actually participate. So, about 5,000 supporters from around the country are gathering, and connecting the artwork and the island with visitors. It is very interesting.

Elderly people who live in mountainous areas or islands, and who are farmers or fishermen,





don't know about people living in cities. People living in cities are artists, young people, people from foreign countries, who are different in living areas, generations and categories. They connect with each other by taking care of the art. Art is like a baby and needs attentions and cannot help itself. Actually many students from University of Hong Kong, University of Shanghai and University of Hawaii came to help.

Though the number is still few, people involved in art festivals or creation of artworks, instead of military troops or traders that I mentioned are making a new movement, along with tourists and foreign workers.

I did this before coming here today. Following various histories that travelled from the south, these kinds of tours are also actively done. Many artists participate in the activity to revive the ancient Genpei War today. They participate in fields like music, fashion, food, dance, etc.

Oshima was quarantined for 100 years for Hansen's disease. Leprosy Prevention Law was finally abolished in 1996 and Hansen's disease was certified as a disease that can be cured by medicine. At that time, more than 3,000 people lived in this island, and more than 1,000 people could not return to their hometown. There are still many prejudices. 80 people at the average age of 81 still live in the island. As you know, they were not allowed to have descendants.

Those who didn't leave the island started to make pottery using the soil of Oshima. This led to starting a cafe. Also, people of the island salvaged the humiliating autopsy table from the sea. They have two hopes. First, they want to preserve the record and the memory that they lived in this island. Second, they want to make this island a rich place where children can play peacefully. Many people have self-published poetry books.

In 1992, during fishing around the island, a slightly moving ship was detected. The rotten ship was drawn out and exhibit. Aquarium in the sky is also being made for the children in the

future. This is the art movement. In the future, we want this place to be a place where children around the world gather despite the nationality and perform a play, or camp. The movement has actually started.

There is another new movement. Bangladeshi participated countrywide in "Bengal Island" at Takamatsu port. Since the days of Tenshin Okakura, we have many relationships between Bangladesh. There, artists and artisan coexist. Now, the festival changed from exhibiting the completed work to sharing the process of creation. Many activities have started during their stay of 50 days or so.

In the Edo Era, Joseon missions to Japan greatly affected the country. Now, a project with the partnership of Korea and Japan is starting. This is an abolished school, but seven institutes of Asia are cooperating to start its operation. Not that Japan is investing. We are trying to connect through a village. An age has arrived that things can only be seen through a village, in parallel with this CULCON movement. We want to do it properly.

Food and festivals are the fundamental issue in art, and artists get engaged in them. This is happening in Setouchi now. In a sense, we should focus on culture of life or culture typical to the area once more. Otherwise, we are doing something so peculiar. These are what we have learned through Setouchi Triennale.

Presentation 2: Irene Martín Fund Raising and Exhibitions

Martín: Good afternoon. Anyone working in the upper levels of administration of a U.S. museum knows about fundraising, and in my case, I know especially about exhibition fundraising because I was head of the exhibition department for over 12 years at the Los Angeles County Museum of Art.

Development and exhibitions are fairly new departments within art museums. Development may be a new word for you; it basically means fundraising and every museum has a

development office these days. These departments were born out of need for staff to take care of the complexities of fundraising and exhibition planning and implementation. It would be a rare museum of moderate to large size today in the U.S. that does not have these two departments. I'd like to give you just a brief description of fundraising in U.S. museums.

In general, there are four types of fundraising campaigns. Notice, it is called a campaign, a term most often used in politics or war, which implies the necessity for careful planning. There are annual fund campaigns for ongoing, regular expenses. These are the least appealing for the general public because they fund things such as administration salaries, electric bills, and maintenance. There are sponsorship or underwriting campaigns to raise funds for projects, programs, events, activities, initiatives, for specific purposes, but not a capital asset such as a new building or environmental control equipment. Then there are endowment campaigns to raise money to invest, and the income from these investments is used in many ways including endowed positions of director, senior curators, education programs, purchases of art, or even for exhibitions.

There are capital campaigns, to raise money to cover the cost of improvements, a new building, or major equipment. In this case, it also raises money for an endowment to help cover the cost of operating a new addition.

All these campaigns may be going on at once. There is a need for careful planning of strategies and the targeting of donors for specific campaigns. In other words, a curator cannot go to a potential donor on his own to ask for money to purchase a painting for the museum without first going to the development department. That particular donor may already be targeted for a much larger donation for the capital campaign. The curator going to the donor for a smaller amount for a painting may undermine the larger request.

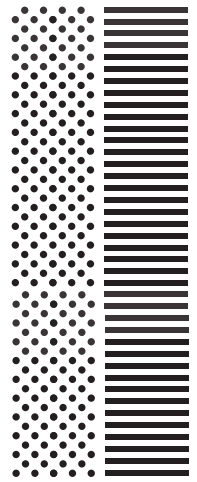
A typical development department in a large

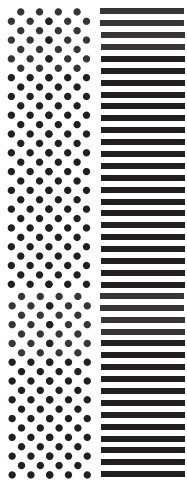
museum would have a head of the department with several staff in each of the areas of fundraising such as corporate giving, major gifts with estate planning, general gifts, grants, and capital and endowment campaigns, whenever there is one going on.

At the Los Angeles County Museum of Art, the Development Department has a staff of at least 20, and during a major capital campaign, as they are starting now for a new Peter Zumthor building, there will be staff added until the campaign is over. The campaign at the Los Angeles County Museum of Art, it is often referred to as LACMA, is for \$140 million. Staff involved in fundraising campaigns besides the Development Department are: The director, the board members, staff from finance, marketing, exhibitions, education, curatorial, conservation, photography, graphic design, and others as needed. In other words, almost the whole museum is involved.

I show you this graph with the pie charts on the annual income of four museums. These pie charts were made from financial reports that are available on the websites of each of the museums. Let me just let you know what the abbreviations mean. MMA is the Metropolitan Museum of Art, PMA is Philadelphia Museum of Art, AIC is Art Institute of Chicago, and LACMA is Los Angeles County Museum of Art. These organizations, represented in the pie charts, are all non-profit organizations registered as such with the state governments. Non-profit means that any profit made in doing business returns to the corporation and exists for the benefit of the people or for society.

If you look at the composition of the revenues for one year, you will see that the support for these institutions comes primarily from private sources with a little bit of government funding. Look at the blue, the red, and the green; these are what come from private sources. More than 50% of the income for each of these museums comes from private sources. The Metropolitan Museum of Art gets 59%; Philadelphia Museum





of Art 74%; Art Institute of Chicago 69%; and LACMA 56%. The differences in these museums are the ages of the museums: The Metropolitan Museum of Art is 144 years old, Philadelphia is 138 years old, Chicago is 121 years old, and LACMA is only 53 years old. Difference in age of the museums determines how many great donors the museums have been able to attract. It takes time to build the donor base; it is a slow process.

In the case of LACMA, you will see that the purple section is 26%. That is what is referred to here in the pie chart as city but it's actually county money in the case of LACMA. The county provides one-third of the income for Los Angeles County Museum of Art. If you look at the Metropolitan Museum's light blue section, you'll see auxiliary income at 31% of their income; almost one-third of their income comes from auxiliary activities. What is that? The shop, the sales from catalogues of their merchandise and it's restaurants. The income is huge and, that's because New York is a major tourist city with millions of tourists and one of the places that they must go, of course, is the Metropolitan Museum of Art. The MMA has used tourism very successfully in raising money.

I want to now go to the website of LACMA to show you how most museums in the United States appeal for donations from the general public and from corporations. Besides the area cited on a website, LACMA has a capital campaign which I have already mentioned and there's an event annually; the annual event is the benefit gala, a very glamorous event with Hollywood personalities, co-hosted by a trustee of the museum and Leonardo DiCaprio, honoring a visual artist and a prominent figure in the movie industry. The first year, the honorees were John Baldessari and Clint Eastwood, and it attracted a huge number of people, at least 2000; each table cost \$100,000. We're talking about raising \$4 million at one event. It takes a lot of effort, a lot of time, and a lot of volunteers to do this.

I'm going to switch to the website. This is the LACMA website, and you see at the top, there are many categories. I'm going to Support and under Support, you will see Membership, Give. Give is about donations. If you look on the left side, under Give, you have LACMA Fund, you have Corporate Partnerships, Planned Giving. All of these are different categories of how people can give money to the museum. Let's go first to Planned Giving. It says how you can give money, "A Lasting Legacy." There's LACMA's Legacy Circle, Bequests, Life Income Plans, Retirement Plans, Life Insurance. This means that they are asking people to put LACMA in their last will, put money into a retirement plan or annuities provided by LACMA as a form of giving. LACMA is acting almost like a bank or an insurance company and saying, "Give me your money and we will guarantee you income for the rest of your retired life." There are so many different ways that museums use very creatively to make money.

This is part of fundraising, and every year, there's a new scheme. Right now, the big thing is giving your old car, your second car that you're not going to use anymore, to a museum and the museum then sells the car, and that's a donation to the museum.

Now, if we go next to Corporate, you have: Corporate Membership, Exhibition Sponsorship, and Program Sponsorship. When you go to Corporate Membership, you see there are different levels of giving as a member, but the most important part that corporations are looking for is what they receive for becoming a member. So, you see, benefits: Gives free admission for your employees, reciprocal membership to 24 other museums, invitations to very special events, the opportunity to host a private party in the museum for your customers, VIP passes, private docent tours, discounts for museum stores. These are the typical kinds of benefits for becoming a corporate member.

Let's see Membership. In membership, you can become a member at different levels. For

the individual, you pay \$60 and it tells you what you will get for that. For other amounts, you get something more.

Membership can be an enormous amount of income because the membership levels go very high, up to 15,000 a year, some even more, and this is the way museums raise money in general. This isn't just LACMA. Every museum is doing this. You can go to Philadelphia Museum of Art, Metropolitan Museum of Art, Museum of Modern Art and you will find all of these membership levels on their website and what you get for the membership. Every museum is trying to draw people in, to come back again, and again.

