

瀬戸内国際芸術祭2019

Setouchi Triennale 2019

General Report

Setouchi Triennale Executive Committee

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1 General Overview

Setouchi Triennale 2019 continued to pursue the theme Restoration of the Sea. It was held over three sessions, spring, summer and autumn, for a total of 107 days in Takamatsu and Uno ports and on the 12 islands of Naoshima, Teshima, Megijima, Ogijima, Shodoshima, Oshima, Inujima, Shamijima, Honjima, Takamijima, Awashima and Ibukijima.

A total of 230 teams of artists from 32 countries and regions participated. The Triennale focused on art projects that highlighted local resources, experiential works, collaborative projects between specific areas of Asia and the Setouchi islands, the Food Project, which offered visitors a taste of island cuisine, and the performing arts.

Newly added venues included Kitahama Alley near Takamatsu Port, the outdoor museum Shikoku Mura in Yashima, Takamatsu, and the Shikai district of Shodoshima. New initiatives included official Triennale tours, the Setouchi Corporate Forum, and the Setouchi Art Book Fair, as well as projects that strengthened inter-island networking and collaboration with schools and expanded the circle of interaction between visitors and local residents.

For the first time, the Triennale was held during the Golden Week holiday in May. The total number of visitors for the three sessions combined was approximately 1.18 million, the largest number to date. About 23 percent of visitors were from overseas, an increase of about 10 points over the previous Triennale. Coverage by major media in other countries, coupled with new international flights to Takamatsu Airport, are believed to have been key factors in this increase. In 2019, a regular ferry service was established between Takamatsu and Oshima, resulting in a significant increase in the number of visitors to this island.

Many Koebitai volunteers supported the Triennale, assisting with such essential tasks as artwork production and visitor reception. Over 30 percent of volunteers manning reception desks at the art sites were from overseas, making it clear that the Triennale has gained international recognition, particularly in Asia.

Local residents also played a vital role in the Triennale's success, collaborating with the artists to produce site-specific works, helping with reception, offering traditional cuisine, and giving visitors a warm welcome and sendoff at the ports. The Triennale's various initiatives to revitalize and rejuvenate local communities are clearly having a lasting impact.

2 Outline of Setouchi Triennale 2019

Event title	Setouchi Triennale 2019	
Period	Spring(Spring Encounters)	Apr. 26 – May. 26, 2019
	Summer(Summer Gatherings)	Jul. 19 – Aug. 25, 2019
	Autumn(Fall Expansions)	Sept. 28 – Nov. 4, 2019
Places	Naoshima, Teshima, Megijima, Ogijima, Shodoshima, Oshima, Inujima, Shamijima, Honjima, Takamijima, Awashima, Ibukijima, Takamatsu Port, Uno Port	
Participating Artists	Featuring 230 artists from 32 countries and regions(214 artworks,35 events)	
Organizer	Setouchi Triennale Executive Committee	
	Chairman	Keizo Hamada [Governor of Kagawa Prefecture]
	Honorary Chairman	Takeki Manabe [Former Governor of Kagawa Prefecture]
	Vice Chairman	Masafumi Izumi [President of Kagawa Prefecture Federation of Chambers of Commerce and Industry]
		Hideto Onishi [Mayor of Takamatsu City]
	General Producer	Soichiro Fukutake [Chairman of the Board, Fukutake Foundation]
	General Director	Fram Kitagawa [Art Director]



3 Number of Visitors

The total number of visitors was 1,178,484, with 386,909 attending the spring session, 318,919 attending the summer session, and 472,656 attending the autumn session.

Place	Setouchi Triennale 2019Number of Visitors				Setouchi Triennale 2016
	Spring	Summer	Autumn	Total	
Naoshima	96,699	96,199	110,880	303,778	257,586
Teshima	39,780	45,842	57,751	143,373	154,713
Megijima	25,698	23,880	30,429	80,007	49,276
Ogijima	22,967	21,908	26,934	71,809	54,232
Shodoshima	56,766	59,913	69,419	186,098	155,546
Oshima	3,040	4,322	5,515	12,877	5,104
Inujima	19,132	17,074	22,501	58,707	60,212
Shamijima	72,459	-	-	72,459	58,766
Honjima	-	-	27,469	27,469	21,802
Takamijima	-	-	25,198	25,198	21,028
Awashima	-	-	29,561	29,561	23,668
Ibukijima	-	-	18,622	18,622	16,756
Takamatsu Port	38,964	32,475	29,897	101,336	122,555
Uno Port	11,404	17,306	18,480	47,190	38,806
Total	386,909	318,919	472,656	1,178,484	1,040,050



5 Projects of Focus, New Projects

Projects of Focus

1 Resources of Setouchi × Artists

Located in a converted warehouse district near Takamatsu Port, the Kitahama Creators' Studio invited artists to convey the Setouchi region's charms through projects highlighting local resources, including the Seto Inland Sea itself, as well as such local products as lacquerware, *udon* noodles, Marugame *uchiwa* fans, Aji granite, and rare sugar. The artistic interpretation and presentation of each resource offered visitors a unique experience.



Takashi Nishibori 「Uchiwa Rib Square」

Photo : Keizo Kioku



KOSUGE1-16 「LEFTOVERS」

Photo : Keizo Kioku

2 Asia × Setouchi Islands

In the midst of globalization, many countries in the world, and particularly in Asia, have shown a strong interest in the Setouchi Triennale. Collaborative projects between artists from other countries and the Setouchi islands firmly connect the islands with the rest of the world. Artists from Thailand, Vietnam, and Indonesia developed artworks and events on Honjima, Awashima, and Ibukijima, respectively.

In addition, the Setouchi Asia Forum was held for four days from August 21 (Wed) to 24 (Sat) as a platform for people involved in revitalizing local communities through art, particularly in Asia, to gather, learn and discuss important themes together.



Setouchi Asia Forum

3 Island Food × Artists

Artists rediscovered traditional Setouchi island cuisine, presenting local dishes in appealing ways that conveyed local history and culture and offered visitors opportunities to interact with local residents.



EAT&ART TARO 「Setouchi gastronomy」

Photo : Keizo Kioku



Pho Udon and *iriko-meshi* set

Photo : Keizo Kioku

4 Diverse Theater and Dance Performances

Christiaan Bastiaans from the Netherlands created a video installation combined with a live performance inspired by stories of the people of Oshima, a former leprosy sanatorium. It was presented at Sunport Hall in Takamatsu.

Vocal Asia, an a cappella chorus of several hundred members mainly from Taiwan, hosted the Vocal Asia Festival, the largest a cappella festival in Asia, at Rexxam Hall in Takamatsu. This new project also featured performances on different islands by members of the chorus.

The Setouchi Girl's Theater, a troupe of amateur actors selected through open auditions, gave eight performances of *The Story of the Awashima Maritime School*, a participatory traveling theater. The former Awashima Maritime School on Awashima was the setting.

Local children from Naoshima and the Setouchi region participated in the making of Yoshie Ochi's original play *Bacarole for the Birth*, while children from Shodoshima developed and presented theatrical performances called *What Makes an Island?* in the Hitoyama and Nakayama districts with the Kagawa University x Shodoshima Dream Project.



Vocal Asia 「Vocal Asia festival」

Photo: Shintaro Miyawaki



The Setouchi Girl's Theater

「*The Story of the Awashima Maritime School*」

Photo: Shintaro Miyawaki

New Projects

1 Development of New Areas

【Kitahama Alley Area】

Triennale projects were presented during the summer and fall sessions in the former warehouse district of Kitahama Alley near Takamatsu Port to entertain Triennale visitors while they waited for ferries or after they returned to Takamatsu.



Nicolas Floc'h 「Watercolors」

Photo : Keizo Kioku

【SETOUCHI ART BOOK FAIR (Tamamo Park) 】

The Setouchi Art Book Fair was held for three days from October 25 (Fri) to 27 (Sun) in Hiunkaku inside Tamamo Park near Takamatsu Port. Bookstores and publishers of art books, mainly from Asia, created a space for people to experience different cultures and art through art books. The event drew roughly 2,700 visitors.



SETOUCHI ART BOOK FAIR

Planning/Management : SABFmakers

Photo : Shintaro Miyawaki

【Shikai area / Okinoshima (Shodoshima) 】

For the first time, artworks were installed on Okinoshima in northwest Shodoshima. A tiny island just minutes away by boat, Okinoshima is a fishing community. From the summer session, artist Koo Jeong presented OKINOSANG while villagers interacted with visitors by providing local cuisine, bamboo craft workshops, etc.



Ferry to Okinoshima

Setouchi Art Network Projects

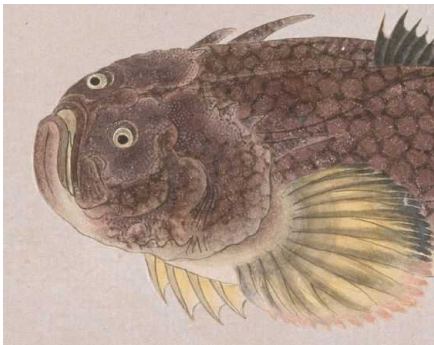
【The Kagawa Museum】

The Kagawa Museum, which combines the functions of a history museum and an art museum, held three special exhibitions in conjunction with the 2019 Triennale.

(Spring) Amazing Graphics from the Edo Period – Illustrated Books of Fishes, Birds and Plants
Compiled by the Lord of Takamatsu

(Summer) The Various Styles of Traditional Festivals / “*Furyu*” in Kagawa, Setouchi

(Autumn) Portraits of Architecture in JAPAN: Stories of its Protagonists



Mishima Scorpion Fish from Shurin-zu Book 1

Illustrated Books of Fishes, Birds, and Plants

Compiled by the Lord of Takamatsu,

The Kagawa Museum Collection



Iwaseo Hachimangu Shrine Festival Scroll

The Lord of Takamatsu, The Kagawa Museum Collection

【Takamatsu Art Museum】

MIYANAGA Aiko: Rowing Style, the largest exhibition of Aiko Miyanaga’s works ever shown in Shikoku, was presented at the Takamatsu Art Museum during the summer session. The exhibition consisted of a new work using *sanukite*, a local stone that resonates with a bell-like tone when struck, to express the Setouchi landscape and the flow of time for the region’s people, as well as works from Miyanaga’s representative series, *Tegami* (Letter) and *life*.



