

# 瀬戸内国際芸術祭2016

Setouchi Triennale 2016

## General Report

Setouchi Triennale Executive Committee

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# 1 Outline of Setouchi Triennale 2016

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Event title	Setouchi Triennale 2016
Period	Spring Mar. 20 – Apr. 17, 2016 Summer Jul. 18 – Sept. 4, 2016 Autumn Oct. 8 – Nov. 6, 2016
Places	Naoshima, Teshima, Megijima, Ogijima, Shodoshima, Oshima, Inujima, Shamijima, Honjima, Takamijima, Awashima, Ibukijima, Takamatsu Port, Uno Port
Theme	Restoration of the Sea
Organizer	Setouchi Triennale Executive Committee Chairman Keizo Hamada [Governor of Kagawa Prefecture] Honorary Chairman Takeki Manabe [Former Governor of Kagawa Prefecture] Vice Chairman Katsuhiko Takesaki [President of Kagawa 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]



## 2 General Overview

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Setouchi Triennale 2016 continued to pursue the theme Restoration of the Sea. It commenced on March 20, 2016 and was held over three sessions, spring, summer and autumn, for a total of 108 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.

New art works and events were added with particular emphasis on this year's sub-themes: the region's connections with Asia and the world via the sea; the Setouchi Food Project; and sharing regional culture, such as lion dances and bonsai.

Over 1 million visitors from Japan and abroad came over the course of the three sessions. This demonstrated the popularity of the Triennale's unique approach, which allows visitors to experience the nature and culture of the Setouchi region and its islands through a wide array of site-specific works and projects.

The number of foreign visitors rose dramatically. This was due in part to the establishment of additional international routes connecting Takamatsu Airport to other parts of the world and in part to the increase in overseas exposure with each Triennale. The number of repeaters also increased as did the length of time each visitor stayed in the area. In addition, a greater number of people visited sightseeing spots that were not part of the Triennale.

The Triennale also generated many other benefits. The influx of visitors not only enlivened the islands during the Triennale but also sparked local initiatives directed at revitalization. In addition, media coverage by newspapers, television and magazines raised the reputation and increased the visibility of Kagawa prefecture as a whole.

Many local people were actively involved in making this Triennale a success by helping with the production of art works, manning the reception desks, offering food and hospitality that reflected local customs, and greeting and sending off visitors at the ports. Such efforts, which also contribute to revitalizing local communities, increased noticeably, indicating that they are becoming an established feature of the Triennale.

### 3 Art Sites and Projects

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#### (1) Projects of Focus

##### ① Connecting with Asia and the World via the Sea

- The Setouchi Asia Village, which was held near Takamatsu Port from July 18 to August 7, reproduced the atmosphere of many parts of Asia and allowed visitors to experience the area's strong connections with Asian countries situated on the sea. The project included a Thai Factory Market in which skilled artisans and artists from Thailand produced, exhibited and sold their wares onsite, the Asia Performing Arts Market in Setouchi 2016 (APAMS2016), which entertained visitors with traditional dance, acrobatics, and music by performers from 12 Asian countries, and the All Away Cafe, where customers had to order without the aid of language.



Thai Factory Market



APAMS2016



ALL AWAY CAFÉ

- APAMS2016 performers also visited the islands to give workshops and performances and connect with visitors and residents alike.
- The Setouchi Triennale's use of art as a vehicle for community building and revitalization has drawn much interest from overseas as well. The Setouchi Asia Forum was held for people involved in community building through art in other countries and regions, particularly in Asia, and provided a venue where everyone could learn and share. This 5-day event took place from October 17 to October 21 at the Kagawa International Hall in Takamatsu and in Fukutake House on Shodoshima.

## ② The Setouchi Food Project

- Fram's Food School provided a course for people interested in contributing to local revitalization through food. Graduates of the course took the lead in planning and implementing projects at each site to showcase local foods and food culture.



Restaurant Iara Megijima



One dish born from a book



Urara Treasure Box



Sanuki Banquet

- During the summer and autumn sessions, an event entitled Sanuki Banquet was held at the Commerce and Industry Promotion Hall in Ritsurin Garden. Participants enjoyed a stroll through the beautiful garden followed by an outdoor theater performance by YUBIWA Hotel and cuisine created from local ingredients. A total of 18 Sanuki Banquets were held for capacity audiences and provided the perfect vehicle for sharing the warm hospitality and charms of this region.
- With collaboration from Marunouchi Hotel and local island women, Teshima Kitchen served original cuisine prepared with abundant local fish and produce.
- The local communities on each island provided visitors with complementary refreshments and set up temporary restaurants and kiosks selling traditional local dishes.
- A pamphlet entitled The Setouchi Triennale 2016 Food Project was produced for each session to introduce the various food-related local initiatives, and it was distributed during the Triennale through information centers, etc.

- In addition, the Sanuki Dining and Food Shop Guidebook was published to introduce the region's delicious local produce and ingredients and was also distributed through information centers, etc.

### ③ Local Projects Conveying Regional Culture

- Kagawa prefecture is the top producer of pine bonsai in Japan. Over the course of several centuries, the local industry has developed its own unique techniques. Setouchi Triennale 2016 effectively publicized both the attractions and skills of this artform through Megijima art site *feel feel BONSAI* and through various events, including bonsai and moss ball (*kokedama*) workshops and live bonsai pruning sessions.
- Lion dances known as *shishimai* are part of Kagawa's traditional culture. There are approximately 800 lion dance troupes in the prefecture, each with their own distinct features rooted in the local history and landscape. Various troupes performed during the summer and autumn sessions at the Sanuki Lion Dance Kingdom in Takamatsu Port and on the pier for ferry passengers.



「feel feel BONSAI」



Sanuki Lion Dance

(2) Art Works and Events

- A total of 226 artists and project teams from 34 countries and territories participated in Setouchi Triennale 2016.
- The Triennale presented 206 artworks and 37 events. (By comparison, for Setouchi Triennale 2013, there were 200 participating artists and project teams from 26 countries and territories, 207 artworks, and 40 events.)