Almost every museum in the U.S. raises money for exhibitions. In fact, many museums cannot go ahead with an exhibition unless they raise the money. This becomes a very daunting task when you think about having to do this year in, year out for several exhibitions. Some museums are fortunate to have endowment funds that can be used for exhibitions and others may be able to allocate part of the operating budget for exhibitions.

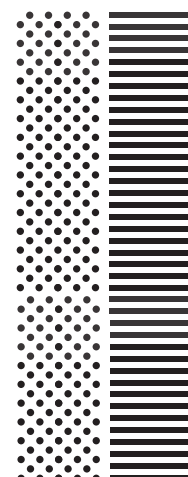
In general, exhibitions require fundraising. When do you start planning an exhibition and when do you start fundraising for it? Major exhibitions require at least 5 years from start to opening and that probably does not include the time the curator has been thinking and researching the idea for the exhibition. Major corporate funders do not think about sponsorships beyond the given fiscal year and that is usually around 12 months before the exhibition opens. This means exhibition and sponsor budget schedules are incompatible. This requires planning and creative budgeting to make exhibitions possible.

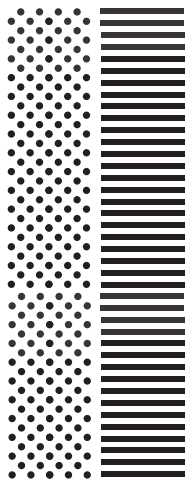
For example, a curator has a wonderful idea for an exhibition and receives approval for the exhibition. Two years before the exhibition opens, it's time to allocate some funds to put together a catalogue for the exhibition, but the funds raised so far are insufficient to cover the

cost of the exhibition. What is the decision? Cancel the exhibition or go ahead and hope that the development department with the help of the curator and other staff can raise the money for the exhibition in the next 2 years, or cancel the exhibition, which means the curator and many other staff have wasted 3 or 4 years of work, besides it being very demoralizing for the staff. But going forward with the project can make the situation even worse by putting the museum in debt. The choice might be to go forward with this exhibition because it has more revenue than other exhibitions, will bring in more visitors or other reasons, and perhaps cancel one or more exhibitions or programs to balance the budget even if it is not ideal. It's a difficult decision that comes up quite often.

LACMA chose a way to avoid wasting curatorial and other staff time. Major exhibitions are proposed to the director and an exhibition committee and they are approved or denied. If an exhibition is approved, the curator goes forward with a small amount allocated in the exhibitions budget for research and within 1 or 2 years, develops the exhibition to the point of having a preliminary checklist and outline for the exhibition. The proposal goes back to the director and the committee for final decision; approval puts the exhibition on the schedule and the exhibition goes forward even if no funds are raised for the exhibition.

The exhibition department keeps a projected budget, and records cost estimates for each committed exhibition up to 5 years out. There's an allocation of funds from the operating budget each year for exhibitions. Even if some exhibitions do not raise enough funds to cover the total exhibition cost, it still goes forward. Every exhibition has a budget and cannot exceed that budget. Even if the money raised for an exhibition exceeds the budget for the exhibition, the extra funds do not go to that exhibition. All the funds from grants, donations, sponsorships for exhibitions go into the general exhibition fund to pay for all the exhibitions and





to pay back for the guarantee from the operating budget. That is how LACMA solved this problem of not wasting a curator's time and having the curators be very disappointed when their project is cancelled after they've been working so hard on it for 2-3 years.

When do we start the funding? Exhibition funding starts with applying for research funds. In most cases big institutions apply for an NEA or an NEH grant, which is the National Endowment for the Arts and National Endowment for the Humanities, or to foundations that support research for exhibitions in specific areas such as the Terra Foundation that sponsors funds for American art exhibitions or the Warhol Foundation for Contemporary art. Then there are also individual donors interested in that particular area who will often give some money to start initial research. These funds are often used for symposiums on the topic of the exhibition often in collaboration with universities to develop the ideas and themes of the exhibition.

The next step of fund raising is for the implementation of the exhibition. Some of the funders for the planning phase will fund the implementation; NEH will give funds for implementation. At the same time, the planning and search for corporate sponsors for funds and in kind donations begin. The curator of the exhibition provides a description of the project with attractive images, and sometimes there are even preliminary designs for the exhibitions; the idea is to make it as appealing as possible for the potential sponsors. The exhibition department provides a simple, but very clear budget for the total cost of the exhibition, which includes staff and overhead costs beyond the exhibition expenses. Development then takes this and adds the package of benefits at various levels of donation, and presents the whole package appealingly designed to potential sponsors.

Finally, the most important aspect is the personal relationship and contacts curators and

development department officers have with sponsors and donors. To be successful, you really have to have long term contacts with these potential donors. You develop that personal relationship, and you gain their confidence in the museum to be able to request and receive the funds and donations.

I would like to conclude by saying fundraising is not easy. It's very difficult. It takes a lot of staff, a whole department and that is in a country where you have a culture of donations, where everyone is giving money to charities from the time they are children. It is a part of American culture. Thank you.

Discussion

Yamanashi: Let's proceed to the discussion part. First, in the presentation of this theme, Mr. Kitagawa explained that fundraising is not just about money, but about having cooperation and sympathy from people. He stated that this will become a great power as the works related to art. His story with this background was very interesting.

Ms. Martín told us a story about a great effort which cannot be imagined in the Japanese society. The difference in the structure of the society cannot be ignored, but her story about fundraising of the cost required for museum operation was very interesting. This cannot be a direct model, due to the situation of the Japanese society and the position of museums in Japan, but some of the stories were very inspiring.

We would like comments or questions about these two presentations, first from the people on the stage. Please raise your hands. Mr. Yamada, please.

Yamada: I found the story about fundraising very interesting. I lived in the United States for a while, and at that time, I received requests for donation from various sources. I had joined the membership of the Boston Museum of Fine Arts, so of course they sent us requests for donation. If you buy a ticket of an orchestra, museum, ballet company, etc. for even once, they send you the request. So many requests were sent that I didn't know where to donate to.

Even in this culture, not all people are rich enough to donate to multiple sources. Then, what is the detailed breakdown of the donation? Whether a few donators who donate a large amount of money support the fund, or many donators who donate a small amount of money support the fund? I want to know the breakdown of the fund.

Yamanashi: Ms. Martín, how about that?

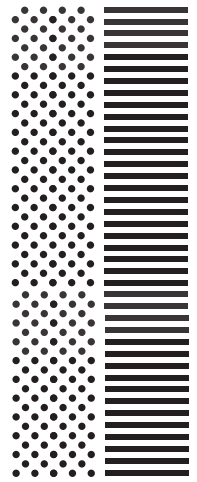
Martín: I think it's both. When you want huge amounts of money, large quantities for a building campaign like LACMA's 140 million-dollar campaign, you don't go to the individuals first. What you do is get 80% to 90% of your donations behind the scenes with your board members and the director. The research has named people that they know will donate large quantities of money. I mean, we are talking about those who can give 20 million to 30 million, and then you work yourself down to those who can give 9 million, then to those who can give a million. Once you have the 80% to 90% of the targeted amount you go to the individuals who are willing to give \$100 or \$10 even, but that's how it works. You have to have both sides, the very wealthy and the common people, the people who love art, who want to have a participation in their museum and feel that they have participated in their museum just as much as it is a museum for the millionaire who has given \$3 million. This is what the development office in the museum tries to do in large campaigns.

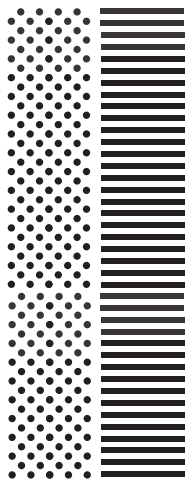
Yamanashi: Thank you. Ms. Morse, please.

Morse: I think one other reason for having participation from people who can give only a small amount is those people who give a lot of money want to know that there is support from their community around a particular institution or program. That's why you also work for the smaller groups of people.

Yamanashi: Ms. Shirahara, please.

Shirahara: I worked for a museum in the United States for seven years. So Ms. Martín's story reminded me of those days. Analysis of the funds of the Metropolitan Museum of Art or the Philadelphia Museum of Art, which was used as a reference, was very interesting. It might be or might not be directly useful to the museums in Japan. But to think of the funding balance of





our art museum or museum, or where it can be funded from, it will be a very interesting reference. As you've mentioned, institutes with a long history have many supporters and highly funded. It will be interesting to study useful funding method based on the location and the history of each institute.

However, one thing I want to state is the fact that when you get a membership of one art museum, many other museums start to request for membership or donation. From the museum's point of view, the museum proposes that "Your friends enjoy this level of dinner by funding this amount of money. You too are certainly in that class, aren't you?" Then, you start to think that "Oh, it will be embarrassing for a person of my class not to contribute to society or culture this much." Museums in western world make this scheme that appeals to the society or sophistication level.

At the museum that I worked for, they named each rank such as "ambassador," "president," etc., and set benefits adequate to each level. This leads to good fundraising.

Yamanashi: Thank you. Mr. Kurihara, please.

Kurihara: At national museums like us, around 60% to 70% of the budget income is from national expenses. National museums and national art museums receive money from the Agency for Cultural Affairs in the name of Management Expenses Grants. The percentage of donation is less than 10%. This is a big difference.

I, too, lived in New York for about four years. I have actually experienced massive donation requests as well, especially from the Metropolitan Museum of Art and the Smithsonian. Ranks of donators were separated into many levels. They explained that they're in the midst of certain campaign, and that my rank will be raised one rank by paying a certain amount. Or, they ask for my support for they're in the middle of a certain campaign, etc. They've made such calls and I had a very hard time

copied with it.

Well that is that. Now we became independent administrative agency, and we are in the middle of fundraising. It was good to know that in the United States, they not just raise funds, but also clarify how these funds are used.