Rowing Style II, from *MIYANAGA Aiko: Rowing Style Exhibition*

Source: Takamatsu Art Museum

【Shikoku Mura Outdoor Museum】

In the spring session, artist Ram Katzir installed the work *Suitcase in a Bottle* in Shikoku Mura, an outdoor folk-history museum that preserves traditional buildings from around Shikoku. The museum was also the site of *Place Out of Time*, an exhibition of twenty-one works by members of an international collaborative project by the Tokyo University of Arts and the School of the Art Institute of Chicago.



Ram Katzir 「Suitcase in a Bottle」
Photo: Keizo Kioku



Izumi Ito 「The Memory of the Sugar Cow」 ,
from 「Place out of Time」
Photo:Kenta Kawagoe

2 Official Tours

In 2019, we offered the first Setouchi Triennale Official Tours. Participants were accompanied by trained guides on chartered boats and given in-depth introductions to notable artworks, the unique culture and history of various islands, and cuisine featuring ingredients and food culture only found in Setouchi, and a total of 129 tours were conducted with a total of 4,497 participants.



Official tour in Shodoshima

3 SETOUCHI Corporate Forum

The Setouchi Corporate Forum was held for three days from October 25 (Fri) on the theme of sustainable corporate development. Corporate executives and other participants were inspired to think and deepen their knowledge through listening to lectures by experts and visiting Triennale sites.



Forum lecture

4 Inter-Island Networking

The Inter-Island Networking project was launched to give residents of islands and port areas serving as Triennale venues opportunities to develop inter-island networks and to help spread community-based revitalization activities to all Triennale venues through exposure to activities and successful initiatives in other areas.



Introducing Triennale initiatives on Shamijima

5 Collaborations with Schools

In cooperation with the Kagawa Prefectural Board of Education and local senior high schools, the Triennale provided extracurricular programs for local students who represent the future of the Setouchi region. These programs took advantage of the unique features of each venue and the Triennale's international nature to help students develop their capacity.



An art tour of Takamijima led by Marugame Senior High School students.

6 Art Projects and Events

- A total of 230 artists and project teams from 32 countries and territories participated in Setouchi Triennale 2019.
- The Triennale presented 214 artworks and 35 events.

Naoshima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
na01	Red Pumpkin	Yayoi Kusama	○	○	○
na02	Marin Station “Naoshima”	Kazuyo Sejima + Ryue Nishizawa/SANAA	○	○	○
na03	BUNRAKU PUPPET	José de Guimarães	○	○	○
na04	Naoshima Pavilion	Sou Fujimoto	○	○	○
na05-B	Naoshima Bath” I♥湯”(I love YU)	Shinro Ohtake	○	○	○
na06-B	Miyanoura Gallery6 Setouchi”Yoichi Midorikawa”Museum	Setouchi” ”Museum			○
na07-B	The Naoshima Plan”The Water”	Hiroshi Sambuichi	○	○	○
na08	Naoshima Hall	Hiroshi Sambuichi	○	○	○
na09	Naoshima Port Terminal	Kazuyo Sejima + Ryue Nishizawa/SANAA	○	○	○
na10-B	ANDO MUSEUM	Tadao Ando	○	○	○
na11-B	Art House Project "Kadoya" Sea of Time '98 Naoshima's Counter Window Changing Landscape	Tatsuo Miyajima	○	○	○
na12-B	Art House Project "Go'o Shrine" Appropriate Proportion	Hiroshi Sugimoto	○	○	○
na13-B	Art House Project "Minamidara" Backside of the Moon	James Turrell	○	○	○
na14-B	Art House Project "Gokaisho" Tree of spring	Yoshihiro Suda	○	○	○
na15-B	Art House Project "Ishibashi"The Falls The Garden of Kū	Hiroshi Senju	○	○	○
na16-B	Art House Project "Haisha" Dreaming Tongue/Bokkon-Nozoki	Shinro Ohtake	○	○	○
na17-B	Art House Project "Kinza" Being Given	Rei Naito	○	○	○
na18-B	Benesse House Park	Artist:Lee Ufan Architect:Tadao Ando	○	○	○
na19-B	Benesse House Museum	Architect:Tadao Ando	○	○	○
na20-B	Lee Ufan Museum	Artist:Hiroshi Sugimoto Architect:Tadao Ando	○	○	○
na21-B	Chichu Art Museum	Architect:Tadao Ando	○	○	○
na22	LABYRINTH OF CHERRY BLOSSOM	Tadao Ando	○	○	○

Teshima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
te01	Teshima islandscape	Koji Kakiuchi	○	○	○
te02-B	Teshima Yokoo House	Concept & Art : Tadanori Yokoo Architecture: Yuko Nagayama	○	○	○
te03-B	Needle factory	Shinro Ohtake	○	○	○
te04	UNITOTA	Direction : Akira Minagawa Architecture: Shinichiro Ogata	○	○	○
te05-B	TESHIMA SEAWALL HOUSE	Anri Sala	○	○	○
te06	Korogaru Park in Teshima ©Yamaguchi Center for Arts and Media	Kohei Izutsu / Daiya Aida	○	○	○

te07-B	Tom Na H-iu	Mariko Mori	○	○	○
te08	Particles in the Air	Noe Aoki	○	○	○
te09	Your First Colour(Solution In My Head-Solution In My Stomach)	Pipilotti Rist	○	○	○
te10	Shima Kitchen	Architecture:Ryo Abe	○	○	○
te11-B	Storm House	Janet Cardiff & George Bures Miller	○	○	○
te12-B	La forêt des murmures	Christian Boltanski	○	○	○
te13-B	Teshima Art Museum	Artist:Rei Naito Architect:Ryue Nishizawa	○	○	○
te14	No one wins — Multibasket	Llobet & Pons	○	○	○
te15-B	Les Archives du Cœur	Christian Boltanski	○	○	○
te16-B	Teshima 8 Million Lab Red Silk of Fate:Tamaki's Crush	Artist:Sputniko! Architect:Yuri Naruse/Jun Inokuma	○	○	○
te17	New Project(Untitled),In Progress	Chiharu Shiota+Tsuyoshi Tane	○	○	○

Megijima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
mg01	Sea Gulls Parking Lot	Takahito Kimura	○	○	○
mg02	20th Century Recall	Hagetaka Funjo	○	○	○
mg03	MEGI HOUSE	Aichi University of the Arts, Setouchi Art Project Team	○	○	○
mg04	BONSAI deepening roots	Masashi Hirao × SETOUCHI COGEIZ	○	○	○
mg05	Little Shops on the Island “Café de la Plage”	Véronique Joumard	○	○	○
mg06	Little Shops on the Island “Hair Salon Kotobuki”	Aiko Miyanaga	○	○	○
mg07	Little Shops on the Island “Wedding Shop”	Leong Ka Tai and the Red Thread	○	○	○
mg08	Little Shops on the Island “Ping-Pong Sea”	Rintaro Hara + Yu Hara	○	○	○
mg09	Little Shops on the Island “Laundry”	Leandro Erlich	○	○	○
mg10	Little Shops on the Island “How beautiful the world could be”	Mai Yamashita + Naoto Kobayashi	○	○	○
mg11	Little Shops on the Island “un... Salon for soothing your soul”	Eros Nakazato	○	○	○
mg12	Little Shops on the Island “Shooting Gallery”	Jin Hasegawa	○	○	○
mg13-B	MECON	Shinro Ohtake	○	○	○
mg14	ISLAND THEATRE MEGI	Yoichiro Yoda	○	○	○
mg15-B	The Presence of Absence	Leandro Erlich	○	○	○
mg16	Setouchi gastronomy	EAT & ART TARO	○	○	○
mg17	Terrace Winds	Yasuyoshi Sugiura	○	○	○
mg18	Ebune:Drifters	KOURYOU	○	○	○
mg19	Oninoko Tile project	Oninoko production	○	○	○

Ogijima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
og01	Ogijima's Soul	Jaume Plensa	○	○	○
og02	Takotsuboru	TEAM OGI	○	○	○
og03	Generative wall drawing on Japanese paper house	Goro Murayama	○	○	○
og04	The Sea Within – The See Within	Sarah Westphal	○	○	○
og05	Project for Wall Painting in Lane,Ogijima Wallalley	Rikuji Makabe	○	○	○
og06	ONBA・FACTORY	ONBA・FACTORY	○	○	○
og07	The Space Flower・Dance・Ring	Takeshi Kawashima & Dream Friends	○	○	○
og08	Akinorium	Akinori Matsumoto	○	○	○
og09	Unknown Work 2019	Gregor Schneider		○	○
og10	SEA VINE: on the shoreline	Haruki Takahashi	○	○	○
og11	Trieb - House	Toshikatsu Endo		○	○
og12	Rotation - Revolution	Lin Tianmiao	○	○	○
og13	Memory Bottle	Mayumi Kuri	○	○	○
og14	Maison de Urushi	"Maison de Urushi" Project	○	○	○
og15	The Room Inside of the Room	Oscar Oiwa	○	○	○
og16	Walking Ark	Keisuke Yamaguchi	○	○	○
og17	Dreaming of Blue	Regina Silveira	○	○	○