Location	No.	Artist	Artworks/Projects
Naoshima	1	Shinro Ohtake	Naoshima Bath "I♥湯"
	2	Art(Spring):Yuki Iiyama Architecture:Taira Nishizawa	100 Living Tales/Artist at Gallery 6 2016/Miyanoura Gallery 6
	3	Art(Summer):Yoshinori Niwa Architecture:Taira Nishizawa	Paying a Courtesy Call on the Incumbent Mayor by all His Predecessors in History/Artist at Gallery 6 2016/Miyanoura Gallery 6
	4	Art:(Autumn)Mari Katayama Architecture:Taira Nishizawa	bystander/Artist at Gallery 6 2016/Miyanoura Gallery 6
	5	Sou Fujimoto	Naoshima Pavilion
	6	—	Naoshima Architectures + The Naoshima Plan
	7	Hiroshi Sambuichi	Naoshima Hall
	8	Tadao Ando	ANDO MUSEUM
	9	Tatsuo Miyajima	Art House Project "Kadoya" Sea of Time '98 Naoshima's Counter Window Changing Landscape
	10	Hiroshi Sugimoto	Art House Project "Go'o Shrine" Appropriate Proportion
	11	James Turrell	Art House Project "Minamidera" Backside of the Moon
	12	Yoshihiro Suda	Art House Project "Gokaisho" Tree of spring
	13	Hiroshi Senju	Art House Project "Ishibashi" The Falls The Garden of Kū
	14	Shinro Ohtake	Art House Project "Haisha" Dreaming Tongue/Bokkon-Nozoki
	15	Rei Naito	Art House Project "Kinza" Being Given
	16	—	Benesse House Park
	17	—	Benesse House Museum
	18	Artist:Lee Ufan Architect:Tadao Ando	Lee Ufan Museum
	19	Artist:Claude Monet, James Turrell, Walter De Maria Architect:Tadao Ando	Chichu Art Museum
	20	Tadao Ando	LABYRINTH OF CHERRY BLOSSOM

<b>Naoshima</b>	21	Chiyoko Todaka	Sense in the distance
	201	Yayoi Kusama	Red Pumpkin
	202	Kazuyo Sejima + Ryue Nishizawa/SANAA	Marine station "Naoshima"
	203	José de Guimarães	Bunraku Puppet
	204	—	Artworks around Benesse House
	E01	Naoshima Onna Bunraku	Dance Celebrating Spring
	E02	Mirai Moriyama × Toshiki Okada	in a silent way
	E03	Atsuko Hirota × Megumi Nakamura Unit	Come to the orchard in Spring
<b>Teshima</b>	22	Tobias Rehberger	Was du liebst, bringt dich auch zum weinen (japanese franchise Version)
	23	Concept & Art : Tadanori Yokoo Architecture: Yuko Nagayama	Teshima Yokoo House
	24	Shinro Ohtake	Needle factory
	25	Mariko Mori	Tom Na H-iu
	26	Noe Aoki	Particles in the Air
	27	Pipilotti Rist	Your First Colour(Solution In My Head-Solution In My Stomach)
	28	Ryo Abe	Shima Kitchen
	29	Janet Cardiff & George Bures Miller	Storm House
	30	Smiles:	Hotel Lemon
	31	Artist:Rei Naito Architect:Ryue Nishizawa	Teshima Art Museum
	32	Llobet & Pons	No one wins – Multibasket
	33	Anri Sala	TESHIMA SEAWALL HOUSE
	34	Christian Boltanski	Les Archives du Cœur
	35		La forêt des murmures
	36	Mike + Doug Starn	Big Bambú
	37	Keg De Souza	Abundance: Fruit of the Sea Abundance: Bounty of the Mountains
	38	Chiharu Shiota	Farther Memory
	39	Artist:Sputniko! Architect:Yuri Naruse/Jun Inokuma	Teshima 8 Million Lab
	E04	Nadegata Instant Party (Tohru Nakazaki,Daisuke Yamashiro,Tomoko Noda)	Well, come on stage! (Spring)
	E05		Well, come on stage! (Summer)
	E06		Well, come on stage! (Autumn)
	E07	-	Island Birthday Party
	E08	Otonoehon	Otonoehon
E09	Torikouen	”^ an arrow”	

<b>Megijima</b>	40	Takahito Kimura	Sea Gulls Parking Lot
	41	Hagetaka Funjo	20th Century Recall
	42	Aichi University of the Arts, Setouchi Art Project Team	MEGI HOUSE
	43	Aichi University of the Arts, Setouchi Art Project Team	International Exhibition by AUA "NANAIRO+"
	44	Masashi Hirao × SETOUCHI COGEIZ/Kagawa Prefecture Bonsai Products Promotion Council	feel feel BONSAI
	45	Shinro Ohtake	MECON
	46	Yoichiro Yoda	ISLAND THEATRE MEGI
	47	Leandro Erlich	The Presence of Absence
	48	Yasuyoshi Sugiura	Terrace Winds
	49	CHAOS*LOUNGE	Ogre's House
	50	Harumi Yukutake	Equipoise
	51	Oninoko production	Oninoko Tile project
	52	Navin Rawanchaikul + Navin Production	The Tower of Nishiura (OK Tower)
	E10	Aichi University of the Arts, Setouchi Art Project Team	Aichi University of the Arts,Setouchi Performing Arts Event Program
<b>Ogjima</b>	53	Jaume Plensa	Ogjima's Soul
	54	Rikuji Makabe	Project for wall painting in lane,ogijima wallalley
	55	Minouk Lim	Lighthouse Keeper
	56	ONBA・FACTORY	ONBA・FACTORY
	57	Takeshi Kawashima & Dream Friends	KALEIDOSCOPE BLACK & WHITE
	58	Akinori Matsumoto	Akinorium
	59	Haruki Takahashi	SEA VINE
	60	Lin Tianmiao	Rotation - Revolution
	61	Tomoko Taniguchi	Organ
	62	Mayumi Kuri	Memory Bottle
	63	"Maison de Urushi" Projec	Maison de Urushi
	64	Oscar Oiwa	The room inside of the room
	65	Keisuke Yamaguchi	Walking Ark
	66	Regina Silveira	Dreaming of Blue
67	The Group1965 (Makoto Aida, Sumihisa Arima, Oscar Oiwa, Tsuyoshi Ozawa, Parco Kinoshita, Hiroyuki Matsukage)	Ogi School PSS40-The Group 1965	
68	TEAM OGI	OGI Project	