In Japan, even though some donations are made, its usage is not clarified. Recently, Tokyo National Museum has finally set donation box. Next to the box, we indicated the details of the usage such as repair of certain cultural assets, etc. Also, we are going to implement a system for people to make donation easily by entering credit card information and clicking on the website. Based on things I have learned in the United States, step by step, National Institutes for Cultural Heritage is starting fundraising.

However, Japan is still not accustomed to the culture of donation. I have been insisted to raise more funds. I'm always apologizing here and there about that, and I'm still researching and making efforts to achieve it. Based on such cases in the United States, I will continue to make efforts.

Yamanashi: Thank you.

Quigley: I'd like to comment on two fronts. First off, I'd like to commend Irene in the presentation that she made about the exhibition funding and I'd like to corroborate the fact that this is the way we do it at the Art Institute of Chicago as well. Many of the same procedures of having a proposal, a preliminary approval to move forward, and then fundraising and final approval that she describes is exactly the way we do it and we find that this is quite a useful way of proceeding.

My second point, I think I would be remiss as a technologist if I didn't mention that the whole world of fundraising is changing also as a result of the potential of crowdsourced fundraising. Increasingly, we have seen in America a great deal of enthusiasm for causes that will bring a wellspring of support in small amounts but from

huge numbers of people so that the result is an adequate fundraising. It has not yet been tried successfully or proven itself to be worthy for budgetary calculations in the museum world but it does seem to have potential. Certainly, that has been shown from the political centers where the Obama campaign, or for that matter, all of the recent campaigns, have done amazing work when it comes to raising small amounts of money from large numbers of people which will balance out and provide the necessary funding. We hope to follow in those footsteps and certainly by appealing to the broad masses, we are also in effect appealing to the younger generation which is where we hope quite a lot additional funding would come from as the population ages.

Yamanashi: Thank you very much. Raising funds by donation is difficult in Japanese society, for it needs broad and common recognition that "Museums are operated in such ways." Also, it will take time for cloud sourcing and differentiation to root firmly in Japanese society.

For example, I am currently a board member of our neighborhood association. Even though the donation to community chest is not mandatory, most homes make donation when we visit each house. How can these actions, which is not obligatory but in a sense is obligatory, and community service and contribution to society, be brought up? This is not just a problem of museums. When operating museums, based on my experience in public museums, financial situation in public museums is very harsh now. Considering fundraising in Japan, it is very difficult to raise funds only by the action of the director. Directors of public museums are attending this forum today. What do you think, Mr. Degawa?

Tetsuro Degawa (Director, The Museum of Oriental Ceramics, Osaka): As for fundraising, I think the situation in the United States is exceptional. In

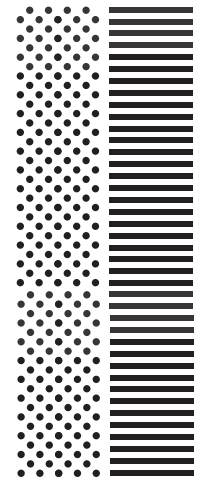
Japan, people donate artworks rather than money in many cases. It is usually said that this is due to the difference in tax code. In China and Korea, public museums have much more power. In Japan, public museums are also powerful. As for private museums, they are not operated by fundraising, but by being supported by corporates. There is no tradition for general public to make donation. So, museums establish supporting organizations to raise funds.

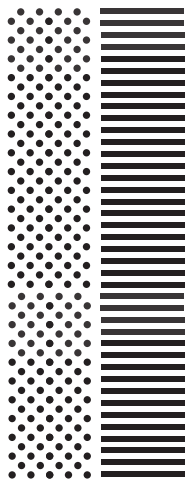
Yamanashi: Thank you very much. Ms. Rinne, what do you think?

Rinne: Yeah, I was very impressed by both presentations and especially how different the cultures of fundraising and the contrast between the two worlds. Mr. Kitagawa's presentation was fascinating because it was using art as a way to really improve the local economy and bring attention to areas of the country that are in decline or have declining populations, and when art comes to those areas, money comes and attention comes and youth and energy come to those areas which is very exciting. On the other hand, in the United States where all of our museums are trying to use the culture that exists, the philanthropic cultures to bring in the support for the organizations.

What has always been interesting to me, I mean this has been discussed here, but that these are always presented as benefits and opportunities which is something even though in Japan obviously, the tax codes are different and there may not be as many tax benefits for individuals to give to non-profit organizations, but when donating is presented as an opportunity, it has a sort of universal appeal I think for those with the means to give money.

I just wanted to make sort of an overall comment, I really appreciated Commissioner Aoyagi's point in his talk that there were these three ways in which cultural research would develop and that eventually when – excuse the pun - we're able to stimulate one another, we





eventually are able to learn a lot more about our own cultures and also have a new methodologies and new ways to approach the issues that surround us.

Yamanashi: Another point is not just about funding. In a story in Mr. Fram Kitagawa's presentation about Setouchi Triennale, he mentioned about 5,000 supporters coming and supporting us with something other than funding. About bringing up these people, there was an suggesting story apart from fundraising that will help not only us on the stage but everyone here. To think further, we realized from the presentation by Mr. Kitagawa that art born in our age is different from art of modern ages or more ancient days.

For these areas, we must consider and discuss further regarding the theme of this forum. But about fundraising that is in immediate need, I would like to ask Mr. Aoyagi, who is the expert of fundraising in the world of art in Japan. Mr. Aoyagi is former head director of the National Museum of Art, and is now the commissioner of the Agency for Cultural Affairs. He is now in the position of fundoffering, not fundraising. Mr. Aoyagi, do you have any comments about this situation as the commissioner of the Agency and as an expert in art?

Aoyagi: What I've thought during the presentation by Mr. Kitagawa and about fundraising in the United States is my experience about 10 years ago. When iPod was released from Apple, I visited Apple Store in Ginza, where many young people were selling iPod with great enthusiasm. They believed and explained to us that Apple products are one and only, wonderful product, and you'll gain more value than it costs.

Just the same for general corporates. When its size is small, each member works hard as if they are an executive staff. Mental integration, clear target, and working together to achieve the goal are also fundamental factors for

fundraising.

So, what Mr. Fram Kitagawa is doing now is select a community of adequate size, develop wonderful manpower and activate the area, and so on. On the other hand, when it grows and becomes the size of a large company, what happens? At that time, like in the U.S., tradition of donation shall exist in the social system and making donation must be a kind of a manner to live a social life. From this point of view, we must think how it should be in small size, middle size, large size, and when expanded in the society.

For example, in Japan today, volunteers visit the Imperial Palace to clean the garden, etc. This is a kind of fundraising in the form of volunteer. This type of fundraising has existed in religious groups. So, volunteers' knowledge, respect and love are the base for fundraising.

Yamanashi: Thank you very much. From this aspect, what Mr. Kitagawa is doing is very suggestive. Mr. Kitagawa, what do you think?

Kitagawa: As for Setouchi Triennale, and preceding Echigo-Tsumari Art Triennale, there are many supporters. But what we use our energy the most is fundraising. As for Echigo-Tsumari, the government funds 100 million yen in three years. The sales of the passport are something like donation. The sales are 200 million yen. Cooperate donation is 200 million. This means that the total money other than funded by the government and funded by the host is 400 million to 500 million yen. This is extraordinary. Otherwise, this kind of event cannot be held in Japan.

And one more. I am sorry to say this in front of the two people that have helped us a lot, but donation system in the United States has been discussed in Japan for 20 years. The situation is not good if we still have to talk about it. It has already been clarified 20 years ago. Listening to the experience in the United States discussed here, I felt as if I went back a quarter of a

century.

Yamanashi: I'm ashamed to hear Mr. Kitagawa's indication. But when you're in a national museum or a public museum, basically, it is funded by the national government or the local government. So you tend to think that museums are operated this way, and lack the effort to exploit a new way of fundraising, as he indicated. Taking it into consideration, we must start fundraising any day now.

As there is still some time left, I would like to ask for comments from the audience. Mr. Taniichi, how about you? Mr. Taniichi has been worked for a public museum until recently, and now is the Director General of Hayashibara Museum of Art.

Takashi Taniichi (Director General of Hayashibara Museum of Art): I have been the Director of Okayama Orient Museum until this March, then became the Director General of Hayashibara Museum of Art from April. As everyone have indicated, it is difficult to acquire extra budget other than regular budget at public museums in regional areas. For example, at Okayama Orient Museum, we have decided to renovate the entire air conditioning system that was not working well on the 33rd anniversary. At that time, we have received 320 million yen of the economic stimulus package from Aso's Cabinet, which is actually national expense. We could renovate the entire air conditioning system ever since the museum was established.

After that, we have created a commentary system that if the visitor brings in iPod or other commentary equipment, visitors can listen to comments through them. Agency of Cultural Affairs funded about 15 million yen for this system. This system is generic and can be used not only at Orient Museum but also at other neighboring museums, and it is gradually spreading.

As mentioned previously, public museums tend to rely on grants from the local and national

government. Museums, especially public museums in Japan rarely get donation in the form of money from individuals, because of the tax code as Mr. Degawa mentioned.

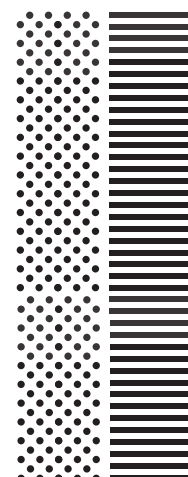
Donation is made in the form of artworks. There is only one public Orient Museum in Japan, so once in several years, artworks evaluated as 100 million to 200 million yen are donated from around the country. We don't always collect artworks by purchasing. As same as Mr. Degawa, members of the supporting organization help us to make ends meet through volunteer works and fundraising.

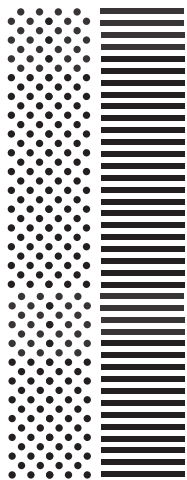
Then I moved from public museum to a foundation, to Hayashibara Museum of Art. The company broke up once, but the people of the area performed signature collection campaign for the museum and the artworks, then the new company supported the museum, and we were able to continue 100%.