Shodoshima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
sd01	Gift of The Sun	Choi Jeong Hwa	○	○	○
sd02	ART no SHOW TERMINAL	Junko Koshino	○	○	○
sd03	Again・・・	Kim Kyoung Min	○	○	○
sd04	Maze Town-Phantasmagoric Alleys	Mé	○	○	○
sd05	OKINOSANG	Koo Jeong A		○	○
sd06	Shishigaki Island	Masato Saito	○	○	○
sd07	FLUIRE	Giacomo Zaganelli	○	○	○
sd08	Love in Shodoshima	Wang Wen Chih	○	○	○
sd09	The Secret of Hanasuwejima	Kana Kou	○	○	○
sd10	Garden of the Border	Mitsuharu Doi	○	○	○
sd11	Eyes of nature(from the earth)	Julio Goya	○	○	○
sd12	Utopia dungeon	Keisuke Tanaka	○	○	○
sd13	Quartz by the sea	Kaoru Hirano	○	○	○
sd14	Tomorrow's sea	Mutsumi Tomosada	○	○	○
sd15	Climd the mountains of the past and present,gaze at the silver sea of the future	Yoshihiko Shikada	○	○	○
sd16	Shiomimi-so	Toshimitsu Ito + Kana Kou + Faculty of Arts, Hiroshima City University	○	○	○
sd17	Element	Jio Shimizu	○	○	○

sd18	“Stand Up!”Series / Running Dog,Floating Elephant	KOHSUI	○	○	○
sd19	Yamagoe-do Mountain Voice cavern	Toshimitsu Ito + Faculty of Arts, Hiroshima City University	○	○	○
sd20	The Shore Where We Can Reach – Xiang Yang Art Sailing Proposal	Xiang Yang	○	○	○
sd21	stone island's stone	Hideyuki Nakayama Architecture	○	○	○
sd22	Tsugi-Tsugi-Kintsugi	Masayuki Kishimoto	○	○	○
sd23	Bell Shelter	Dadawa	○	○	○
sd24	Hut with the Arc Wall	Yo Shimada	○	○	○
sd25	Regent in Olives	Hisakazu Shimizu	○	○	○
sd26	Umaki camp	dot architects	○	○	○
sd27	GEORGES gallery	Georges Rousse	○	○	○
sd28	The Silent Room	Hans Op de Beeck		○	○
sd29	“Fosse d’Orchestre” “White Museum”	Rosa Barba	○	○	○
sd30	THE STAR ANGER	Kenji Yanobe	○	○	○
sd31	Beat Shrine / ANGER from the Bottom	Beat Takeshi × Kenji Yanobe	○	○	○
sd32	Fisherman’s Dream	Saya Irie	○	○	○
sd33	Bollard of Love	Hisakazu Shimizu	○	○	○
sd34-B	Fukutake House — Asia Art Platform Asia Gallery	—	○	○	○
sd35	Fukita Pavillion	Ryue Nishizawa	○	○	○
sd36	Beyond the Border - Wave	Lin Shuen Long	○	○	○
sd37	Shodoshima Tree	Kohei Takekoshi	○	○	○
sd38	Dynamite Traverse Variations	Chichibu Avant-Garde	○	○	○
sd39	Leftover	Yuma Matsumoto + Wara Art JAPAN	○	○	○

Oshima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
os01	Blue Sky Aquarium	Seizo Tashima	○	○	○
os02	Forest Path	Seizo Tashima	○	○	○
os03	Life of N:70 years on Oshima – A room with a wooden pot	Seizo Tashima		○	○
os04	Rare Feeler	Art for the Hospital Project, Yasashii Bijyutsu		○	○
os05	Tsunagari no Ie/Gallery 15 Sea Echo	Art for the Hospital Project, Yasashii Bijyutsu	○	○	○
os06	Ayumi Kitarite	Fuyuki Yamakawa	○	○	○
os07	Strait Songs	Fuyuki Yamakawa		○	○
os08	Ringwanderung,Moon landing,Storytelling Table Runner in NATIONAL Sanatorium Oshima Seishoen	Tomoko Konoike	○	○	○
os09	Tsunagari no Ie/cafe SHIYORU	Art for the Hospital Project, Yasashii Bijyutsu	○	○	○
os10	Valuable Cargo	Christiaan Bastiaans			○

Inujima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
in01-B	Inujima "Art House Project" F-Art House/"Biota (Fauna/Flora)"	Art Kohei Nawa /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	○	○	○
in02-B	Inujima "Art House Project" S-Art House/"contact lens"	Art Haruka Kojin /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	○	○	○
in03-B	Inujima "Art House Project" A-Art House/"reflectwo"	Spring-Summer: Art Yusuke Komuta /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	○	○	○
in04-B	Inujima "Art House Project" C-Art House/"Plane mirror"/"Reverse"	Autumn: Art Olafur Eliasson /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	○		
	Inujima "Art House Project" C-Art House/"Ether"	Art Haruka Kojin /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa		○	○
in05-B	Inujima "Art House Project" I-Art House/"Self-loop"	Art Chinatsu Shimodaira /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	○	○	○
in06-B	Former site of a stonecutter's house/Listen to the Voices of Yesterday Like the Voices of Ancient Times/sprouting01	Yusuke Asai	○	○	○
in07-B	Inujima Seirenscho Art Museum	Artist:Yukinori Yanagi / Architect:Sambuichi Hiroshi	○	○	○
in08-B	Nakanotani Gazebo	Kazuyo Sejima	○	○	○
in09-B	Inujima Life Garden	Kazuyo Sejima + Akaruiheya	○	○	○

Shamijima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
sm01	Stratums	Tanya Preminger	○		
sm02	Yotta's Wandering Asylum Project	Yotta	○		
sm03	Sora-Ami:Knitting the Sky	Yasuaki Igarashi	○		
sm04	THE FOOD CLUB	Anahita Razmi	○		
sm05	Sea drop	Yoshitake Nanjo	○		
sm06	Moon and Salt Trilogy	Leonid Tishkov	○		
sm07	Pivot	Madeleine Flynn & Tim Humphrey	○		
sm08	Oiwa island2	Oscar Oiwa	○		
sm09	Stories of 12 islands and Ports : Animation of Sea Wanderings	Masahiro Hasunuma	○		
sm10	Love Nine-legged race , Love	Syuzo Fujimoto	○		

Honjima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
ho01	Departure	Akira Ishii			○
ho02	Siebold Garden	Yutaka Kawaguchi, Kaori Naito			○
ho03	Sora-Ami:Knitting the Sky	Yasuaki Igarashi			○
ho04	Unasaka	Atsuko Nakamura			○
ho05	A Project of Signboards of Shikkui and Kote	Kazuko Murao			○

ho06	Kanrin House	Rikuji Makabe			○
ho07	The Course of Love	Raqs Media Collective			○
ho08	From Birthing Hut to Mourning Rites	Hiroshi Furugori			○
ho09	Zenkonyu × Tamping Earth	Tadashi Saito×Shiwaku Carpenters			○
ho10	Moony Tunes	Su-Mei Tse			○
ho11	Kasashima – The Black and The Red House	Pinaree Sanpitak			○
ho12	Revolution / WorldLines	Alicja Kwade			○
ho13	Bottom Sky	Alexander Ponomarev			○

Takamijima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
ta01	white and blank	Shihei Kamada,Ayane Namiki			○
ta02	Time falls	Kayako Nakashima			○
ta03	Long time no see	PARANOID ANDERSONS			○
ta04	Keep a record	Izumi Oishi			○
ta05	Remains in the Mind's eye	Nozomi Murata			○
ta06	For something exists inside	Ai Yamada			○
ta07	Staying in past days	Yumiko Fujino			○
ta08	Transition House	Kayako Nakashima			○
ta09	“Memento mori”of a house	Rosanna Rios			○
ta10	House of Pyrethrum / Silent motion	Haruyuki Uchida,Shigeaki Koeda			○
	House of Pyrethrum / Voice of flowers-Color of Heart				○
ta11	Terrace of Inland Sea	Masahito Nomura			○
ta12	KIRI	Syoin Kajii			○

Awashima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
aw01	Project for the Museum of Seabed Inquiry Ship in Setouchi	Katsuhiko Hibino			○
aw02	TANeFUNe	Katsuhiko Hibino			○
aw03	TARA	TARA			○
aw04	Awashima Artist's Village	Maki Ohkojima,Mayur Vayeda			○
aw05	SOKO LABO	Ryota Kikuchi,Taichi Moriyama,Naoto Kita,Yoshiki Omote,Satsuki Imai × Eriko Shiota,Haruka Yoshi			○
aw06	Contours of Thinking	Esther Stocker			○
aw07	The song of the children all Gone	Mounir Fatmi			○
aw08	Night & Day , A Bouquet for the Lady of the House	Dinh Q. Lê			○
aw09	hikikomori	Richad Streitmatter-Tran			○
aw10	Suda Port Waiting Space Project “Rope House”	Suzuko Yamada			○

Ibukijima

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
ib01	House of Toilet	Daigo Ishii			○
ib02	Legend of Ibuki Island Drift	contact Gonzo			○
ib03	Iriko Retreat	MIKAN+Students of Meiji University			○
ib04	WALL INSIDE WALL	Eko Nugroho			○
ib05	Tree of ibuki	Takashi Kuribayashi			○
ib06	Pasang	Mella Jaarsma+Nindityo Adipurnomo			○

Takamatsu Port

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
tk01	Liminal Air -core-	Shinji Ohmaki	○	○	○
tk02	Beyond the Border - the Ocean	Lin Shuen Long	○	○	○
tk03	Banker,Nurse,Detective,Lawyer	Julian Opie	○	○	○
tk04	Waiting for / Mr. Inland Sea	Jun Homma	○	○	○
tk05	I'm here!	Kyoco Taniyama		○	
—	Kitahama Creators's Studio	Exhibition Design/dot architects+graf			
tk06	Uchiwa Rib Square	Takashi Nishibori		○	○
tk07	LEFTOVERS	KOSUGE1-16		○	○
tk08	KAGAWA URUSHI(Lacquer Ware)	Supervisor/Yoshito Yamashita		○	○
tk09	Udon Master Robot	Hidegori Ishihara		○	○
tk10	Watercolors	Nicolas Floc'h		○	○
tk11	Izumoring-cosmos of rare sugar	Yasutomo Ota × Kaoru Oka		○	○
tk12	DOMMUNE SETOUCHI	Naohiro Ukawa		○	
tk13	Amazing Graphics from the Edo Period, The Various Styles of Traditional Festivals, Portraits of Architecture in JAPAN	The Kagawa Museum	○	○	○
tk14	MIYANAGA Aiko:Rowing Style	Takamatsu Art Museum		○	
tk15	Suitcase in a Bottle	Ram katzir	○	○	○
tk16	Place out of Time	Tokyo University of Arts & School of the Art Institute of Chicago			○
tk17	S.F(Somke and Fog)	Teppe Kaneuji	○	○	○
tk18	Watch Tower	John Körmeling	○	○	○
tk19	Welcome/Funny Blue	Véronique Joumard	○	○	○