Shodoshima	69	Choi Jeong Hwa	Gift of The Sun
	70	Junko Koshino/Atelier OMOYA	ART no SHOW TERMINAL
	71	Masayuki Kishimoto	Tsugi-Tsugi-Kintsugi
	72	Me	Maze Town-Phantasmagoric Alleys
	73	Oscar Oiwa	Oiwa Island 2
	74	Nobuho Nagasawa	Voyage through the Void
	75	Masato Saito	Shishigaki Island
	76	Straw Art Team in Musashino Art University (Representative:Shingo Miyajima Miyajima)	Straw Art
	77	Wang Wen Chih	Dream of Olive
	78	Pors&Rao	Someone's Coming!
	79	Kana Kou (Kana Yoshida)	The Secret of Hanasu wajima
	80	Daisuke Omi	Imagination and Insect Cage
	81	Hiroko Kubo	Mt.Dan Archaeological Site
	82	Daisuke Kuroda	Regarding the Choji-gamazumi
	83	Mutsumi Tomosada	The Birth of an Island
	84	Mitsuharu Doi	Garden of the Border
	85	Charles Worthen	Dance Solo
	86	James Jack	Sunset House:The House as Language of Being
	87	Yume Akasaka	stories-House-
	88	Saya Irie	Kukurihime Garden
	89	Toshimitsu Ito + Kana Kou (Kana Yoshida) + Hiroshima City University, Faculty of Arts	Shiomimi-so
	90	Toshimitsu Ito	1) Boy and Monster II 2) This sculpture has a life of ten thousand years, and in the span of a man's life moves about ten meters III
	91	graf+FURYU	Shodoshima Gelato Recipes Project by The Island Lab
	92	Sarnath Banerjee	Haragei
	93	Satoshi Murakami	Komame-tei
	94	Hideyuki Nakayama Architecture	stone island's stone
	95	Sahej Rahal	Revenants
	96	Yo Shimada	Hut with the Arc Wall
	97	Kaori Kurosaki	Follow the Rules
	98	Hisakazu Shimizu	Regent in Olives
	99	graf	Shodoshima Island Lab
	100	dot architects	Umaki camp

<b>Shodoshima</b>	101	Nagisa Kidosaki Studio, Kyoto University of Art and Design + graf	Kaguya's Pause
	102	Sosa Joseph	What are we ?
	103	Yuriko Sasaoka	Atem
	104	—	The memorial garden of Sakae Tsuboi
	105	UMA/design farm + MUESUM × YCAM Bio Lab (Yamaguchi Center for Arts and Media)	Creator in Residence 「ei」
		UMA/design farm + MUESUM × dot architects	Creator in Residence 「ei」
		UMA/design farm + MUESUM × Daizaburo Sakamoto	Creator in Residence 「ei」
		Utsu Yumiko (UMA/design farm + MUESUM)	fish farm house (Creator in Residence 「ei」)
		Ryota Yagi (UMA/design farm + MUESUM)	Kaleidoscope (Creator in Residence 「ei」)/Cicada (Creator in Residence 「ei」 )
	106	Kenji Yanobe	THE STAR ANGER
	107	Beat Takeshi × Kenji Yanobe	Beat Shrine / ANGER from the Bottom
	108	Nobuaki Furuya + Nobuaki Furuya Laboratory, Waseda University	Making Relationships in Life through Building Shishigaki Project in Horikoshi
	109	Hisakazu Shimizu	Bollard of Love
	110	-	Fukutake House — Asia Art Platform
	111	Lin Shuen Long	Beyond the Border - Tide
	112	Kohei Takekoshi	Shodoshima Tree
	113	Chichibu Avant-Garde	Dynamite Traverse Variations
	E11	Drama Company Dougeza	Leaf of radish - Memory of happiness
	E12	mamagoto	Port Theater
	E13	—	Fukutake House Asia Art Meeting
—	—	Tonosho Post Office Art Project	
<b>Oshima</b>	114	Seizo Tashima	Forest Path/Room of a forest path
	115		Blue Sky Aquarium
	116	Art for the Hospital Project, Yasashii Bijyutsu	Tsunagari no Ie/Library
	117		Tsunagari no Ie/Gallery 15 Sea Echo
	118		Tsunagari no Ie/cafe SHIYORU
	119	Fuyuki Yamakawa	Radio Oshima
	E14	—	Oshima Open Air Market
	E15	—	To Oshima! Children's Summer Art and Nature Camp

<b>Inujima</b>	120	Art Kohei Nawa /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	Inujima "Art House Project" F-Art House/"Biota (Fauna/Flora)"
	121	Art Haruka Kojin /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	Inujima "Art House Project" A-Art House/"reflectwo"
	122	Spring-Summer: Art Yusuke Komuta /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	Inujima "Art House Project" I-Art House/"Plane mirror"/"Reverse"
		Autumn: Art Olafur Eliasson /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	Inujima "Art House Project" I-Art House/"Self-loop"
	123	Art Haruka Kojin /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	Inujima "Art House Project" S-Art House/"contact lens"
	124	Art Chinatsu Shimodaira /Architect Kazuyo Sejima /Artistic Director Yuko Hasegawa	Inujima "Art House Project" C-Art House/"Ether"
	125	Yusuke Asai	Former site of a stonemason's house/Listen to the Voices of Yesterday Like the Voices of Ancient Times/sprouting01
	126	Kazuyo Sejima	Nakanotani Gazebo
	127	Keisuke Takahashi	The Fictional Island
	128	Artist:Yukinori Yanagi / Architect:Sambuichi Hiroshi	Inujima Seirenscho Art Museum
	129	Kazuyo Sejima + Akaruiheya	Inujima Life Garden
	E16	MuDA	Inujima Performing Arts Program –MuDA IRON
	E17	Nibroll	Inujima Performing Arts Program –The World has Shrunk, and Only a Certain Fact Remains
	E18	Kazuhisa Uchihashi	Inujima Performing Arts Program –Inujima Sound Project Inuto Imago
	E19	Damien Jalet   Kohei Nawa	Inujima Performing Arts Program –VESSEL
	E21	Takeshi Kobayashi	YEN TOWN in INUJIMA
<b>Shamijima</b>	130	Jitish Kallat	Rippled Sky for Hitomaro
	131	Syuzo Fujimoto	Nine Legs of Eight Peoples
	132	Tanya Preminger	Stratums
	133	Tetsuro Fujiyama+Tomii Architect & Associates	Shamijima Nishinohama Beach House
	134	Yasuaki Igarashi	Sora-Ami:Knitting the Sky
	135	Hiroyuki Kawai	Fine Day, Road to Kintoki
		Mitsuo Toyazaki	Flying Red Button
		Shiriagari Kotobuki	Red Screw
		Hana Sakuma	A Song of Ripeness: The Seto Sun Floating on the Sea
	136	Reika Nakayama	Las Islas -Shima/Shima-
137	Tetsuro Fujiyama	Passage of Red Windows	