People supporting the art in Japan will help us with enormous power when the situation is critical. But there is still issues about creating an organization that continuously support us, activating the area, and having us understood by young people.

Yamanashi: Thank you very much. Museums operated by companies are extremely unstable. At a well-known museum in Tokyo, there was a famous large artwork called "Anna's Light" by Barnett Newman. It was said in a recent newspaper article that the company that operates the museum sold the artwork. The ordinary profit of this company is around 15 billion yen, and this artwork of Newman was sold in 11 billion yen. The company must have been so happy, but as a person of the museum, we feel that we should say something about this issue. As you can see from this case, these museums are so unstable.

Today's venue is a museum operated by Otsuka Group. Mr. Director-General of The Otsuka Museum of Art, what do you do for stable operation as a museum owned by a





corporate?

Ichiro Otsuka (Director-General, The Otsuka Museum of Art): Our main business is Otsuka Holdings Co., Ltd., which is a healthcare company. I think that basically, the most important thing is to balance a budget. As for this museum, our income is balanced and not in debt, so you can say that it is operated properly.

Yamanashi: When you mean by balanced, do you mean that the museum is operated by entrance fee and the sales of the museum shop?

Otsuka: Yes, I think it is. We do have support from the foundation (Otsuka Fine Arts Foundation). Also, the entrance fee is rather expensive.

Yamanashi: If the operation is balanced by entrance fee, it is extremely rare case. Maybe this is the only museum in the world.

I'm sure you still have many things you want to comment on, or ask, but our time is up. Let's proceed to part 2. After that, we will be able to hold such discussion time again. Thank you very much.

Part 2: Preservation and Exhibition of Japanese Arts

Presentation 1: Sam Quigley Digitization of Artworks for Sharing Research and Interpretation

Quigley: Good afternoon. It is an honor and a great pleasure to be here to speak with you today about this topic. In a very real way, my talk will make a transition from fundraising to digitization, an activity that actually costs quite a lot of bit of money! Perhaps I will just jump into it. The good news is that after the investment of a lot of money, the product is worth a lot, as well.

We are in a moment of making a major transition from one media to another, and it is a very exciting moment to be transferring knowledge from paper to the digital format. I'm going to jump right into it and just review what it is that this involves. Basically, we have a huge amount of information in a written form that needs to be transferred over to databases and other digital formats. High resolution imaging, in the case of art, is an incredibly important part of that job as well because in addition to simple identification, it also allows for extremely interesting investigative analysis and new kinds of processing so that we can gain a better, more in depth understanding of art.

That was a very brief review of the what. The why, perhaps, is of much more interest. Why do we do all this very difficult work that, as I mentioned, costs so much money? To me, I think it's self-apparent that it has to do with providing public access and creating the possibility of sharing resources on a global level. The experience that people expect to have in a modern museum of the 21st century is nothing short than what they get in other popular venues, and I'm referring to the idea of having wireless in the local library, or perhaps the Starbucks, and being able to get information of the kind they want, when they want it, where

they are using their own personal devices to receive it, in just the way they want it and that, by the way, includes having the experience in their own language. I must say parenthetically I'm very impressed with how today's conference is going with all the simultaneous translation.

Of course, another reason why we do this digitization is for gaining intellectual and physical control over the collections and these are certainly important fundamental motivations. But from my perspective I think the primary one has to do more with the sharing of information, and as I said, using the Worldwide Web and the Internet, one can truly share on a global level. I won't really spend much time about the how because it seems that we all have a pretty good idea of how digitization is done here already, but suffice it to say, we have basically two options: using an imaging studio where the quality is very, very high, but the time it takes can be very, very long. Another formula, which we have adopted and I know many in Japan have also adopted it, is a rapid imaging program. We use the acronym RIP for that, by which we execute the imaging very quickly in or nearby where the objects are stored, thus eliminating the time that it takes to move them from storage to the imaging studio and back. We are actively trying to respond to the very great, nearly insatiable appetite for images that the web exhibits by providing what we're calling "discovery images," as in the library world usage of the term 'resource discovery' to refer to how one finds books and other materials; we have adopted that same term for the discovery of our works of art.

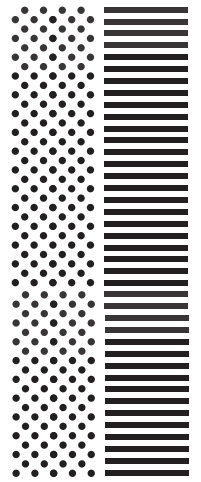
The discovery images that we make are not characterized by hugely high resolution, but they are very sufficient for clear identification (about 3,000 pixels along the longest edge). If, when a person discovers an image of an object that they would like to publish in a high resolution format, we will be very happy to take a higher resolution image of it in the studio. In a way, this is in accordance with what I said

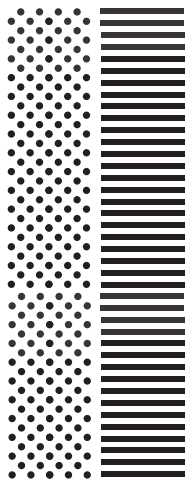
before, we are relying on the market demand or the crowdsourcing demand to help us prioritize the studio imaging process once we provide the initial discovery images.

Here's just a couple of pictures of the classic studio that I'm sure is all very familiar to you and two shots of our very different rapid imaging setups where the equipment is a much less expensive proposition, it's portable, it's temporary, and quite versatile. We've used this with a great benefit. We have set expectations for, and have received high quality images made in very fast pace, and we have benefitted tremendously by producing, over the course of about 2 years of the program, something like 70,000 new images. This is a project that we did a couple of years ago and one that we are going to reinvigorate in immediate future.

The natural result of this kind of work manifests on the web – I know you can't really read this on the screen because the type is too small, but these are two screens of the Art Institute of Chicago's database on the Web. On the left hand side you see the partial result set of a search, and on the right hand side is a detail image. This is typical of the kind of work that we and other museums are doing now to provide access on a global scale. It's hard for me, as a former staff member of the Boston Museum of Fine Arts, to refer to that great institution as simply another museum, especially considering the importance of their Japanese collection to this audience.

I'd like to just mention a little bit about what you probably already know about, namely that the Boston Museum has in the past 5 years or so, digitized 52,000 of their Japanese prints which includes, among other treasures, the wonderful collection of 6,000 pristine images from the Spalding collection. These are now published and freely available on the Worldwide Web, many of which in bilingual format, and they are by their very nature, promoting scholarship and the exchange of knowledge to which I referred initially. Hats off to my former





colleagues, especially Anne Morse, for having spearheaded this process. Here, we have the Boston website showing on the left hand side a grid of images and on the right hand side, a more detailed version of one.

Now, Japanese institutions are no foreigners to this process, to say the least. In fact, many of you have pioneered the process of rapid digitization. As you will know, your national museums are very, very well-represented in this arena. The Ritsumeikan University is well-known for the work that it has done both here and abroad and most notably, they have provided leadership and actual technical hands-on work for other museums such as the British Museums, Smithsonian, and a number of others in Europe. The national treasures and cultural properties of Japan are very well-documented by the various consortia of the national museums as well as in the university domain. Here is an example with which I'm sure you're all very familiar, one of your National Treasures, a work of art which is shown in great depth, and I couldn't help but just to show the wonderful detailed photography that is provided on the right hand side as well, to give a beautiful impression of the object.

Access is of critical importance through digital catalogue publication and sharing collections via online databases is of utmost importance to all scholarly usage. This kind of digital publication also supports the broadest possible distribution and this, of course, is extremely important as publication in print format becomes more and more expensive every year. Given the size of some of the knowledge bases that we would like to share, digital publication is the only reasonable alternative as it would be entirely too unwieldy and costly to publish in print. We at the Art Institute of Chicago, have been working more now in a digital format for not only databases but also for the production of actual publications of a scholarly nature. We are using funds which were given to us by the Getty Foundation to develop this program

which we refer to as OSCI which is the "Online Scholarly Cataloguing Initiative." As a result of this support we are not only focusing on digital databases anymore. We are actually jumping in to the idea of producing books, that is, book-like digital entities online, and I'd like to show you a couple of slides of our work to give you an idea of where the digitization process can go after the basic information is taken care of. We have pioneered, with the help of the Getty, a book-like digital publication which meets many of the scholarly expectations made of a book which is to say, we provide the lengthy interpretive essays, the full scholarly apparatus of footnotes, bibliography, exhibition and ownership histories, and other elements like that. We are also augmenting the traditional publication models with high resolution imagery, technical reports, and some of the other things that one can do when working in the digital era. We also, by the way, developed the underpinning software program which presents the book online and are making it available to be used by other museums through Open Source methodologies (see www.oscitoolkit.org).

The Art Institute of Chicago is very well-known for its French impressionist collection and so it is natural that we are starting our online era with a publication of Monet and Renoir paintings and drawings in the museum's collection. These two volumes will be published in June of 2014 and they will be comprised of around 73 works of art.. I'd like to show you a beta version that we unveiled online back in November 2011, in order to gain commentary and advice from scholars. As you can see it has images in-line with columnar format, very much like a book. On the left hand side, you see a table of contents. Footnotes rise from the bottom of the page and we offer comparative illustrations where appropriate. I should point out that even though this is being pioneered with the French impressionism, we are also going to be using the same technical vehicle to publish scholarly catalogues containing primary research on a

number of other portions of the collection.

We are providing an annotation tool so that one can select a section to make an annotation, or if you choose to make a citation -- as would be expected for a scholarly publication -- we provide the properly formatted, bibliographic style for the citation itself, along with the text you may be quoting. As I mentioned, we are also trying to maximize the use of the digital format, so we also present very high resolution images, and access to full text of publications that might not be easily found in your local library and these are delivered as part of the online program.