Uno Port

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
un01	UNO STEP	SUMI+GIBALT	—	—	—
un02	Memory of Ship's Hull	Atsushi Ozawa	○	○	○
un03	Beyond the last stop	Atsushi Ozawa	○	○	○
un04	Chinu / Kochinu - the Black Sea Bream of Uno	Yodogawa-Technique	○	○	○

un05	JR Uno Port Line Art Project	Esther Stocker	○	○	○
un06	Uno Port “Train Ferry Town” Project	—	○	○	○
un07	IN TRANSITION / IN PROGRESS	Mischa Kuball	○	○	○
un08	The Sea's Memory	Haruyuki Uchida	○	○	○
un09	Diagonal Composition 1 / Diagonal Composition 2 / Horizontal Composition 3	Noriyuki Haraguchi		○	○

Projects Spanning Multiple Islands

No.	Artworks/Projects	Artist	Spring	Summer	Autumn
T01	Flower	José de Guimarães	○	○	○
T02	Happy Snake	José de Guimarães	○	○	○

7 Transportation

1 Maritime Transport

Multiple ferry companies established six temporary ferry routes to connect Triennale venues, including a ferry line between Ogijima and Oshima, which was scheduled to connect with the regular ferry service between Takamatsu and Oshima. In addition, sailings on the nine existing ferry routes were increased and extra sailings were offered on regular routes to accommodate passenger increases as needed.

2 Transportation on the Islands

To ease the impact of the Triennale on local transportation for the islanders, bus companies on each island added new routes between the ports and the art venues (1 route on Naoshima, 2 on Teshima, 1 on Shodoshima, 1 on Honjima) or increased the number of buses on existing routes (2 routes on Shodoshima).

3 Local side port payment near

- In locations that lacked adequate public transportation to the nearest port, relevant organizations offered temporary shuttle bus services between the port and the nearest train station.
- A temporary bus stop for airport limousine buses was installed in front of the Takamatsu Port General Information Center to increase visitor convenience.
- Temporary parking lots were set up near each port that offered access to the Triennale island venues.

8 Triennale Visitor Services

1 Operation of Information Centers

- From February 25, 2019 until the end of the Triennale, an information headquarters was established within the office of the Setouchi Triennale Executive Committee to handle inquiries by phone and email in multiple languages.
- During the Triennale, information booths were placed in 27 locations, such as the ports of every island, to offer information on Triennale artworks and events, as well as transportation, and to sell Triennale Passports and Triennale goods. The Setouchi Triennale General Information Center was located at Takamatsu Port, the busiest location, and its multilingual support service was strengthened.
- Guides and security personnel were stationed at every port to direct visitors to the piers and have them form lines. Staff were supplied with multilingual signboards and translation apps.
- Information booths were stocked with first aid kits and supplies for treating heat exhaustion, as well as free rental wheelchairs.
- Free Wi-Fi spots were installed at every information booth, as well as in the vicinity of main artworks and in ferries on the main ferry routes.



Information Center Headquarters



Setouchi Triennale
General Information Center



Island information booth

2 Official Website, Official App

- A free official smartphone app with a route search function was released to support visitors' excursions. (Number of downloads: iOS 58,918; Android 10,160)
- Real-time information was offered via the official website and app concerning holidays for specific artworks and facilities, art site congestion, and canceled sailings.
- To avoid congestion, the Triennale website posted a calendar indicating dates when specific sites were likely to be crowded.



3 3-Day Ferry Pass for 8 Ferry Routes

In cooperation with ferry companies, a 3-Day Ferry Pass offering unlimited use on 8 ferry routes was issued to promote smooth boarding and to ease congestion. (Number sold: 31,911)

9 Official Tours and Customized Tours

1 Official Tours

Using chartered boats and buses, the Triennale offered seven official tours that focused particularly on new Triennale works.

Tour Courses

course	Place	Price
A course	Teshima, Inujima	13,800yen
B course	Oshima, Megijima, Ogijima	9,800yen
C course	Shodoshima	9,800yen
D course	Uno Port, Inujima	9,800yen
E course (Spring session only)	Shamijima, Seijima, Yashima	9,800yen
F course (Autumn session only)	Takamijima, Honjima	14,800yen
G course (Autumn session only)	Ibukijima, Awashima	14,800yen

*The day differed depending on the tour route.

Participation Rate

	Number of tours	Capacity	Participants	Participation Rate
Spring session	43	1,662	1,468	88%
Summer session	32	1,192	1,116	94%
Autumn session	54	2,040	1,913	94%
Total	129	4,894	4,497	92%

*Some tours were canceled due to poor weather conditions: 1 tour in the spring session, 6 tours in the summer session, and 9 tours in the fall session.

Outline of the Results of Tour Participant Surveys

- 69.8% of participants were female and 30.2%, male.
- The average age of participants was 50.9 years.
- 40% of participants were from Kagawa and Okayama; 14% of participants were from overseas.
- This was the first visit to the Triennale for 40.6% of participants from Japan and for 80.6% of participants from overseas.
- 96% of participants from Japan and 95% of participants from overseas responded that they were satisfied or relatively satisfied with overall tour content.
- 78.7% of participants from Japan and 78.9% of participants from overseas responded that they would participate in an official tour next time if one was offered.

2 Customized Tours

Setouchi Triennale Customized Tours were planned by Koebitai Network volunteers, who tailored content to the participants and arranged all the details. A total of 138 customized tours

were conducted for a total of 3,048 participants. Concerning participants from overseas, 30% joined a tour to do sightseeing, while 37% joined to observe or study the Triennale.

10 Activities of Volunteer Supporters

- The Triennale is supported by individuals from Japan and overseas, who are organized under the Koebitai Network, as well as by volunteers affiliated with companies and organizations in Kagawa. These volunteers help connect the artists with the local communities and visitors with the artworks.
- A total of 9,458 volunteers provided invaluable support for the 2019 Triennale.
- The number of families and senior high school students participating increased, and many local children also offered their support.

Activities of Setouchi Triennale 2019 Volunteer Supporters

Participants		Session		
		Spring	Summer	Autumn
Koebi Network				
Actual Number	7,165	2,552	2,235	2,378
Making Artworks	2,217	939	563	715
Visitor Reception	4,251	1,320	1,474	1,457
Guides	98	31	17	50
Event Management	599	262	181	156
Supporters from Companies & Organizations				
Total (Corporate & Organization)	53	—	—	—
Participants	2,293	402	588	1,303
Total number of supporters	9,458			

*All figures are cumulative totals



Morning meeting at Takamatsu Port
Photo: Shintaro Miyawaki



Volunteers from overseas

1 Koebi Network

- A cumulative total of 7,165 Koebitai volunteers (actual registered volunteers: 1,324) assisted with artwork production and meetings to announce the Triennale from the fall of 2018, manned reception desks and helped run events during the Triennale, and removed artworks after the Triennale ended.
- Of the 1,324 volunteers, about 18 percent were from overseas, and volunteers from Asian countries, such as China and Taiwan, accounted for about 10 percent of total volunteers.
- Of the Koebitai volunteers who helped run artwork reception desks, about 35.6 percent were from overseas. They came from such places as China, Hong Kong, Taiwan, Thailand, Malaysia, Singapore, Canada, Italy, Spain, France, and Germany.
- A dormitory was provided in Takamatsu so that volunteers from out of town could stay for extended periods. From March to November 2019, a cumulative total of 4,122 volunteers used the dormitory, and of these, about 54 percent (2,227) were from overseas.
- To recruit volunteers and explain the purpose of the Triennale and the content of Koebitai activities, 15 Koebitai Meetings were held (1 in Taiwan, 4 in other parts of Japan, 10 in Kagawa).

2 Volunteer Supporters from Companies and Organizations

- A cumulative total of 2,293 volunteers from 53 companies and organizations, particularly businesses and schools, helped with reception and other activities as a way of contributing to the community and as part of employee training.
- Eleven schools and 38 companies and organizations with headquarters in Kagawa participated.
- Many participants remarked that the experience was so rewarding they intend to register with Koebitai and that they enjoyed getting to know people from other countries and the islanders, whom they would normally never meet.

11 Publicity

1 Triennale Presentation Meetings

- Special meetings were held in Tokyo and Okayama to present the Triennale to the media, relevant government agencies, corporate sponsors, and others.
- A presentation was held in Beijing, the capital of China, for leading media in the arts and travel fields to facilitate effective promotion in China.



Triennale Presentations(Tokyo)



Triennale Explanation Meetings



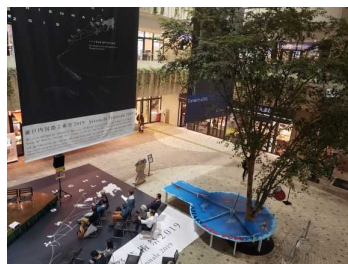
Triennale Presentations(Beijing)

2 Promotion

The Triennale was promoted in Kagawa and Okayama, as well as at other strategic sites in Japan, such as Tokyo, and overseas.



Pre-Triennale Exhibition
(Shibuya Hikarie)



PR event
in Marugame-machi Green



PR event
at the Echigo-Tsumari Art Triennial

3 Publicity Materials

① Official Guidebook

- A guidebook with maps and detailed information on artworks, food, transportation, etc. was published in Japanese while an electronic version was also produced in English. Purchasers of the Japanese guidebook received a free booklet containing information specific to the autumn session at Triennale information centers.