<b>Shamijima</b>	E22	Setagaya-Silk Performance	"The Little Prince--Open Air Theatre--"
	E23	Snuff Puppets	Giant Puppets of Setouchi
	E24	Tea Ceremony Group Akebono	Manyo Tea Ceremony: The Waka and Culture of the Reizei Family
<b>Honjima</b>	138	Akira Ishii	Departure
	139	Yutaka Kawaguchi, Kaori Naito	Siebold Garden
	140	Kazuko Muraio	A Project of Signboards of Shikkui and Kote
	141	Rikuji Makabe	Kanrin House
	142	Yasuaki Igarashi	Sora-Ami:Knitting the Sky
	143	Hiroshi Furugori	From Birthing Hut to Mourning Rites
	144	Su-Mei Tse	Moony Tunes
	145	Alexander Ponomarev	Bottom Sky
	146	Tadashi Saito×Shiwaku Carpenters	Zenkonyu x Tamping Earth
	E25	Baby-Pee	2016:A Shiwaku Odyssey ~A Story of the Navy around the Space and the Planet
<b>Takamijima</b>	147	Masahito Nomura	Terrace of Inland Sea
	148	Katsura Tanabe	Takamijima Project/Talk of a Fisherman and a Craftsman
	149	Kayako Nakashima	Takamijima Project/Time falls
	150	Ryo Wakabayashi	Takamijima Project/Journey of rust
	151	Motoi Yamamoto	Takamijima Project/Floating Garden
	152	Yasuka Goto	Takamijima Project/IROHAs(ABCs) of Preparedness
	153	Kayako Nakashima	Takamijima Project/Transition House
	154	APP ARTS STUDIO	Takamijima Project/Souvenir of long night work
	155	Haruyuki Uchida + Ayako Ogawa + Katsura Tanabe	Takamijima Project/House of Pyrethrum
	E26	MuDA	Takamijima Project/UMIOTOKO / MuDA Floating field
<b>Awashima</b>	156	Katsuhiko Hibino	Project for the Museum of Seabed Inquiry Ship in Setouchi /"OTOTOIMARU"
	157		Project for the Museum of Seabed Inquiry Ship in Setouchi/"SOKOSOKO SOZOSHO" /"Re-ing-A"
	158	SOKO LABO	SOKO LABO OPEN
	159	Saya Kubota	MISSING POST OFFICE
	160	Awashima Artist's Village	Awashima Artist's Village/HIBINO SHOGAKKO awashima lab.
	161	Esther Stocker	Contours of Thinking
	162	Mounir Fatmi	The song of the children all Gone
	163	Suzuko Yamada	Suda Port Waiting Space Project "Rope House"
	E27	tetoashi	Drift line

<b>Ibukijima</b>	164	Daigo Ishii	House of Toilet	
	165	Ryo Toyofuku + Chiba Art School	Unsinkable Ship	
	166	contact Gonzo	Legend of Ibuki Island Drift	
	167	MIKAN+Students of Meiji University	Iriko Retreat	
	168	Wilfredo Prieto	Limit / In the silence of Ibuki, some drops of water stroke me the hour	
	169	Kohei Kobayashi	T-R-A-N-S-F-O-R-M-E-R	
	170	Alfredo & Isabel Aquilizan	Here, There, Everywhere: Project Another Country -Dap-Pay-	
	E28	Ondekoza	Otoshirube ~Wave Motion Indicator from Labyrinth Island~	
	E29	—	Stroll in Town -Evening Music 2016-	
<b>Takamatsu Port</b>	171	Shinji Ohmaki	Liminal Air -core-	
	172	Lin Shuen Long	Beyond the Border - the Ocean	
	173	Julian Opie	Banker,Nurse,Detective,Lawyer	
	174	EAT&ART TARO	Setouchi Asia Village - ALL AWAY CAFE	
	175	Jun Homma	Waiting for / Mr. Inland Sea	
	176	Kyoco Taniyama	I'm here!	
	177	Véronique Joumard	Welcome/Funny Blue	
	178	Faculty of Fine Arts, Tokyo University of the Arts, Central Saint Martins, University of the Arts, London	Complex Topography	
	179	Jin Hasegawa	scarecrow	
	180	John Körmeling	hi8way	
	181		Watch Tower	
	E30	MIWA YANAGI	The Wing of the Sun	
	E31	Sanuki Shishimai Hozonkai	LionDance Kingdom Sanuki in Sunport	
	E32	-	-	Setouchi Asia Village - Thai Factory Market
		Vietnam Circus Federation		Setouchi Asia Village - Asia Performing Arts Market in Setouchi 2016 / APAMS 2016
		Phare Ponleu Selpak		
		Ong Yong Lock		
nATANDA Dance Theatre				
Kim CHAN-SU				
Peni Candra Rini				
Utsushiomi				
Mallakhamb India				
ORANG ORANG DRUM THEATRE				