In addition, we have been using the digital presentation vehicle to show to the best advantage what could be called born digital research, that is, the research which is enabled in the lab by looking at the paintings under different kinds of light. Here you see, the annotations of the under painting that is available only by seeing it through ultraviolet and infrared light. We provide this viewer with a slider at the bottom of the screen which allows the user to transition from natural light to X-ray showing the same image, and then back to natural light showing the underlying work that the artist decided to cover up. It's hugely exciting to be able to see the paintings below the painting, especially in the case of paintings which are so well-known, such as the French impressionism collection that we have.

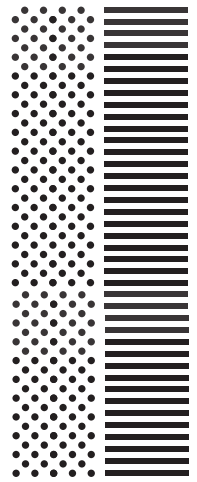
Now, I would like to come to an "un-conclusion" because in fact, the pace of technology is changing so quickly that it's difficult to imagine that we could ever arrive at a point of final destination. In fact, the pace of change is accelerating. It gives people like me a headache sometimes because we're trying to keep up with the advances and trying to anticipate what might be the future but clearly, there will be no arrival at a predictable destination. In fact, it is a continual process and it is all about sharing, and trying to play a vital role in the global community of digital scholarship and digital humanities. This is the bottom line for us. We

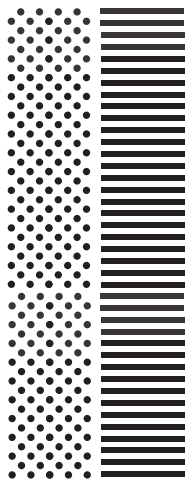
can do all that we do to create the digital assets and they are very valuable to the internal systems that we use, but in fact, the real true benefit that we gain from this work derives from our ability to share with our colleagues both next door and across the seas. To do this, I would urge all, and urge ourselves at the same time, to be more open, more deliberate in making our resources available, and in fact, more bilingual, as well.

Just to repeat myself, museums are expected to be a different kind of a place in the 21st century. The public's expectations are that absolutely everything is well documented. In our case at the Art Institute of Chicago, we always put authentic original works on the wall. I understand the Otsuka Museum is a different kind of museum with a different mission. It is a remarkable place where you can virtually walk through a book of art history, and I have personally loved the experience. But at our museum, with a different purpose in mind, we only put the original works of art on exhibition and we utilize digital information to augment or to amplify them. In this effort, we want to provide online access in a bilingual format to all of our resources, as well.

It's going to be a rather challenging but a rewarding climb. In fact, this is where I'd like to conclude my remarks. However, I did have a bit of an extra segment that I included for my presentation if there were time and I think I'm going to go ahead and play it. It's not just about the books that we produce online, but we're also making information digitally available in the gallery using iPads. I'm going to play a bit of an excerpt from one of these just to give you an idea of the way our implementation works. Again, this is one of the benefits that come out of having the digital reservoir available and to be able to use it to imagine not only new digital humanity scholarship but also new digital interpretation delivery for the visitors in the galleries.

Here's an excerpt of the program we developed, named LaunchPad. I made a little movie of it so





I could talk about it while we're looking at it because I'm not very good at doing two things at one time. As you can see, you can swipe and see a large group of objects both in a single line or as a group, clustered on the screen; then you can choose one to learn a little bit about and then get a very beautiful image that you can increase in size...everyone loves to zoom in after all. We also provide 360-degree spin views of objects that warrant that treatment and so many objects in the collection do since they are so sculptural. You really get a different impression of what they are like when you see them in 3-D.

We're also experimenting with ways to give a narrative, or linear tour to move the visitor from one area of interest to another. Here you see 1660 Augsburg chest made of ebony and ivory, and normally, this chest is displayed with all the drawers closed. We thought, wouldn't it be good if we could animate it and bring the viewer into the object. We're going to see about a minute-and-a-half animation that was done to really expose, in the most literal fashion, the inside of the object.

The LaunchPad has around 50 objects highlighted in the European Decorative Arts galleries containing 200 works of art but not all of them have this kind of animations. We created some other movies showing how they are made, and how they were used. There are many angles, so to speak, that we have provided that would simply not be available to people as they walk through the galleries, and indeed one of the charges – the primary charge from the donor of the funds – was that she wanted to “stop people in their tracks.” She didn't want to see people just walk through the galleries without stopping, lingering and learning.

I'm happy to say that through the appropriate application of technology, we've been able to do precisely what our donor asked us to do. It's one of the more popular galleries now. With that, I will thank you for your attention and look forward to having some further discussion about digitization for the purposes of providing access

and scholarly interpretation. Thank you very much.

**Presentation 2: Yuji Kurihara
Background of the CULCON Arts
Dialogue Committee**

Kurihara: Good afternoon. I would like to talk about background of the CULCON Arts Dialogue Committee, in particular, issues about digitization of Japanese Arts.

At the opening speech, Commissioner Aoyagi mentioned that, CULCON was held almost once every other year and plenary sessions were held in Japan and in the U.S. alternatively. In between years, symposia or forums were held. In March 2009, Japan-U.S. art symposium was held in New York sponsored by Japan Foundation and Japan Society. In that Symposium, in particular, restrictions on exhibition of Japanese Arts were addressed. No conclusion was reached at the symposium and they agreed that Japan and the U.S. will work together to form mutual understanding.

To that end, the following year, in March 2010, a follow-up forum was held by the same sponsor, Japan Foundation. “Performing arts and Visual arts – Toward the development of Japan-U.S. network” was the title of the forum. In that forum, there was a discussion about how to successfully develop Japanese art exhibitions in the U.S., and it was especially decided to establish a working group consists of art specialists of Japan and the U.S.. It was the beginning of CULCON Arts Dialogue Committee.

Following this, in June 2010, 24th CULCON Plenary Session was held at the Library of Congress in Washington DC and establishment of art working group was officially decided. In the following year, in May 2011, again in Washington DC, the 1st CULCON Arts Dialogue Committee was held on the sidelines of the CULCON 50th anniversary symposium.

After that, we have continued our discussions at the second committee meeting held in March

last year in Tokyo, and then at the third committee meeting held in January this year in Honolulu. The fourth committee meeting will be held tomorrow. Past achievements include a huge success of the International Workshop on Japanese Art History for Graduate Students (JAWS) which was held in August last year. The workshop was held mainly at Tokyo University of the Arts followed by tours visiting Nara National Museum and temples in Kyoto and Japanese and American specialists experienced a wide variety of practical training and had repeated exchange of opinions.

Now, I would like to explain the issue, what are the restrictions on exhibition of Japanese Arts. In order to preserve cultural properties, it is best to store originals in a repository without showing them to the public. Showing and exhibiting cultural properties to the public lead to deterioration of the artworks. As the characteristics of Japanese Arts, materials are wood, paper, lacquer, etc., also natural materials are used for pigments; therefore, compared with so-called Western paintings, they are extremely delicate and fragile and always subject to deterioration.

From this weekend, the Shosoin Exhibition will be held at the Nara National Museum. It is miraculous that the artifacts of Shosoin which are about 1300 years old have been so well preserved to keep their original beauty. The reason for that is certainly because they have been preserved in an appropriate environment in the repository. Such good condition of the collections is only the result of continuous efforts to preserve them under proper management while they have been kept from public view, so we can say that from the perspective of cultural properties preservation, that is better.

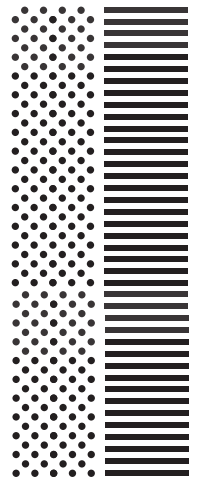
For this reason, Agency for Cultural Affairs established "Handling Guidelines Concerning the Exhibition of National Treasures and Important Cultural Properties." In principle, the frequency of exhibition should be not more than twice a year, and transportation of cultural

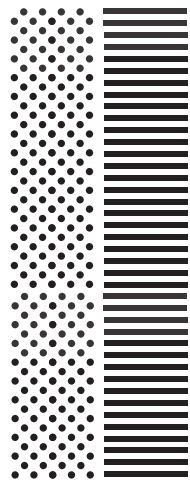
properties should be limited to twice a year as well, and the total length of exhibition should not exceed 60 days, and for the objects at high risk of deterioration are under severer conditions and they should not be exhibited for more than 30 days. In addition, placement of experienced curators is required and severe restrictions are imposed on the environment for exhibition. Therefore, for example, Mona Lisa or Venus de Milo of the Louvre, you can see anytime you visit the Louvre, but for Japanese national treasures and important cultural properties, the reality is, that is not the case. Even in the case of permanent exhibits, rotations of exhibits are necessary. For example, at Tokyo National Museum where I work for, exhibits are rotated periodically for a total of 300 times annually. This gives an advantage for visitors; they can see different objects every time they visit the museum. On the other hand, there are few items which can be seen all the time. I can say that, this is the characteristics of Japanese Arts.

These handling guidelines were established in 1996. The truth is, originally these guidelines were made via thorough discussions by specialists, mostly conservation scientists, based on discussions at CULCON.

Discussions at CULCON are as follows: compared with Japan, in the U.S., special exhibitions are held for longer period. However, when exhibiting Japanese cultural properties on loan in the U.S., it is not possible to exhibit them over extended period. If long-term exhibition is possible, frequent rotations are necessary. In addition, sometimes it is required that Japanese curators are to be stationed during the exhibition. Such requirements cost a lot of money for American museums and art museums. Therefore, American members proposed to relax such restrictions on exhibitions.

However, let me tell you the conclusion first, originally these guidelines have been made to be applied in Japan and to relax them overseas first is naturally out of question; it is like putting





the cart before the horse. We also discussed recent technological development which might allow relaxation of restrictions on exhibition such as LED lighting or closed exhibition cases. We looked at the possibilities, and concluded that we are not at the stage for relaxation yet.