• Japanese

• English(e-book)



• 58,000 copies printed



• First English Guidebook produced
• 10,000 copies printed

② Types of Publicity Materials

- Under the direction of graphic designer Kenya Hara, various materials were produced for PR purposes, including printed materials such as posters, leaflets, flags, and banners, and novelty goods such as plastic folders and badges. PR videos were also produced.
- Public institutions, art museums throughout Japan, schools, etc. were asked to display posters and distribute leaflets. Flags and banners were displayed at various ports, on ferries and near the artworks. The PR videos were shown on owned media, domestic and international ANA flights, etc.



Flag



Banner



Flags



Bus front banner

4 Owned Media (Web Media)

① Official Triennale Website

- The official Triennale website (setouchi-artfest.jp) was renewed in conjunction with the November 7, 2018 Triennale presentation meeting. Comprehensive information on Setouchi Triennale 2019 was provided in five languages (Japanese, English, simplified Chinese, traditional Chinese, Korean).
- New pages were set up that categorized information essential for visitors, and the transmission of information on continuing programs for local revitalization was strengthened. Website pages carrying urgent announcements about, for example, the closing of specific works for maintenance or the cancellation of ferries, were linked to the official app to give visitors accurate and timely information.

- The website was accessed by 1,830,433 users from 200 countries from November 7, 2018 to November 4, 2019. The number of sessions during the same period was 3,899,258 (compared to 2,830,000 in 2016).
- Of these, 79.4 percent of users accessed the site from Japan, while the remaining 20.6 percent (356,520 cases) were overseas users.
- From June 2018 to February 2019, a series of weekly blog posts ran on the website every Friday, spotlighting the history and culture of the island venues.

② Facebook

Facebook posts focused on announcing events and promoting the Triennale using videos. The number of Likes reached 59,653 by November 4, 2019, which was 1.2 times greater than in 2016.

③ Twitter

Information was transmitted via Twitter to exploit Twitter's timeliness and rapid dissemination.

The number of followers reached 34,445 by November 4, 2019, which was 1.4 times greater than in 2016.

④ Instagram

Photos and videos were posted on Instagram to convey the beauty of the Setouchi region and the appeal of the artworks.

The number of followers reached 36,226 by November 4, 2019, which was 4.6 times greater than in 2016.

12 Triennale Passports, Goods, Etc.

1 Triennale Passports

- Triennale Passports, which allowed one-visit access to Triennale artworks and facilities during the Triennale sessions, were sold from November 8, 2018 until the final day of the Triennale.
- Two types of passport were made: 3-Season Passports, valid for all three sessions, and One-Season Passports, valid for only one session (spring, summer or fall).
- A total of 100,985 Passports were sold. In addition, 1,756 Passports were given free of charge to high school students living in Kagawa and Okayama.
- Online sales, which were introduced in earnest for the 2019 Triennale, accounted for 28 percent of sales, and sales by overseas agents, a new feature of the Triennale, accounted for about 4 percent of the total.

2 Official Triennale Goods

Triennale goods featuring the Triennale logo and the sea creature-themed visuals were produced and sold at Triennale shops in Takamatsu Port and on Naoshima, as well as at other outlets.



13 Effects on and Collaborations with Local Communities

1 Resident-Initiated Activities at Each Venue

● Naoshima

- Children from Naoshima who participated in the Triennale theater event bonded with children from other areas, and these connections are still continuing.
- Island residents keep the Triennale venues clean, led by members of the Naoshima Triennale Executive Committee.
- The Naoshima Tsutsuji Taiko Troupe welcomed visitors and sent them off at the ferry ports with drumming performances.
- The Naoshima women's association placed potted flowering plants around the port.
- Naoshima Juku, a town revitalization group, created a little park with stone benches and olive trees as a rest stop.

● Teshima

- Before the Triennale, students from Teshima Junior High School cleaned the island. In addition, the Teshima Tourism Association worked with local residents to regularly clean roads and paths on Mount Danyama, which rises steeply in the island's center.
- Teshima Junior High School students welcomed visitors at Ioura Port with rainbow drum and soran-bushi dance performances.
- Artists and residents offered visitors slices of watermelon one day during the summer session.
- Residents in collaboration with the Fukutake Foundation continue to preserve the terraced rice fields of Teshima, which are a distinctive feature of the island's landscape.

● Megijima

- The Megijima District Community Council held a market selling special local products several times during the Triennale, contributing to the Triennale's lively atmosphere.
- The Megijima District Community Council weeded and cleaned the artwork Terrace Winds.
- On November 2 (Sat), the Oni Market and Hiking Event was held. Island organizations sold wares at the market and visitors were treated to Megijima oranges and a special soup.

● Ogijima

- Members of the Ogijima Tourism Association and the Ogijima Women's Division of the East Seto Fishers' Cooperative organized a market to sell special products and foods made with local ingredients. Visitors greatly enjoyed this opportunity to interact with the islanders.
- Young families recently moved to the island and their children are involved in traditional island events, and many people came to the island for the fall festival.
- On the last day of the Triennale, islanders spontaneously organized a sendoff with streamers for ferry passengers. The result was a finale that united island residents, visitors and Triennale staff.

- Shodoshima

- Two large bamboo works were produced on Shodoshima. For each one, about 60 volunteers and members of the local community association assisted the artists.
- Residents of Shikai district cut the weeds and picked up trash on their island where artworks were installed for the first time.
- In every area where there was an artwork, local residents offered visitors somen noodles, which are a local specialty, and foods made with local ingredients.

- Oshima

- A regular ferry service was established between Takamatsu Port and Oshima, making it possible for many people to access the island.
- The new island center was completely open with a museum space presenting the history of Oshima and related archival material. The islanders see this as a center for disseminating accurate information about Hansen's disease and for promoting exchange between residents and visitors.

- Inujima

- The wandering performance Entropical Paradise Inujima – 2nd Chapter fostered communication between resident artists and the islanders. During the event, islanders danced a traditional Inujima dance with artists and visitors. Everyone enjoyed this interaction.
- At the opening of each session, the Inujima women's association offered visitors seasonal island dishes.
- The junior high school brass band from Hoden district was invited to perform for arriving ferries during the summer session.

- Shamijima

- Local residents taught students how to weave nets for the artwork Sora Ami – Knitting the Sky, made in cooperation with residents from the five Yoshima islands. A cumulative total of 254 people helped weave this work.
- During the Triennale, about 300 local volunteers helped keep Shamijima clean.
- During the Triennale, residents of all five of the Yoshima islands offered shima-meshi (island rice) to visitors, interacting with them and rediscovering the charms of their locality.
- The Sakaide Oyako Otetsu-tai, a volunteer group made up of families from Sakaide, guided visitors and offered them traditional tea, both of which were appreciated by visitors.

- Honjima

- Takamijima and Sanagijima also participated in the Sora Ami – Knitting the Sky project, which fostered interaction and connections between the islands.
- The Sasae-tai, a group of mostly local volunteers originally from Takamijima, regularly took care of the island's streets by planting flowerbeds and cutting weeds in preparation for Triennale visitors.
- The Sasae-tai members guided visitors around the island and ran rest stops. On weekends and national holidays they offered visitors ocha gayu, tea-flavored rice gruel, a local dish.

- Residents and staff worked together to welcome and send off visitors at the port by waving flags.

- Takamijima

- Awashima and Shishijima also participated in the Sora Ami – Knitting the Sky project, which fostered interaction and connections between the islands.
- The Awashima Boys & Girls Group, a group of volunteers established to revitalize the island, introduced visitors to the different artworks and their charms. Members also kept the public washrooms clean and picked up garbage every day.
- Non-profit organizations in Mitoyo City offered tours guided by local children to convey the attractions of the island to visitors. These guides served as bridge between visitors and the island.
- Islanders used streamers and bells to send visitors off from the port, enhancing the excitement of the Triennale.

- Awashima

- Awashima and Shishijima also participated in the Sora Ami – Knitting the Sky project, which fostered interaction and connections between the islands.
- The Awashima Boys & Girls Group, a group of volunteers established to revitalize the island, introduced visitors to the different artworks and their charms. Members also kept the public washrooms clean and picked up garbage every day.
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- Islanders used streamers and bells to send visitors off from the port, enhancing the excitement of the Triennale.

- Ibukijima

- Residents, members of local organizations, and Triennale staff banded together to give visitors a grand send off by waving traditional fishing flags and Triennale flags at Kan-onji and Ibuki Maura ports.
- Before the fall session started, local residents, businesses and volunteer organizations cleaned the island and prepared to welcome visitors.
- The Ibukijima Executive Committee offered free tea at Iriko Retreat.
- An 82-year-old resident was inspired by the Triennale to open a simple lodging facility.

- Takamatsu Port

- The local tourism association and volunteer organizations collaborated with artwork production in the Yashima area. During the Triennale, those who had been involved in production came to the site and interacted with visitors.
- A special Triennale clean-up campaign was held around the Sunport and Kitahama Alley districts. Local residents, businesses and students helped to clean up and prepare for the visitors.
- Local community associations were actively involved in running Triennale events held at the outdoor museum Shikoku Mura, facilitating the smooth flow of visitors to and from the venue.

● Uno Port

- Uno elementary and senior high school students prepared a musical attraction for the opening event at Uno Port. Local residents worked with artists on the renewal of specific artworks.
- Local community associations and organizations spontaneously worked to keep the Uno Port area clean.
- Student guides and Tsutsuji no Kai, a group of Tamano volunteer tourists, guided overseas visitors around the port area in English.
- An increasing number of people are relocating to this area, and the number of guesthouses and restaurants is increasing.



Local residents collaborate in making artworks (Shodoshima)
Photo : Shintaro Miyawaki



Local residents cleaning (Honjima)



Sending off visitors (Ibukijima)
Photo: Shintaro Miyawaki

【Food Provided by Local Residents and Others】

Local residents, led by local community associations, offered visitors traditional cuisine made with Setouchi ingredients, which gave them an opportunity to interact.



Urara no Daidokoro



Shamijima hospitality tent



Kusabe Port hospitality hut

2 Collaborations within Kagawa Prefecture

A total of 89 art events run by local organizations within Kagawa prefecture and tourist spots recommended by local governments were selected under Collaborations within Kagawa Prefecture, and a bingo rally was held by the prefectural government for Triennale visitors to encourage them to explore other parts of Kagawa.