<b>Takamatsu Port</b>	E32	Nan Jombang Dance Company	Setouchi Asia Village - Asia Performing Arts Market in Setouchi 2016 / APAMS 2016
		Indra Zubir's Dance	
		Daloy Dance Company	
		Team Funniest	
		Htein Lin	
		WeiZen	
	Cho Kairin		
E33	YUBIWA Hotel	Sanuki Banquet	
<b>Uno port</b>	182	Yodogawa-Technique	Chinu - the Black Sea Bream of Uno
	183	Atsushi Ozawa	Beyond the last stop
	184		Memory of Ship's Hull
	E34	-	Uno Port "Train Ferry Town" Project
	185	Takuya Yamashita	Officer BigMac▷Dead Scream▷ 『Jaku-Jaku-sama II 』『Chienron 2』
	186	Haruyuki Uchida	The Sea's Memory
	187	Esther Stocker	JR Uno Port Line Art Project
	206	Tetsuya Yamamoto	Tetsuko`s Room
	E35	nomad note dance	nomad note dance
<b>Islands Hopping</b>	188	José de Guimarães	Flower
	189		Happy Snake
	190	Masahiro Hasunuma	Stories of 12 Islands: Animation of Sea Wanderings
	205	Genichiro Inokuma	Wakeiseijaku-Harmony, Respect, Purity, Tranquility
			Marugame Genichiro-Inokuma Museum of Contemporary Art
	E36	Compagnie Didier Theron	AIR, LA GRANDE PHRASE
	E37	Seppuku Pistols	Seppuku Pistols Elusive Ship
	E38	Team BankART Tongshinsa	Sequel: Joseon Korean Envoys 2016

## 4 Triennale Attendance

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### (1) Number of Visitors

- The total number of visitors was 1,040,050, with 254,284 attending the spring session, 401,004 attending the summer session, and 384,762 attending the autumn session.

Place	Setouchi Triennale 2016 Number of Visitors				Setouchi Triennale 2013
	Spring	Summer	Autumn	Total	
Naoshima	61,097	108,895	87,594	257,586	265,403
Teshima	29,501	69,237	55,975	154,713	130,123
Megijima	12,617	19,291	17,368	49,276	57,582
Ogijima	13,121	21,718	19,393	54,232	49,712
Shodoshima	35,120	66,170	54,256	155,546	196,357
Oshima	1,070	2,056	1,978	5,104	4,544
Inujima	12,390	23,350	24,472	60,212	61,809
Shamijima	58,766	-	-	58,766	77,693
Honjima	-	-	21,802	21,802	28,372
Takamijima	-	-	21,028	21,028	24,371
Awashima	-	-	23,668	23,668	32,412
Ibukijima	-	-	16,756	16,756	37,706
Takamatsu Port	21,166	72,386	29,003	122,555	68,160
Uno Port	9,436	17,901	11,469	38,806	36,124
Total	254,284	401,004	384,762	1,040,050	1,070,368

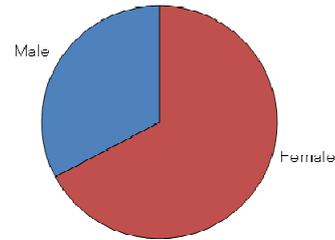
(2) Visitor Questionnaire Survey

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

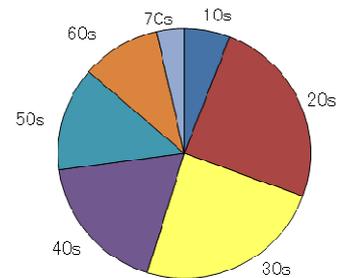
Visitor Characteristics

- Gender: 70% were female and 30% were male.
- Age: 24.7% were in their 20s, 24.1% were in their 30s, and 18.1% were in their 40s.

Gender	No. of People	%	% for 2013
Female	10,297	67.2%	67.5%
Male	5,019	32.8%	32.5%
Total	15,316	100.0%	100.0%

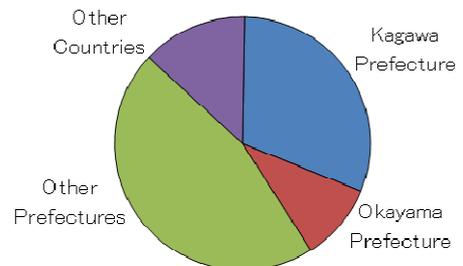


Age	No. of People	%	% for 2013
10s	900	5.9%	8.6%
20s	3,777	24.7%	27.6%
30s	3,689	24.1%	23.9%
40s	2,769	18.1%	14.6%
50s	2,059	13.5%	12.0%
60s	1,549	10.1%	9.7%
70s	542	3.5%	3.5%
Total	15,285	100.0%	100.0%

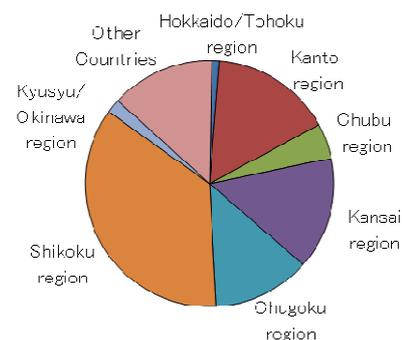


- Of the total number of visitors, 40.7% were from Kagawa and Okayama prefectures while 45.9% were from other prefectures in Japan and 13.4% were from other countries.
- Of those visitors who came from areas of Japan other than Shikoku, 15.8% were from the Kanto region and 14.7% were from the Kansai region.
- Visitors came from every prefecture in the country.

Place of residence	No. of people	%	% for 2013
Kagawa Prefecture	4,729	30.9%	36.1%
Okayama Prefecture	1,507	9.8%	11.0%
Other prefectures	7,028	45.9%	50.3%
Other countries	2,044	13.4%	2.6%
Total	15,308	100.0%	100.0%



Areas of Japan	No. of people	%	% for 2013
Hokkaido/Tohoku region	147	1.0%	0.9%
Kanto region	2,396	15.8%	17.8%
Chubu region	703	4.7%	4.9%
Kansai region	2,231	14.7%	16.5%
Chugoku region	1,924	12.7%	14.3%
Shikoku region	5,416	35.8%	41.1%
Kyusyu/Okinawa region	280	1.8%	1.9%
Other countries	2,044	13.4%	2.6%
Total	15,141	100.0%	100.0%



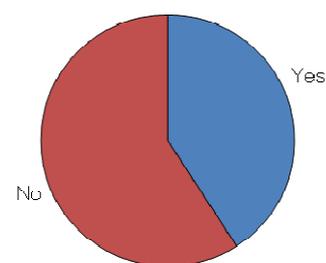
- The highest number of overseas visitors came from Taiwan, Hong Kong, China and France.