At that time, one of alternatives we came up with was, although we cannot exhibit originals, we can show something else by the utilization of digital technology. In order to exhibit cultural properties which cannot be shown usually, reproduction by digital technology is significantly helpful. For example, usually the public has no access to the mural paintings of Takamatsuzuka and Kitora Tumuli, but when using copies or digital reproductions, we have advantages, for example, scaling them into desired sizes or enjoying them in various forms with very real sensation.

The mission of museums is to combine preservation and exhibition. To pursue this, curators are always trying to improve their skills. Based on such trust, a number of cultural properties are often entrusted from temples and shrines. On the other hand, recently we have seen many examples of digitization at temples and shrines. They digitalized their cultural properties to exhibit digital reproductions while originals are safely entrusted to museums. This has become a really big issue.

Since I basically believe that digital reproductions are for enjoyment of original artworks, and the function of scaling sizes has, no doubt, significance for research purpose.

In addition, I think an application of digital reproduction for the purpose of helping minority people, including children, the elderly and disabled people to enjoy artworks must be considered in the future, so we must maintain a tight rein on technical development. On the other hand, I believe this issue of replacement of cultural properties with digitization must be reexamined. For that, Mr. Yamada will explain you next. Thank you for your attention.

Presentation 3: Shoji Yamada Considering the Digital Reproduction/ Replacement of Cultural Properties

Yamada: Now I will talk about certain situation that has been brought about by the most up-to-date digital technology. We are now at the Otsuka Museum of Art. Here, you can see life-size famous painting all over the world. Of course, we know that all artworks exhibited here are reproductions. However, even though they are reproductions, when people visit this museum, people have high hopes. That is, one day, when they actually visit Vatican, they can see original Michelangelo's paintings in Sistine Chapel, or one day, when they actually go to the Louvre, they can see the authentic Mona Lisa.

The fact that we can see the original artworks in person and we can go to the places where the artworks originally belong to gives us a huge dream. However, if the originals are moved from the original places and substituted by reproductions, what do you think? It is just like whole paintings of the Sistine Chapel in Vatican are replaced by reproductions like these in this museum. Such situation is growing quietly in temples in Kyoto and surrounding areas.

These are paintings on sliding doors by Okyo Maruyama which Daijōji Temple in Hyogo prefecture possessed. These 63 paintings were replaced by digital reproductions in 2009. Ink strokes were replaced by blacker print ink and gold foils that created pale aerial atmosphere became glitterier. It is apparent that the original flavor has been lost, and the problems exist in details as well. In the original paintings, overlapping pine leaves were expressed by recoating of ink. However, with digital reproduction, overlapping pine leaves cannot be reproduced due to technical limitations. So let's see what was done here. As we can see, white edge was inserted around pine leaves to emphasize them.

The original paintings of Okyo were stored in an exhibition room which also serves as a repository in the temple and only in special

occasions, we can barely see them in the dimly-lit room. This is a part of paintings on sliding doors of Kano school artists which were originally in Nanzenji Daihojo, or Abbot's Quarters in Kyoto. These 84 paintings were replaced with digital reproductions in 2011 and the originals were put away in a repository of the temple. Such replacement has been increasing rapidly since 2007.

The cases which we can judge as replacement by digital reproductions have been found in 12 temples and museums nationwide including Daigoji Temple Sanpoin, Daitokuji Jukoin Temple, Shuonan Ikkyuji Temple, Kodaiji Entokuin, Kenninji Temple and Nanzenji Temple. The targeted painters were Motonobu, Eitoku and Tanyu Kano, Yusho Kaihou, Tohaku Hasegawa, Jakuchu Ito, Okyo Maruyama and so on and many of their paintings have been designated as National Treasures and Important Cultural Properties.

I think such replacement has problems and I have expressed my opinion in several conferences and media. The painting existed where the painter painted it several hundred years ago, and then, the next thing you know is that it was replaced by a digital reproduction. We may not be able to see such artworks in the original places again. What kind of agreement has been made to conduct such irreversible replacement? Is it fair for citizens who enjoy arts to be kept completely uninformed?

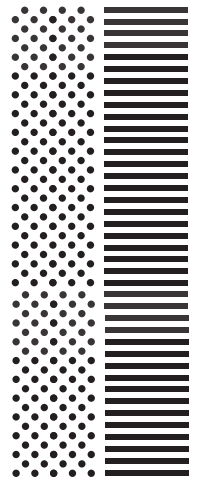
Those who concerned say the same thing, that the results of the digital reproductions are equal to the originals, but is it really so? Do they properly explain to visitors that the artwork is a reproduction? Is creating digital reproduction better option than commissioning the best artist of the day to create a new work? Materials used for digital reproductions will more rapidly deteriorate than many people believe. When a reproduction is deteriorated, who is going to pay for a fee to reproduce it again? And above all, do people take the trouble of visiting a temple where the original artworks are lost?

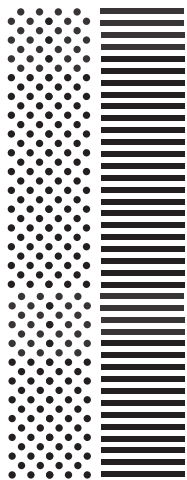
Now, I summarize what replacing cultural properties with digital reproductions means. Paintings on sliding doors, walls and folding screens are digitized by a digital camera or a scanner. Based on the digital data, images are printed on materials such as Japanese paper using a printer or a press. And then, a craftsman does some work such as adding a special embellishment using gold foils as necessary. A life-size high definition reproduction made by such method is placed where the original is, and the original is stored in a museum or repository of the temple. Original is put in the repository and the copy is put in the place where the original is.

There is a reason why such replacement is increasing. The initial premise is, as Mr. Kurihara mentioned earlier, compliance with the requirement from the government to preserve cultural properties in repositories. Researchers of arts support such government policy. As for temples, they can reduce a risk of losing artworks by a fire or theft if such items are stored in repositories. There, a company whose main attraction is digital technology joins to invest. Its motive is to grab an opportunity for propaganda for their technologies. Sometimes a public interest corporation which promotes such digital reproductions provides fund.

As such, since the motive of people concerned around cultural properties matches, replacement is promoted almost uncritically. However, especially in the case of wall paintings, they were painted as a part of buildings to which they are fit in and a garden connected with the building and appreciated as a single object. The intention of the painter is the paintings are to be seen at Hojo of the temple. There is no doubt the painter did not want his artwork to be kept in a repository and placed in a dimly-lit exhibition cases.

The replacement is a conduct of destroying the context of the artwork. To rub the context of the artwork is an act of destruction to devalue





the cultural properties. However, art specialists do not see it as destruction. Why? Because paintings, construction and gardens have been taught and studied as completely separate areas of expertise. In our country, under the preservation system of cultural properties, paintings, buildings and gardens are classified in different categories; paintings are artwork, buildings are structures and gardens are famous sights.

Also in the organization of the Agency for Cultural Affairs, paintings, buildings and gardens are handled by separate departments. There is an established framework in which separation of wall paintings from a building and a garden presents no problem. I repeat, wall paintings, building and garden are a single object. At least the painter painted based on that assumption. For visitors of the temples, they are inseparable items. To deprive the artwork of its context means to devalue that cultural property. Digital reproductions are not the same with the originals. No matter how similar a reproduction may be, it is not an original.

We heard that in some temple where the replacement was carried out, the number of visitors decreased drastically. People do not visit temples to see reproductions. I naturally agree that we must protect cultural properties. I don't have supporting data to overturn the established theory, that is, putting arts in repositories is best to preserve them. However, when reading the latest reference book of cultural property conservation science, I found this sentence. "The Agency for Cultural Affairs and academic societies have not established guideline value or standard value for cleanliness of atmosphere of a space in which cultural properties are stored." When I interviewed in some museum, they said that no color records were kept for the collections and that it was not possible to implement regular check for all of the collections they had, which was a huge number. These facts made people like me, an

amateur, uneasy.

Is the repository really a safe place compared with the environment of Hojo where people see the paintings every day? Cultural properties have been handed down to us by applying countless regular repairs over several hundred years in a severe environment which is close to a natural environment. The applied method that has proven track record over several hundred years is an ecosystem woven by cultural properties, temples and believers, craftsmen in charge of cultural properties repairs, and supply of necessary materials for repairs. Easy replacement by digital reproductions might destroy such ecosystem. It apparently gives negative impact on long-term preservation of cultural properties. What is important now is, you, people who understand cultural properties to belong to us, think over this issue.

Discussion

Yamanashi: As the part 2 of the forum, we are going to discuss the theme, Preservation and Exhibition of Japanese Arts. Long time ago, according to a legend, Zen Master Ikkyu said that “Everything that has shape will eventually break.” For people like us who work in art museums or museums, we are always torn by a paradox of two ideas, that is, we would like to make as many people as possible see artwork before it breaks, or it might be better putting it away for safekeeping to protect from breaking.

Since the presentations by the three speakers uncovered positive and negative aspects of making full use of digital technologies, we would like to hear a variety of opinions regarding this issue. First of all, does anyone on the stage other than the presenters want to make a comment or ask a question for the presenters? Mr. Rinne, you go first, please.

Rinne: Thank you to both of the presenters. I was particularly struck with the keyword that Sam Quigley brought up of “access” because of this being a binational committee. I think we need to ask ourselves, “Why are we bringing these issues up in this particular context?” Some of these issues are things that are simply related to Japanese art in Japan; and some of these things are simply related to art in the United States, and they may not have a lot of relevance for one another. But this issue of access, I think, especially for a binational committee, is extremely important. I would break this down into [three] further subcategories of, first of all, (1) *access to information*, as we saw in the presentation today about databases.