3 Collaborations with Other Areas of Japan

- To achieve a reciprocal increase in visibility and attendance, the Setouchi Triennale collaborated with large international cultural and arts events and initiatives held outside Kagawa Prefecture.
- Areas collaborating with the Triennale were introduced in the Setouchi Triennale 2019 official guidebook and on the Triennale website. In addition, leaflets publicizing activities in those areas, including the details, were distributed at each Triennale information booth. Likewise, collaborating areas publicized Setouchi Triennale 2019 at their venues, distributing leaflets and other promotional materials.
- A collaborative agreement was concluded with Ube City, which hosts Japan's longest-running contemporary sculpture exhibition. Kim Kyoung-Min, winner of the 27th Ube Biennale grand prize, was invited to Setouchi Triennale 2019 as a participating artist and her work was exhibited at Tonosho Port on Shodoshima.

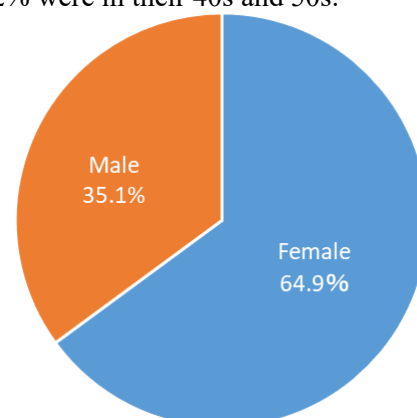
14 Visitor Questionnaire Survey

Trends observed in the characteristics of Triennale visitors who responded to the questionnaire survey during the Triennale are outlined below.

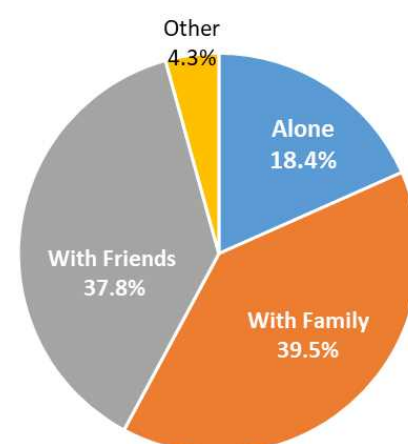
Visitor Characteristics

- Gender: 64.9% were female and 35.1% were male.
- Group: 18.4% of visitors responded that they came alone, while 39.5% came with friends, and 37.8% came with family.
- Age: 24.1% were in their 20s, 23.6% were in their 30s, and 16.2% were in their 40s and 50s.

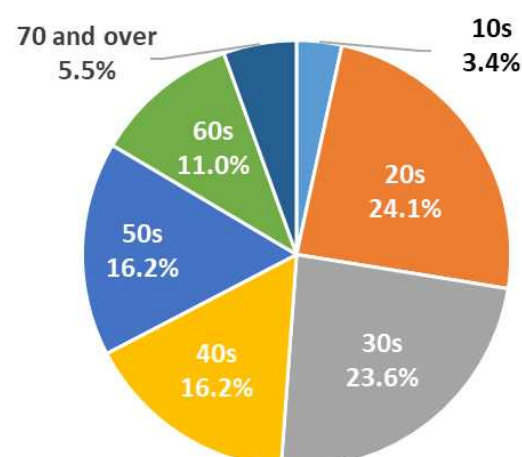
Gender	No. of people	%	% for 2016
Female	4,419	64.9%	67.2%
Male	2,387	35.1%	32.8%
Total	6,806	100.0%	100.0%



Group	No. of people	%	% for 2016
Alone	1,234	18.4%	17.5%
With Friends	2,655	39.5%	40.1%
With Family	2,544	37.8%	34.5%
Other	289	4.3%	7.9%
Total	6,722	100.0%	100.0%

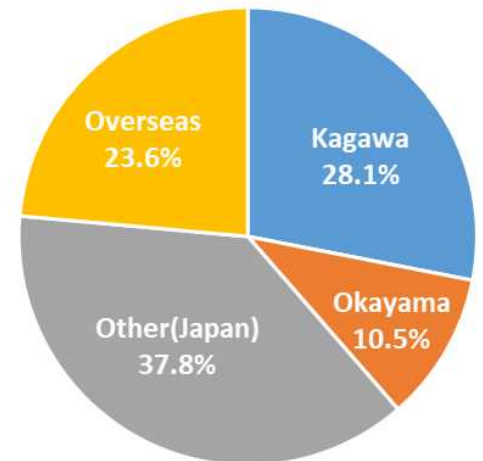


Age	No. of people	%	% for 2016
10s	214	3.4%	5.9%
20s	1,519	24.1%	24.7%
30s	1,485	23.6%	24.1%
40s	1,018	16.2%	18.1%
50s	1,018	16.2%	13.5%
60s	689	11.0%	10.1%
70 and over	347	5.5%	3.6%
Total	6,290	100.0%	100.0%



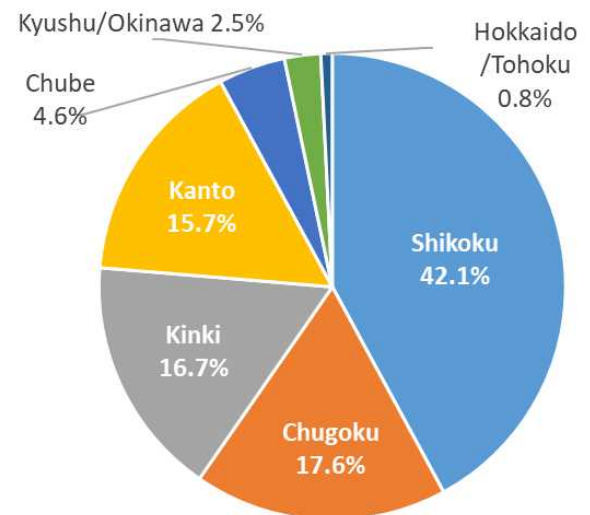
- Of the total number of visitors, 40.7% were from Kagawa and Okayama prefectures while 37.8% were from other prefectures in Japan and 23.6% were from other countries.

Residence	No. of people	%	% for 2016
Kagawa	1,913	28.1%	30.9%
Okayama	718	10.5%	9.8%
Other(Japan)	2,578	37.8%	45.9%
Overseas	1,606	23.6%	13.4%
Total	6,815	100.0%	100.0%



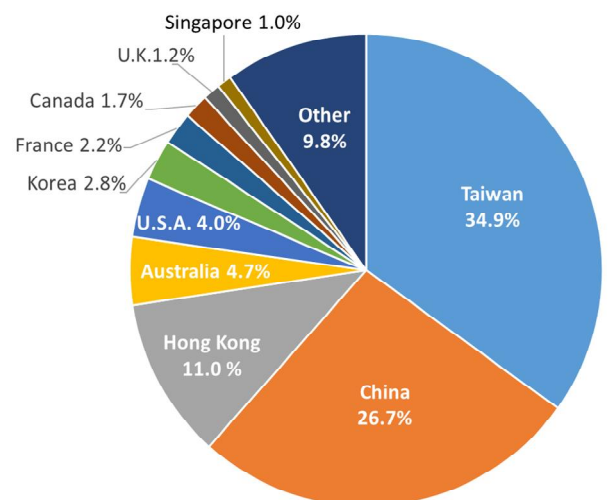
- Of those visitors who came from areas of Japan other than Shikoku, 17.6% were from the Chugoku region and 16.7% were from the Kinki region.

From other prefectures	No. of people	%	% for 2016
Shikoku	2,192	42.1%	41.4%
Chugoku	915	17.6%	14.7%
Kinki	868	16.7%	17.0%
Kanto	820	15.7%	18.3%
Chubu	242	4.6%	5.4%
Kyushu/Okinawa	131	2.5%	2.1%
Hokkaido/Tohoku	41	0.8%	1.1%
Total	5,209	100.0%	100.0%



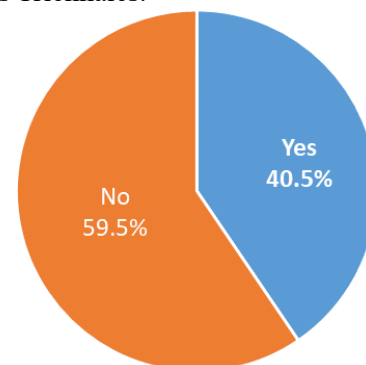
- The highest number of overseas visitors came from Taiwan, China, Hong Kong, Australia.

Rank	Country/Region	No. of people	%
1	Taiwan	561	34.9%
2	China	428	26.7%
3	Hong Kong	177	11.0%
4	Australia	75	4.7%
5	U.S.A.	65	4.0%
6	Korea	45	2.8%
7	France	36	2.2%
8	Canada	27	1.7%
9	U.K.	19	1.2%
10	Singapore	16	1.0%
11	Other	157	9.8%
Total		1,606	100.0%



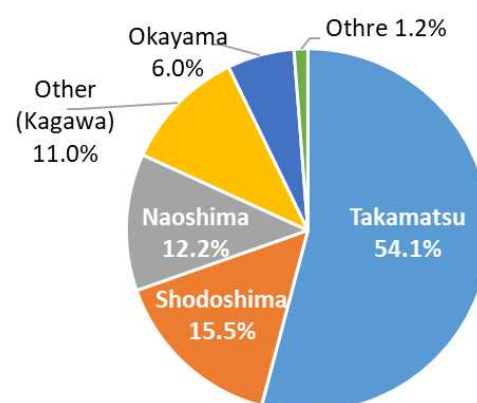
- Of the total number of visitors, 40.9% were repeaters from previous Triennales.