Country	No. of People	%	% for 2013
Taiwan	731	37.2%	29.2%
Hong Kong	272	13.8%	9.1%
China	223	11.4%	2.3%
France	122	6.2%	9.8%
USA	90	4.6%	8.4%
Australia	72	3.7%	4.5%
UK	60	3.1%	3.6%
South Korea	60	3.1%	12.5%
Netherlands	35	1.8%	1.8%
Germany	36	1.8%	1.4%
Other countries	263	13.4%	17.4%
Total	1,964	100.0%	100.0%

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

#### Repeaters from previous Triennale

Response	No. of People	%	% for 2013
Yes	5,668	40.9%	32.2%
No	8,195	59.1%	67.8%
Total	13,863	100.0%	100.0%

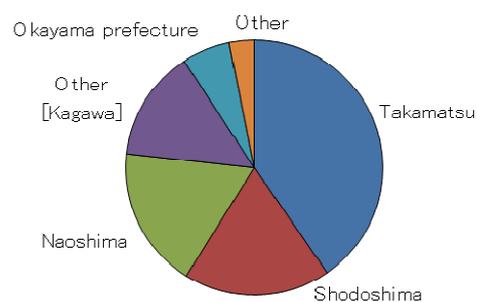


### Visitors' Duration of Stay

- The average length of stay for non-local visitors was 2.72 days (Triennale 2013: 2.48 days), and the average number of nights spent in the area was 2.36 (Triennale 2013: 2 nights).
- Concerning accommodation, 40.4% of visitors who stayed overnight were accommodated in Takamatsu, followed by Shodoshima and Naoshima.

### Concerning accommodation

Place	No. of People	%	% for 2013
Takamatsu	3,626	40.4%	41.4%
Shodoshima	1,655	18.4%	18.8%
Naoshima	1,605	17.9%	18.6%
Other [Kagawa]	1,263	14.1%	13.0%
Okayama prefecture	541	6.0%	6.0%
Other	281	3.1%	2.2%
Total	8,971	100.0%	100.0%

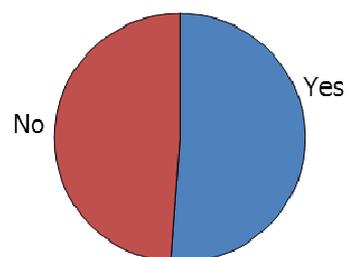


### Visits to Sightseeing Spots

- More than half the total number of Triennale visitors (51.2%) also visited local sightseeing spots during their stay.

### Visits to Sightseeing Spots

Response	No. of People	%	% for 2013
Yes	7,244	51.2%	27.3%
No	6,897	48.8%	72.7%
Total	14,141	100.0%	100.0%

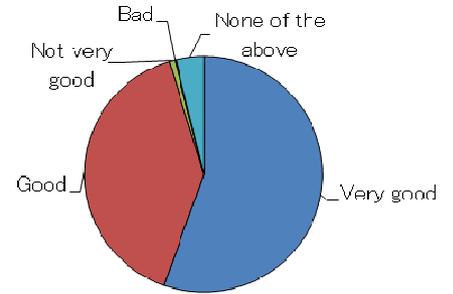


Evaluation of the Triennale

- 95.3% of visitors responded that the Triennale was “very good” or “good.”

Q. How was the Setouchi Triennale overall ?

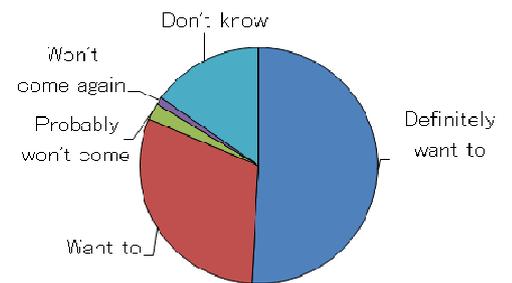
Evaluation	No. of People	%	% for 2013
Very good	7,536	55.4%	52.8%
Good	5,433	39.9%	41.2%
Not very good	104	0.8%	1.2%
Bad	19	0.1%	0.2%
None of the above	510	3.7%	4.6%
Total	13,602	100.0%	100.0%



- When asked if they wished to come to the next Triennale, 81.5% responded “definitely want to” or “want to”.

Q. Do you want to come to the next Triennale if it is held again ?

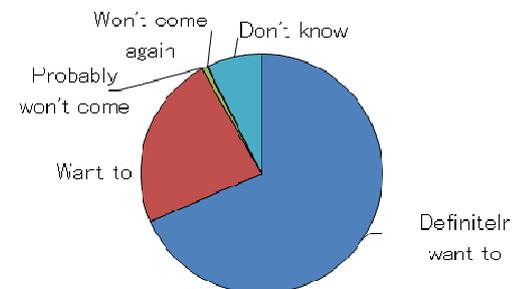
Response	No. of People	%	% for 2013
Definitely want to	6,845	51.0%	50.4%
Want to	4,096	30.5%	30.0%
Probably won't come	311	2.3%	2.5%
Won't come again	138	1.0%	0.8%
Don't know	2,040	15.2%	16.3%
Total	13,430	100.0%	100.0%



- 91.8% of repeaters said that they “definitely want to” or “want to” come again.

Q. [Repeaters] Do you want to come to the next Triennale if it is held again ?

Response	No. of People	%	% for 2013
Definitely want to	3,779	68.4%	68.8%
Want to	1,293	23.4%	23.3%
Probably won't come	38	0.7%	0.5%
Won't come again	6	0.1%	0.1%
Don't know	405	7.3%	7.3%
Total	5,521	100.0%	100.0%



## 5 Triennale Events

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- Thirty-seven official art events were held with a total of 30,064 people attending. Visitors flocked to these events, which were almost all filled to capacity. (Triennale 2013: 40 events, 26,823 visitors.)
- In addition, special attractions were held at events where artists, local people, volunteers and supporters gathered, such as the Triennale opening and closing ceremonies and the launching of the Setouchi Asia Village. At the opening ceremony, for example, joint performances by lion dance troupes created a lively atmosphere while at the closing ceremony, islanders shared their personal recollections of the Triennale, and a retrospective video and skits were also presented.
- A variety of developments utilizing the region's bountiful resources were also seen at the local and regional levels, including independent workshops hosted by individual artists and events hosted by local towns and cities. Some examples include the Naoshima Architectural Tour, the Shodoshima Pre-Symposium for the World Archeological Congress (WAC-8 Kyoto), and the Shodoshima Somen Noodle Symposium.