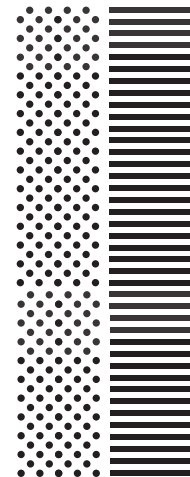
Mr. Quigley brought up the issue that we need to have different interfaces, we have to have bilingual interfaces, and we have to have really a sense of a devotion to intentionally putting our information out and making it open and then making it accessible to people around

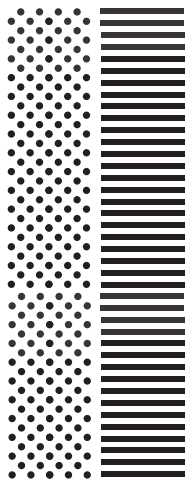
the world. I think that for us in the United States, those of us in museums in the United States, that means that we need to put effort into, for example, putting all images of our works online and as much as possible putting Japanese language, even minimal titles of objects and artist names and that kind of minimal information in Japanese. Likewise, within Japan, especially, for institutions to put their information online in as open a way as possible and then also to create an interface that will be accessible to people around the world.

Then two other kinds of access, I would say, and I think these relate to what we’ve talked about today with fundraising, for example. What we were (2) *accessing was one another’s methods of doing things*, learning from one another through these kinds of gatherings. Then the third type of access that I think we are trying to achieve through this committee is (3) *access to people*—especially, dealing with museums, curators, conservators, and museum staff—finding new ways to create networks between museums in the United States and museums in Japan. Through that many new possibilities will arise. Thank you.

Yamanashi: Thank you. Just now, Ms. Rinne talked about her ideas having the word “access” as a keyword. Indeed, when we listen to the three presenters, since technical innovation of digital technologies in terms of electronic information and provision of information is advancing rapidly and when investigative research is advancing along with it, we cannot see the goal, or rather, the goal is going away with people rapidly, the structure is like that. I think there is a huge advantage, that is, we can have a wide variety of experiences beyond the ordinary act of simply looking at the original artworks in front of us.

On the other hand, as Mr. Yamada pointed out, there is an act such as replacing originals by reproductions using advanced digital





information. He introduced Okyo's paintings at Daijōji Temple as an example. As he talked, I wondered if it is really possible to have an experience by a reproduction made by digital technology, the experience which is provided by a combination of a place and object. Since technical innovation is advancing day by day, maybe someday, the technology reaches some point where human sense will be deceived. However, when we think about such far away ideas, we cannot have realistic discussions. So when we look at digital technology as information and as a technology to create substitute reproductions, I think there are such conflicting aspects. So, including these, does anyone have something to say? Ms. Shirahara, please.

Shirahara: While I worked for Seattle Art Museum in the U.S., I joined this Japanese project of reproducing old paintings on sliding doors of Ryoanji Temple in Kyoto, and at that time, we had a wide variety of discussions in the Museum.

In the case of Seattle, the intention was not installing reproductions on a permanent basis at the temple, but usually the reproductions were to be kept in a university and loaned for the purpose of children's education. There was only one request from the temple. On New Year's Day, they wanted to show visitors the reproductions to introduce the original scenery that originally those sliding doors were there, so only for such occasion they wanted the reproductions to be put in the rooms of the temple. We agreed to the condition and allowed the production.

While listening to the discussions now, there are a lot of problems, but we must clarify some things. First, the meaning of the term reproduction is different in the case of reproduction for present state copy (Genjou Mousha) and restoration copy (Fukugen Mousha). For restoration copy (Fukugen Mousha), since imagination of us, people of 21st century, is incorporated, naturally, there is an increasing

possibility that a finished work becomes far from the original.

The other thing is the use of reproductions made by the method we discussed. To tell you my opinion as an art researcher, considering the current situation where sliding doors are separated from the context of being installed as part of a building, and stored separately in an art museum or a museum, I do not say it can be lousy work, but even though they are reproductions, when they are fit in a room they can show how the room looked with them or how they looked under natural light can be confirmed in original place. That is, there is a large advantage for the purpose of reproducing work in the original context of sliding doors as an artist's site specific art.

However, the usage must be described properly. As mentioned in the previous PowerPoint presentation, the indication of "Painted by Yusho Kaihou" is wrong. It must be clearly and properly indicated that the work is a reproduction.

Also while I was listening to the discussions, I remember some examples, like mural paintings of Horyuji Kondo, where the originals have been lost now and we can see the paintings through replicas and pictures only. The other example is painting on a board like Byodoin Phoenix Hall's (Hououido). The paintings are deteriorating day by day and replicas are created at some point as a record. These are rather important roles of reproductions.

The interesting and funny thing is that there is this problem of deterioration of reproductions as well. In the body of Amida statue of Phoenix Hall, there was a wooden "kachirin" (moon ring) and a beautiful lotus pedestal to place it on top. Replicas were created during Meiji period. But look now, the colors of Meiji replicas are also fading. Since replicas are deteriorating in a different form from originals, I think there is certain time limit for replicas as well.

Although I mentioned many things, I think the important thing is to clearly indicate that

the work is a reproduction, and I appreciate your opinions very much. They are so useful when reconsidering how to use reproductions.

Yamanashi: Thank you very much. As I heard that the Head Priest of Byodoin Temple is here in this hall, we are happy to hear some story as a supplement.

Monsho Kamii (Head Priest, Byodoin): It was very interesting to listen to your discussions focusing on utilization of digital archives for preservation of cultural properties. Also pictures of Byodoin Temple, where I serve as a Head Priest, were introduced. Actually, we utilize digital technology in a variety of forms for research and reproduction.

There are two types of digital technology use. One is using it for various forms of conservation science and confirmation of the situation, that is, research at the present moment, and using such research results as basic data, we provide items like restoration copy (Fukugen Moshu) on display. To the originals at present time and items that cannot be altered, we can add various data in computer and make experiments by adding results of research work. The other is to realize showing digital reproductions of items that cannot be altered such as the Phoenix Hall on a display. Specifically, reproductions with various types and sources of light, lights with different frequencies, with changing angles of oblique light, and reproductions based on original pigments can be taken out in each layer freely or overlapped to depict images.

This is what I presented at the Japan Art Documentation Society in July. Unfortunately, in Japan there is no domestic OS. Therefore, for many of images, we have to rely on digital achieves based on Windows, UNIX and so on. But we have to give up all of them when the company or manufacturer decides to discontinue the service. Digital achieve itself is a very vulnerable environment, and in order to accumulate data, we studied and presented a

drawing system which does not rely on OS of one company such as iPad, iPhone, Android or Microsoft, as Byodoin's unique content.

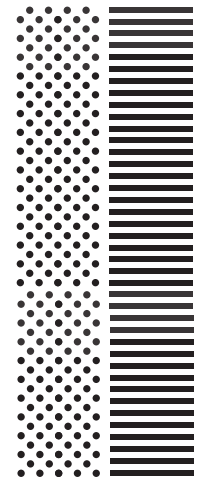
For what we can see from the originals which have been there since Heian period, some 1000 years ago from now, and what we can see from various research results for such originals, together with changed light types and how to shed light, we made a presentation to show that we can express the change of the parts where we can see, by first showing drawing itself and how to handle layered research data.

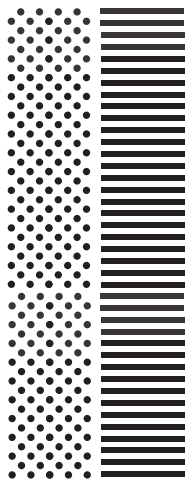
Such expression that is only feasible by digital technology. Using our handling of new art as a realistic expression, restoration copy (Fukugen Moshu) of interior of Phoenix Hall created by classic technology are made into digital data and archived in several layers and then printed out as replicas containing data, and they are exhibited in the original place or some other places. This is a system like that. As I mentioned earlier, there are three areas; buildings, gardens and artworks. To tell you the truth, Byodoin still has all originals of thousand years ago derived from that original time. Japanese culture is wood culture and the climate is hot and humid, so even sturdy looking buildings themselves contain vulnerability and walls and roofs are falling apart.

Actually all materials, mostly wood and other materials such as stones, metals and pottery are all falling apart. Therefore, using the same technology and the same materials of original times, applying various possibilities as reversible environment, we try to preserve the restored space which continues up to present day. That is what Byodoin is doing using digital archives.

In such restored space, there are some portions created by restoration copy (Fukugen Moshu) like paintings while to the other portion, present state copy (Genjou Moshu) is applied. Also it is possible to combine these to make one data and draw simultaneously.

I think probably Power of Culture of humans





is much richer.

In Byodoin, there is a building designated as an important cultural property. In that building, there are paintings on sliding doors created by Sansetsu Kano's studio of the Edo period.

The paintings on sliding doors do not stay as they are forever. Sometimes doors are opened or closed, and sometimes they are replaced according to seasons. That is one expression method of Japanese culture. Actually, last November, a modern artist, Akira Yamaguchi dedicated 14 paintings on sliding doors that are in a serial form with the paintings with Sansetsu Kano's paintings. Akira Yamaguchi is an author who won Hideo Kobayashi award the other day.

Entirely different things are fitted in by a different form. Actually that place is given different designations. The building is an important cultural property, the paintings are designated by the city, and further, gardens belong to Kyoto prefecture. The building has such multi-layered historical information and although it is a building located in a corner of Byodoin where National Treasures such as historic sites and scenic spots of Heian period are concentrated, paintings on sliding doors by modern artist are newly created and new culture is constructed.

I am a very good friend of Mr. Yamaguchi and we carefully selected not only paper materials but also frames and pull handles of the sliding doors and discussed them. I went to Kiso to investigate Japanese cypress to repair Phoenix Hall. Using such analog time and digital technology, the old building is restored and also new expression is created by applying modern skills. I think this is the age where it is possible to make progress by carefully looking at such extremes to create new culture.

Yamanashi: Thank you very much. What you told us is very interesting and useful. That creation of reproductions by restoration copy (Fukugen Mosha) and digital technology, or having a wide variety of experiences about

artwork provided by digital information that cannot be experienced by originals, we cannot draw a line to separate them properly and they are all mixed up, and when we consider what are advantages and disadvantages, we cannot avoid confusing these elements. What cannot be avoided, we can leave them as they are. Any other opinions or comments?