Response	No. of people	%	% for 2016
Yes	2,777	40.5%	40.9%
No (Includes unanswered questionnaires)	4,080	59.5%	59.1%
Total	6,857	100.0%	100.0%



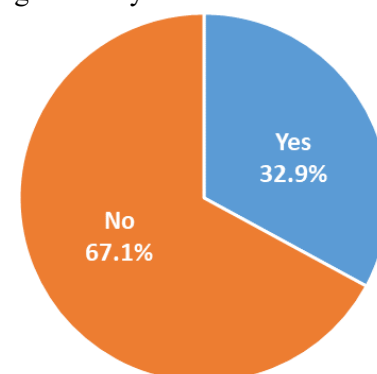
- Concerning accommodation, 40.4% of visitors who stayed overnight were accommodated in Takamatsu, followed by Shodoshima and Naoshima.

Place	No. of people	%	% for 2016
Takamatsu	2,429	54.1%	40.4%
Shodoshima	696	15.5%	18.4%
Naoshima	547	12.2%	17.9%
Other(Kagawa)	493	11.0%	14.1%
Okayama	268	6.0%	6.0%
Other	55	1.2%	3.2%
Total	4,488	100.0%	100.0%



- About 1 in 3 also visited local non-Triennale sightseeing spots during their stay.

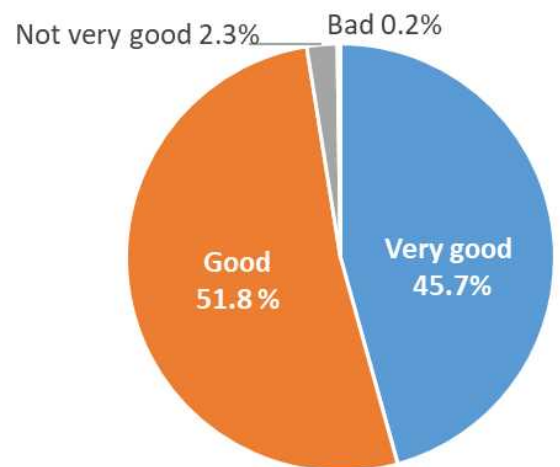
Response	No. of people	%	% for 2016
Yes	2,258	32.9%	52.1%
No (Includes unanswered questionnaires)	4,599	67.1%	48.8%
Total	6,857	100.0%	100.0%



Evaluation of the Triennale

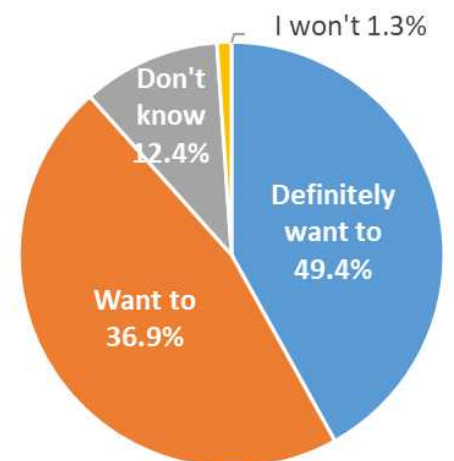
- 97.5% of visitors responded that the Triennale was “very good” or “good.”

Evaluation	No. of people	%	% for 2016
Very good	2,782	45.7%	55.4%
Good	3,153	51.8%	39.9%
Not very good	140	2.3%	0.8%
Bad	14	0.2%	0.1%
Total	6,089	100.0%	96.2%



- When asked if they wished to come to the next Triennale, 86.3% responded “definitely want to” or “want to”.

Evaluation	No. of people	%	% for 2016
Definitely want to	3,047	49.4%	51.0%
Want to	3,377	36.9%	30.5%
Don't know	765	12.4%	15.2%
I won't	80	1.3%	1.0%
Total	6,169	100.0%	97.7%



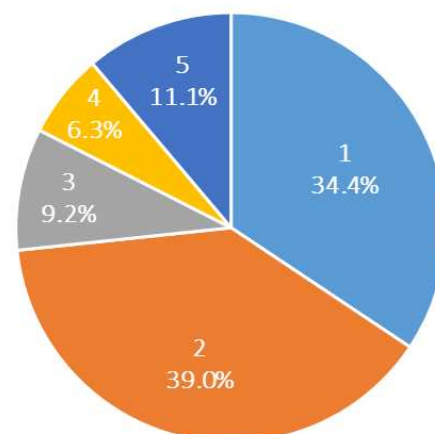
15 Local Residents' Evaluations of the Triennale

1 Residents Questionnaire

- After the Triennale, a questionnaire survey was conducted on residents of areas with Triennale venues. Responses were received from 1,445 residents.
- Concerning the overall impact of the Triennale, 73.4 percent responded that the Triennale contributed “greatly” or “somewhat” to revitalization of the local community.

Q Did the Triennale contribute to local revitalization?

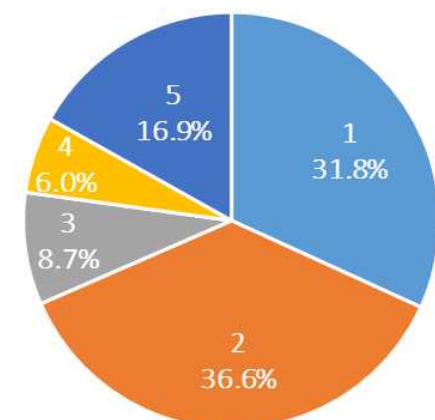
Response	No. of Responses	%	% for 2016
1.Greatly	487	34.4%	24.5%
2.Somewhat	552	39.0%	47.6%
3.Not that much	130	9.2%	13.4%
4.Not at all	90	6.3%	6.7%
5.None of the above	158	11.1%	7.8%
Total	1,417	100.0%	100.0%



- Concerning the impact of having artworks in the community, 68.4 percent responded that it was very good or good.

Q Was it good to have art installations in your community?

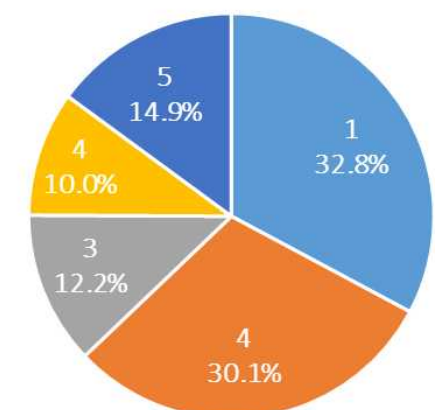
Response	No. of Responses	%	% for 2016
1.Very Good	449	31.8%	26.9%
2.Moderately good	517	36.6%	42.6%
3.Not so good	123	8.7%	9.8%
4.Bad	84	6.0%	5.5%
5.None of the above	238	16.9%	15.2%
Total	1,411	100.0%	100.0%



- Concerning the next Triennale, 62.9 percent said that they would like it to be held again.

Q Would you like to see another Triennale held here in three years?

Response	No. of Responses	%	% for 2016
1.Yes,very much	457	32.8%	29.2%
2.If I had to choose one of the other,yes	419	30.1%	35.8%
3.If I had to choose one of the other,no	170	12.2%	10.9%
4.No,definitely not	139	10.0%	8.3%
5.Don't know	208	14.9%	15.8%
Total	1,393	100.0%	100.0%



2 Residents' Opinions Gathered at Public Meetings

Public meetings were held after the Triennale to hear from members of local community associations and other relevant people in areas that served as Triennale venues. The main opinions expressed are summarized below.

● Naoshima

- Participating in the theater event was a unique experience for the children and an opportunity to meet and communicate with participants from other places, something they can't experience in ordinary life. Some mothers from other places told us they were really happy they came to Naoshima. We want to do this again next time.
- Many visitors come from other countries so the organizers should imagine what it will be like for them in an emergency, such as a typhoon or earthquake, and plan accordingly.
- Because it gets very crowded during the busiest seasons, we recommend working with those involved to gather and transmit accurate information about the number of visitors, etc.

● Teshima

- The number of visitors to Teshima decreased compared to last time but overall, the Triennale was very successful, reenergizing the community.
- We need to think about how to resolve the problem of people being left behind due to an excess of passengers. In summer in particular, it's very hot, so we need to think about how to reduce wait times.
- The scenery from the south side of Teshima (between Kou and Karato) is stunning. We'd like to find ways for many people to see it.

● Megijima

- The best point was being able to publicize our island. The fact that it was shown on TV in Tokyo had a big impact.
- The artwork that was like a balancing toy on the shore was great. Works like that which become part of the Megijima landscape are good.
- Many more visitors came from overseas. People were well-mannered and we had no problems with garbage. We'd like the organizers to provide better solutions for difficulties foreign visitors may have, such as language problems.

● Ogijima

- Koebi-tai and Triennale Executive Committee members were closely involved in the community and provided meticulous operational support.
- The number of visitors is approaching the limit of the island's capacity to welcome them. To maintain the quality of their experience, we think it's necessary to establish the best number of visitors and control the number that come to the island to some extent.
- During the period before the next Triennale, we would like to take time to more firmly connect the Triennale with the community.

- Shodoshima [Tonosyo Town]

- It was great that so many visitors not only came to see the artworks but visited other well-known local sightseeing spots.
- The local people were delighted that the Triennale featured a theatrical performance based on local stories as one of its events.
- The little ferry connecting Shodoshima to Okinoshima was really popular with off-island visitors. It made us happy to see them enjoy this unique experience.

- Shodoshima [Shodoshima Town]

- Interactions with visitors through offering hospitality and introducing the artworks contributed to revitalization of the local community.
- Young people also helped out, and it was great that people of all generations were involved in welcoming visitors. This also helped deepen bonds within the local community.
- Shodoshima is very large and the artworks are spread out, which makes it hard on visitors. We need to improve methods for getting around the Triennale sites.

- Oshima

- No problems occurred with showing the artworks, which was great.
- When the boat that the residents used was full, residents had to sit on the lower deck, which meant climbing up and down the stairs. This was really hard.
- There are some areas of the island where visitors are not allowed. We'd like people to get to know Oshima more broadly, so this is not ideal and should be considered in the future.

- Inujima

- There is no parking lot for buses in Hoden. Some travel companies were unaware of this, and sometimes buses came too far down the road and got stuck.
- We found almost no garbage or discarded cigarette butts in Hoden Port or on Inujima.
- We are really grateful to people who came from so far away, despite the cost, to Inujima. The Triennale should make sure that it is completely prepared to welcome them so that they are not disappointed.