## 6 Initiatives for Local Revitalization

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Many local people were directly involved in the production and implementation of Setouchi Triennale 2016. Such involvement contributes to the revitalization and restoration of local communities and is becoming a firmly established feature of the Triennale.

### ●Naoshima

- The island of Naoshima utilized its rich traditional performing culture to foster collaborations with artists from other places. Naoshima Onna Bunraku is an all-female Japanese puppet theater troupe native to the island, and it represents an important cultural heritage. During a Triennale-viewing cruise, the troupe performed to the accompaniment of Tsugaru-jamisen, a three-stringed plucked instrument from northern Japan. Naoshima Tsutsuji-Daiko, a drumming troupe, gave joint performances with Malaysian drummers and also played at the port for arriving and departing visitors.
- The people of Naoshima town kept the areas around the art sites clean and engaged in a variety of activities to welcome visitors, such as decorating well-trafficked routes with flowers and pictures, serving tea, and setting up rest areas.
- To handle the increase in visitors, a group of about 20 elementary and junior high school students provided information in English about the island's charms as well as tourist information at the ferry terminal, Naoshima Hall and around certain art works.

### ●Teshima

- Local islanders in collaboration with the Fukutake Foundation continue to maintain the terraced rice fields, which are an integral part of the Teshima landscape.
- Many islanders actively participated in the production of artworks, workshops and events organized by artists, etc.
- In the autumn session, the residents of Kou were central in providing hospitality to visitors by serving a local jelly.
- An increasing number of young people have been relocating to Teshima, and several collaborated with long-term islanders to operate restaurants. The number of restaurants increased from 18 before the Triennale to 24.

●Megijima

- An artwork was installed in the village of Nishiura for the first time. The artist interviewed each resident and created a video as part of the installation. Although many residents were shy at first, as they shared stories of their lives and families, they gradually relaxed. The artwork attracted many visitors and press, bringing life to this little village of about 20 people. Some residents spontaneously began acting as guides for this art site.
- The local community organization prepared the island to welcome visitors by creating a little rest area near the artwork Terrace Winds and improving the promenade.

●Ogijima

- Previous Triennales attracted a number of families with school-aged children to relocate to Ogijima, and, as a result, the elementary and junior high schools, which had been closed for many years, were reopened. In May 2016, the nursery school also reopened.
- Many islanders actively engaged with visitors, providing hospitality, serving foods made with local ingredients, and manning the art site reception desks. On the last day, the islanders and artists threw paper streamers and waved banners to send off visitors.

●Shodoshima

- New artworks emerged in Obe, Kitaura, Ikeda Port, Kusakabe Port and Taura Peninsula. Local residents and school children were directly involved in artwork production and post-installation operation and management.
- Fukuda town has been promoting grassroots-level exchanges with Asian organizations and the Xinwu District of Taoyuan in Taiwan, the works of artists from which were exhibited at Fukutake House. These efforts have greatly stimulated and invigorated the local community.
- The local residents of every area with art sites on Shodoshima enjoyed opportunities to interact with visitors and provided hospitality in the form of foods made with local ingredients, such as somen noodles and rice boiled with fish and vegetables. These initiatives, as well as art sites devoted to promoting local foods, highlighted one of the Triennale's central themes and drew attention to the features of each community.

- Oshima

- Yottenmai, a much-anticipated space for social gatherings and activities, was finally completed and serves as a center for exchanges between the residents and visitors. The facility has a café and a multipurpose hall and was created through the collaboration of the local residents' organization, the sanatorium, artists and Koebitai volunteers.

- Inujima

- During the spring session, visitors were welcomed by a local junior high school brassband and traditional sweets prepared by the local women's association.
- During the autumn session, the Inujima Life Garden opened in the Nishi no Tani area, which is a little distant from the island's center. This renewed local interest in that part of the island, and encouraged the participation of local residents in Triennale workshops.

- Shamijima

- About 400 volunteers participated in a major pre-Triennale cleanup effort. At the opening of the spring session, visitors were greeted with traditional performing arts from the 5 islands in the Yoshima district.
- Meals representing each of the 5 islands were sold during the Triennale providing an opportunity for many visitors to interact with local islanders and to learn more about Setouchi food culture. It was also an opportunity to rediscover the charms of the local landscape and cuisine.
- Parents and children from Sakaide city banded together to offer visitors Japanese tea ceremony and guide them around the island. Local women sold a traditional soup made with white miso and bean-paste filled rice cakes, and visitors were entertained by a local drama group and by music performed on an instrument made from Sanukite, a local stone.

- Honjima

- Islanders, including youth, who had experienced the previous Triennale, formed a committee to plan and provide hospitality to visitors as a means of revitalizing their island.
- Each ferry that departed from the island port was sent off with a fanfare of drums, wooden flutes and flag-waving until the boat disappeared from sight. Artists with connections to the island were invited for the locally produced Sea Wind Festival at which visitors were treated to music and traditional foods. This was a vehicle for islanders to communicate their love for their home and to establish a pattern of action for the future.

- Takamijima

- People from Takamijima made a rest stop where visitors could enjoy a local dish of rice gruel cooked in tea. Several restaurants also opened, taking advantage of the area's fresh seafood. The local marine coop young men's association added to this by serving seafood dishes on certain days of the week. The Sazae-tai, a group of volunteers supporting Takamijima, worked hard to make flower beds and improve the walkways for visitors and also served as guides during the Triennale.
- Takamijima is located in Tadotsu Town. The Triennale helped to strengthen bonds among islanders, former islanders and off-island Tadotsu residents, and the islanders appeared happier and seemed to have regained their pride.

- Awashima

- The Awashima Boys & Girls Association was formed to revitalize the island through events and activities, including providing support to the Triennale. Members were on hand everyday to introduce visitors to the art sites and to increase their appreciation of each artwork. The group also cleaned the public washrooms daily and strove to keep the island looking beautiful.
- Awashima is part of Mitoyo city, and a non-profit organization of Mitoyo citizens formed in conjunction with the Triennale to introduce the island's attractions and the art sites through guided tours, serving as a bridge connecting visitors to the island. Local residents rediscovered their island's charms, forged stronger bonds among themselves as well as with artists and others, and strengthened their desire to carry on these transgenerational activities.