Aoyagi: When this Otsuka Museum of Art was built, I think about a lot of things. As for art, when the work was created, it was same all over the world, there was almost always this connection with religions. Therefore, in Europe, sculptures were placed in Greek temples, paintings were made in Roman temples and biography of Christ was drawn in Christian chapels. In such stage, even tableaus could not be taken out from the church, therefore, although actually they were movable assets, they were pretty much immovable assets because they could not be separated from the temples or churches.

However, when gradually religions became less binding or priests who watch over the churches or temples were gone, the artwork was removed from the original palaces and exhibited in other places such as museums. From then on, artwork was becoming more and more movable. When looking at such large trend, probably artwork that is now movable will be lighter and different things will be created through so-called digital technology, reproductions and copies and we will see them instead of originals. I think such event could happen in a large trend of history.

In addition, when looking at originals, for example, currently, the Mona Lisa has a glass in front of the painting and also it is always surrounded by dozens of people, so it can be viewed only under very poor conditions, so considering those elements, rather than looking at the original painting in such conditions, you can see details much more clearly through a copy photo. Therefore, I think relation between

originals and reproductions is a little more complicated.

Digital technology is ultimate Reductionism. On the other hand, the fact that an original is in space is an expression of Totality or Holism. Therefore, we seek Totality or think about things based on Holism, but at the same time, we consider a benefit of Reductionism, and I think the balance between them is important.

Furthermore, culturally, we are, in a sense, increasingly losing tolerance. However, at the same time, we are seeking diversity which requires us to look at multiple cultures more and more, so we are getting split up.

Therefore, rather than drawing a conclusion here, we recognize that there are such problems. As Ms. Shirahara told us earlier, for example, in the case of Horyuji Kondo, Benrido took pictures of all the wall paintings using very large glass plates of about 50cm width and about 100 cm height. At the same time, color photos were also created by tri-color separation in 1939, so combining current digital technology here, the wall paintings of Kondo can be reproduced with considerable accuracy.

And also I would like you to see this. The restoration of "The Last Supper" in Santa Maria delle Grazie in Milan was completed about nearly 15 years ago. When the restoration was finished, pre-restoration state painting was gone from the Santa Maria delle Grazie. Now, the only original is cleanly washed painting. However, in this Otsuka Museum of Art, there is a painting of Leonardo da Vinci in the pre-restoration state as a reproduction.

Thus, we can compare pre-restoration and post-restoration paintings. It must be considered that by reproduction technology such possibilities are increasing.

Yamanashi: Thank you very much. Now, Mr. Kitagawa, Please.

Kitagawa: As I was listening to Mr. Aoyagi's talk, I would like to add something from slightly

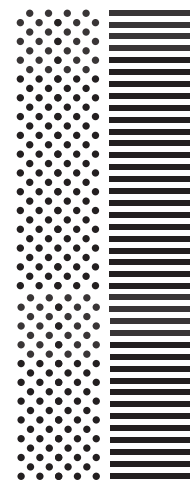
different angle. The movement is progressing in many fields and I cannot judge which one is better, but one thing is certain; art is becoming extremely movable. Therefore, as we talked earlier about Setouchi or Echigo-Tsumari, against this mobilization of art, there is a strong movement to make art thoroughly immovable. An example is banning selling or buying artworks.

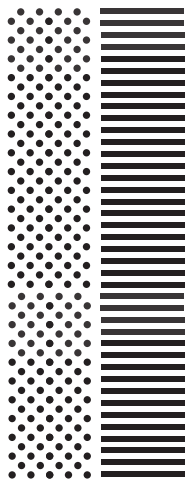
As I am originally a researcher of Buddha statues, to put it plainly, Buddha statues come into existence by the power of the scene, and of course I can say that they have certain charm themselves as Buddha statues, but it is entirely different. I was pretty aware of this.

I would like to talk about one more thing. Earlier Byodoin was talked about. However, nowadays, it is difficult for artists to have such traditional craftsmanship and researchers are leading reproduction projects and others. I am skeptical about it. I think it is not strong enough.

That is, for example, in Toji Temple, Unkei Studio engaged in repair work. Or, looking at foreign cases, Gaudi worked for the reform of the Palma de Mallorca Cathedral. This is very significant, in the sense that connection is made with next generation. Including such fact, although some details may lack accuracy, we can have some spiritual connection. I do not intend to be critical at all, but I fear that such aspect is weaker now.

Yamanashi: Regarding what Mr. Kitagawa told us now, there is a good example. Aichi Prefectural University of Fine Arts and Music engaged in copying the wall paintings of Horyuji Kondo extensively and the university even built a building for that purpose in the campus. That is why traditionally the University has been educating students copying techniques. I heard that Mr. Koji Kinutani who is in this hall now, joined restoration copy (Fukugen Moshu) of Takamatsuzuka Tumulus when he was young, so can you share the story with us, please?





Koji Kinutani (Member of the Japan Art Academy/ Emeritus Professor, Tokyo University of Arts/ Professor, Osaka University of Arts): The Takamatsuzuka case was regrettable. At that time, I insisted that wall paintings can be taken out, but it had been already decided to create an antechamber and they could not be taken out.

Earlier, we heard a story about Byodoin. I saw wooden doors copied by Tokyo University of the Arts in the Byodoin. I think it was pretty great work. To summarize, what we are talking about now is there are two types; one is reproductions using the maximum modern technologies like, so-called digitization and the other is so-called manual restoration by students of art college. These are conflicting concepts. But I believe conflicting concepts are not separate things. There are a lot of artists who use conflicting concepts, that is, using maximum modern technologies and painting on top using so-called manual digital. Put it simply, entirely different concepts are not separate things, but I think they are parts of one thing.

This is what Yuima Kitsu of Kofukuji Temple said. Those paintings on the sliding doors using a wide array of modern technologies introduced by Mr. Yamada earlier, I agree that I do not want to go to see them again. However, on the reproductions, we can add raw hands of art college, or rather, computer inside their head, and combine such thing with computer. I think such measure is necessary.

In fact, water and oil coexist in our body as well. We cannot live on water only, but we also cannot live on oil only. From now on, we will unify such conflicting concepts. For example, it can be applied to communism and liberalism as well. We will build such culture, and we will create such thing, which, I think is so-called a big objective of this symposium. Not focusing on restoration only, but I think it is necessary to have such perspective. This is a way of thinking of an artist, so it might be too much leap, but I think it would be nice if the world culture takes such direction.

Yamanashi: Thank you very much for talking from such a large perspective. I think I can hear the voice of Michelangelo here. Any other opinions?

Shirahara: Regarding the wall paintings of Horyuji Kondo I talked about earlier, I think I had to be more precise. Reproductions of the wall paintings were made as follows: photos taken by Benrido were printed on Japanese paper using faint colors, and the greatest Japanese-style painters of the day including Yukihiro Yasuda copied the paintings using colors on top of the prints. In this meaning, I can say that a combined procedures of technologies and hand working were implemented already back in those days.

I have one question for Mr. Quigley who introduced wonderful images by animation to show every corner of artwork earlier. What was time schedule and cost to make the movie for the people actually engaged in the project?

Yamanashi: Please.

Quigley: We thought so. We were very fortunate. The Art Institute has a school attached to it where we have some 3,000 aspiring artists learning their trade. Much of that these days has to do with the digital world, and in particular, this fellow that we hired who was a recent graduate is an expert using the software package called Maya, which is rendering package used by architects mainly for making fly-through renderings of buildings. Obviously, he is very capable and he is, by the way, going to be going to Hollywood and I'm sure pretty soon and he wants to work for Pixar. We were lucky to get him early on. He did the art direction for the imaging. I was very concerned that he could make the model in virtual space and then make it look good, but I was worried that it would look false. We had him direct all the photography that was done in our lab so that when he was

conceptualizing the model in his mind, he knew which angles he would have to get and which particular photographs we would need to make it look perfect indeed once he had done that. It did take some extra special photography, but actually, the cabinet was only in the studio for about 4 days. Not really that much different from a typical photography shoot like that and so that would maybe translate into a couple of thousand dollars worth of photography. Then the rendering work that we paid him to do was only about, it was remarkably cheap actually. It was around \$4,000 for that work.

Significantly, a very major part of that work was renting machine time on some very robust computers because it takes quite a lot of time to render those kinds of files correctly. The combination of good photography upfront with the idea of what was going to happen with it resulted as you saw in that what I'm so very glad you think is a good rendition.

Yamanashi: Don't we have any young engineers who can be a target for headhunting by Hollywood in the future?

Kitagawa: Judging from what Mr. Kinutani told us and what we just talked, in fact, we are wrong if we think we can make a request for something. If the person is a great modern artist, he creates everything based on his feeling and not imitating something. This is what I meant to tell you earlier.

Yamanashi: Thank you very much. As you might understand from what we are talking about now, when we talk about this issue further, I think a lot of aspects are involved in this issue such as essential quality of arts, how artists should be, or a large problem of conflict between capitalism and socialism as Mr. Kinutani told us a while ago.

As Commissioner Aoyagi told us before, not seeking a solution, but digital and originals or reproductions and originals, how to utilize

them, what individual aspect do they have, how well we use them... of course drawing a line is not easy for that, but this Art Museum is just a right place for us to consider such issues. So let's plant such issues in your heart and I am glad if you think about a lot of things when you look at art in your everyday life, or not limiting to art, but if you have issues of originals and fakes or rather reproductions, keeping what we talked about today in some corner of your heart.

On the other hand, in the part 1 session, we talked about fundraising, operating museums, what financial base we need to create, difference between Japan and the U.S., or what can be done well by mutual cooperation. We will talk about such matters as well in the future CULCON sessions.

As the very beginning, I think today you have some understanding about CULCON's activities and are interested in such activities, so I am very happy if you attend this kind of forum when you have an opportunity again. Now we are closing soon. We hope to have this type of discussions both in Japan and in the U.S.. This is the end of today's open forum. Thank you very much for your attendance.