- Shamijima

- Volunteering as a family with the Sakaide Oyako Otetsu-tai was a great experience, and we could meet people from other school districts. It was a terrific experience for kids to offer hospitality to visitors in such a lovely environment.
- With each Triennale, the visitors get to know the five islands of Yoshima district better and enjoy them. We would like people from Japan and the rest of the world to continue to get to know the Yoshima district.
- It was a wonderful art festival. We want to continue having the Triennale so that people will come to Sakaide from Japan and the world.

- Honjima

- It was good that we prepared by cutting and trimming the trees and cleaning the shoulders of the road along the shuttle bus route, as well as weeding the areas around the artworks and getting rid of insects. Thanks to these efforts there were no accidents or other problems.
- Participating in the okuri-daiko (sendoff drumming) reinforced the solidarity of the community. Honjima became known for its okuri-daiko.
- More people were involved than last time from children to young people and elderly people. We hope the Triennale will be held again.

- Takamijima

- There were many new works and in new parts of the village, which made the Triennale very popular with visitors and residents alike. Many artists came to the island to explain their works, so it was a very satisfying experience for both visitors and residents.
- Local junior and senior high school students helped out at the rest stops. This was not only pleasing for the visitors, but also meant that the Triennale provided a precious opportunity for students to experience the appeal of the Triennale and Takamijima while learning.
- Many visitors were moved by the way residents and staff banded together to send them off at the ferry, waving flags.

- Awashima

- Thanks to the Triennale, the island was very lively.
- It was very hot during the first part of the session and visitors were very grateful for the free hospitality offered in the Awashima Artists' Village.
- Local junior high school students revived the Awashima lion dance. This also had an educational effect. Some children who were very reserved became more talkative and outgoing. We'd like to give the group future opportunities to perform, such as at sport day events.

- Ibukijima

- The boxed lunch made and sold by the island women was very popular. Islanders developed their own network and became more united.
- Islanders participated actively in the Triennale, starting up restaurants and shops to sell local sardine fry.
- The Triennale coincided with the island's fall festival, and we were happy that many visitors got to see the island's drum floats.

- Uno Port

- The number of visitors from other countries was high both during Triennale sessions and between them, while the number of Japanese visitors increased during the Triennale sessions. Compared to 2016, the number of lodgings near the port increased, and we often saw people from overseas walking at night. It was nice to see the port area so lively.
- Working in collaboration with other events in Okayama helped increase Uno's popularity.

Such events included the Maniwa lion dance exhibition, the Kiraboshi Art Exhibition, and the Okayama Art Festival.

- We made boxed lunches to sell at Uno Port in cooperation with local businesses and producers. It was a good experience.

16 Effects of the Triennale

The results of input-output analysis and hearing surveys of transportation companies and other related parties indicate that Setouchi Triennale 2016 had the effects described below.

1 Economic Ripple Effects

- Based on the Ministry of Internal Affairs and Communications' 2011 input-output table and the 2011 input-output table for Kagawa produced by the prefectural government, the Takamatsu branch of the Bank of Japan and the Setouchi Triennale Executive Committee concluded that the Triennale had the following economic ripple effects.

Economic Ripple Effects (yen)	Direct Effect (yen)	Primary Effect (yen)	Secondary Effect (yen)
18.0 billion Spring: 5.2 billion Summer: 5.0 billion Autumn: 7.7 billion	11.2 billion Spring: 3.3 billion Summer: 3.1 billion Autumn: 4.8 billion	3.7 billion Spring: 1.1 billion Summer: 1.0 billion Autumn: 1.6 billion	3.1 billion Spring: 900 million Summer: 900 million Autumn: 1.3 billion

Direct Effect: The amount spent that would flow out of the prefecture, such as goods and services that must be procured externally, etc., was deducted from the amount spent by Triennale visitors within the prefecture.

Primary Effect: The increase in output for each industry within the prefecture due to the Triennale's direct effect.

Secondary Effect: The increase in output for each industry within the prefecture due to the direct and primary effects that would result in additional consumption due to increased employee earnings.

2 Other Effects on the Local Economy

- According to the Ministry of Tourism's Shikoku Transport and Tourism Bureau, the cumulative number of overnight visitors accommodated in Kagawa between January and September 2019 saw a percent increase of 109.4% over the same period for the previous year, while in October, the percent increase was 116.9%, placing Kagawa second nationwide.
- In addition, the cumulative number of visitors from other countries who stayed overnight in Kagawa between January and October 2019 saw a percent increase of 132.1%. For the month of October, the percent increase compared to the same month of the previous year was 173.6%, placing Kagawa at the top nationwide. The cumulative number of overnight guests from countries that do not have direct flights to Takamatsu Airport also increased.
- According to the online travel reservation service Rakuten Travel, Kagawa ranked as the top domestic tourist destination for the 2019 fall season, with a percent increase of 145.9% over the previous year, and ranked second for the entire year (at 112.2%). The Setouchi Triennale is considered to be a major contributing factor.

- According to statistics published by Kagawa Prefecture, the number of visitors to major tourist sites within Kagawa (Ritsurin Garden, Yashima, Kotohira, Shodoshima) between April and October 2019 was 3,020,000 people, which represents a 120% increase over the previous year, compared to a 102% increase during the 2016 Triennale.
- According to figures concerning admissions to major tourist sites in Shikoku published by the Shikoku Transport and Tourism Bureau, admissions to 15 tourist sites in Kagawa between April and September 2019 totaled 2,830,000, representing a 108.8% increase over the previous year (compared to 99.6% for 2016). The Bureau cited the Setouchi Triennale as a major factor in this increase. In addition, the Takamatsu Branch of the Bank of Japan in its Financial and Economic Overview of Kagawa Prefecture stated that the number of admissions to major tourist sites increased (September, December).
- A land price survey implemented by Kagawa Prefecture for July 1, 2019 found that the rate of land price volatility for residential property in Naoshima Town, one of the Triennale venues, had increased by 1.4% compared to the previous year, the largest increase in the prefecture (Naoshima's rate increased for the second year in a row). One factor in Naoshima's popularity is considered to be the attention brought by the Triennale.
- According to a study by the Shikoku Transport and Tourism Bureau, the number of people using ferries and boats to the islands participating in the Triennale increased by 155% over the previous year. Naoshima saw an increase in passengers of 130%, while the increase for Teshima and Inujima was 232%, that for Megijima, Ogijima and Oshima was 379%, and that for Shodoshima was 119%. For those islands that participated only in the fall session, the Honjima, Takamijima and Awashima routes saw a passenger increase of 640% over the previous year, while Ibukijima saw an increase of 430%.
- Takamatsu Airport saw a percent increase of 106.8% over the previous year from April to October 2019. In particular, due to an increase in the number of flights between Taipei and Takamatsu from March 31 to October 26, this route saw a 112.3% increase in use over the previous year, while the months of May, August and October, during the Triennale sessions, saw a percent increase of 125.7% over the previous year.
*Figures were collected by the Setouchi Triennale Executive Committee from monthly statistics published by Takamatsu Airport Co., Ltd.
- The final destination of the Takamatsu Airport limousine bus service (Kotoden Bus Ltd.) was extended to a temporary terminal bus stop in front of the Setouchi Triennale General Information Office. The percent increase over the previous year in limousine bus use was 112% between April and October 2019.
- Setouchi Triennale 2019 received wide coverage as one of the top destinations for 2019 in North America and Europe in overseas media* such as the New York Times and the National

Geographic Traveller. The Lonely Planet website, the world's top travel guidebook, ranked Shikoku second in its Best In Asia Pacific for July 2019, specifically citing the Setouchi Triennale set on Naoshima and other islands as the reason. This was the only site in Japan that made it into this ranking.

*Setouchi DMO promoted the Triennale to Western media.

- Booking.com, a global travel reservation site (Netherlands), listed Takamatsu in the ten top trending destinations for travelers in 2020, which was announced in October 2019. Takamatsu was the only city chosen from Japan. Skyscanner (UK), a site that compares global travel trends, listed Takamatsu in its top ten emerging destinations under travel trends for the Asia Pacific region in 2020, which was announced in December 2019. Again, Takamatsu was the only city chosen in Japan.
- In July 2018, Takamatsu City was awarded the Asian Townscape Award, which identifies achievements that can serve as models for other cities. It was also awarded the Good Design Award in October 2018, which recognizes the use of design to address social issues and solve problems.
- Setouchi Triennale 2019 was selected in both the local category for the Kagawa Prefecture Prize and the Okayama Prefecture Prize in the Yahoo! Search Grand Prize 2019, which recognizes people, products and cultural trends that show a sharp increase in hits on Yahoo!Japan over the previous year between January 1 and November 1.

17 2019 Triennale Account Balance (Past 3 Years)

Income

[Unit : million yen]

Item	FY2017 Revenue	FY2018 Revenue	Projected FY2019 Revenue	Projected Revenue
Amount Covered by:	24	297	297	618
Kagawa Prefecture	10	95	95	200
Related Cities/Towns	14	107	107	228
Fukutake Foundation	-	95	95	190
Grants/Subsidies	30	41	122	193
Donations/Funding	4	144	56	204
Income from Sales of Tickets/Goods	1	39	248	288
Other	1	3	12	16
Subtotal	60	524	735	1,319
Balance from previous year	0	22	370	-
Total	60	546	1,105	① 1,319

Expenditures

[Unit : million yen]

Item	FY2017 Revenue	FY2018 Revenue	Projected FY2019 Revenue	Projected Revenue
Art Project Costs	18	75	609	702
Artwork Production, Etc.	18	272	585	675
Ceremony costs, etc.	-	3	24	27
Management	20	91	360	471
Publicity	12	72	98	182
Transportation Measures	-	-	21	21
Site Operation	3	10	230	243
Office Operation	5	9	11	25
Production of Tickets/Goods, Etc.	-	10	42	52
Total	38	176	1,011	② 1,225

Balance of Income and Expenses

① - ② = 94