- Ibukijima

- The development of the Food Project's Urara Kitchen fostered collaboration among different groups on the island, generating a network among them and inspiring islanders to participate in events. This has built a firm foundation for future collaboration in providing hospitality.
- Islanders, various organizations and Triennale staff joined together to send off visitors from Kanonji and Maura ports by waving large fishing banners and Triennale flags. Some islanders and staff ran along the breakwater waving the huge flags, and each group found unique ways to please visitors.

●Uno Port

- Young people were very visible in Triennale related activities in Uno. Students from 3 senior high schools in Uno city collaborated with the Unoichi committee responsible for hosting the Unoichi market at Uno Port. The students participated in the opening event, used English materials to introduce non-Japanese speaking visitors to the artworks, and sold boxed lunches. Students from a local junior high school also helped by manning art site reception desks and information booths.
- Residents and community organizations, including the women's and seniors' associations, were involved in a variety of ways, such as assisting with art site reception desks and the Food Project. These efforts were well-integrated with those of local non-profit organizations and volunteer groups such as the Koebi-tai and were supported by the local government, establishing the beginnings of a revitalization movement based on collaborative community building.

## 7 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.

#### ①Ripple Effects

Economic Ripple Effects (yen)	Direct Effect (yen)	Primary Effect (yen)	Secondary Effect (yen)
13.9 billion Spring: 2.8 billion Summer: 5.9 billion Autumn: 5.3 billion	8.6 billion Spring: 1.7 billion Summer: 3.6 billion Autumn: 3.3 billion	2.9 billion Spring: 600 million Summer: 1.2 billion Autumn: 1.1 billion	2.4 billion Spring: 500 million Summer: 1 billion Autumn: 900 million

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.

#### ②Amount Spent by Visitors

	From Outside: Overnight Stay	From Outside: Daytrip	From Kagawa: Overnight Stay	From Kagawa: Daytrip
Ratio	47.5%	21.4%	0.9%	30.2%
Amount spent/person (yen)	53,127	19,150	31,072	14,646

The amount spent by overseas visitors was 61,733 yen per person, accounting for 13.3% of the total in the "From Outside: Overnight Stay" category.

- The economic ripple effect within Kagawa prefecture amounted to 13.9 billion yen, which represents an increase of 700 million yen, or a percent increase of 105.3%, compared to 2013.

- The results of the visitor questionnaire survey indicate that the average number of days outside visitors stayed was longer and that the amount spent on accommodation, food and transportation increased, contributing to an increased economic ripple effect. Overseas visitors spend more money in the area, and therefore the increase in the number of overseas visitors was particularly significant.
- Due to the emphasis of the 2016 Triennale on food-related projects, every island offered diverse options for eating, which contributed to an increase in the overall amount spent on food.
- According to the Ministry of Tourism's Shikoku Transport and Tourism Bureau, the total number of visitors from other countries who stayed at least one night in Kagawa between January and September 2016 saw a percent increase of 152.5% over the same period for the previous year, setting a new record. In addition, in October, the percent increase over the same month of the previous year was 234.1%, placing Kagawa at the top nationwide. According to the Takamatsu Chamber of Commerce survey on business trends for each industry for July through September, the positive impact of the 2016 Triennale on accommodation within the prefecture was even greater than that of the 2013 Triennale.
- Rakuten Travel, an online travel reservation service, ranked Kagawa as the second most popular domestic tourist destination for the 2016 summer season, with a percent increase of 148.6% over the same period in the previous year, and as the most popular destination for the 2016 autumn season, with a percent increase of 192.3%. Kagawa prefecture, and specifically the Takamatsu, Sanuki and Higashi-kagawa area, ranked number 1 for the entire year (a percent increase of 341.6%). All of these figures are considered to be a direct effect of holding the Setouchi Triennale.
- According to the Shikoku Transport and Tourism Bureau, the percent increase over the previous year in the number of people using ferries and boats to the islands participating in the Triennale was 132.4%. Naoshima routes saw a percent increase in passengers of 132%, while the percent increase in passengers for Teshima and Inujima routes was 249.9%, for Ogijima, Megijima and Oshima routes, 241.1% and for Shodoshima routes, 101.3%. In addition, in the autumn session, routes to Honjima, Takamijima and Awashima saw a percent increase over the previous year of 384.1% while the percent increase for the Iwabukijima route was 514.6%.

- There was a percent increase over the previous year of 106% in the number of train passengers between I Kojima and Takamatsu stations on the JR line during the Triennale. In addition, sales for the period from April to October 2016 of the All Shikoku Rail Pass, a special pass for overseas travelers produced by JR Shikoku, exceeded those for the entire year of 2015. The percent increase over the previous year for the number of tickets sold from ticket machines at Takamatsu Chikko station on the Kotoden line was 115%.
- The percent increase in Takamatsu Airport use from April to October 2016 over the previous year was 103% while the percent increase in Takamatsu airport limousine bus ticket sales was 114%.
- Concerning main tourist attractions within the prefecture, a total of 2.697 million people visited tourist sites between April and October 2016, which represents a percent increase over the previous year of 102% (as compared to a percent decrease of 2% during the 2013 Triennale). The report on financial and economic conditions in Kagawa published by the Takamatsu branch of the Bank of Japan stated that “the number of tourists increased overall due to such factors as the impact of the Setouchi Triennale 2016,” (September), and “the number of tourists increased, boosted in part by the Setouchi Triennale” (December).

## (2) Enhancing the Region’s Image

- The Triennale’s progressive initiatives aimed at revitalizing local communities through art and culture drew much interest from Japan and abroad, and many people involved in government and community building activities in other regions came to observe.
  - A total of 33 observation tours were conducted for various Japanese organizations, including 8 tours for ministers and agencies at the national level, 7 for prefectural and municipal assemblies and 10 for other organizations at the prefectural and municipal level.
  - A total of 34 observation tours were conducted for visitors from other countries, including 13 for ministers and agencies at the national and regional level, 6 for embassy related personnel, and 9 for organizations at the prefectural or municipal level.
- The Setouchi Triennale Executive Committee received the 1<sup>st</sup> Japan Tourism Award Grand Prize in recognition of its outstanding, sustainable contributions to the development and expansion of the tourism industry. The Setouchi Triennale was praised for its creative initiatives aimed at revitalizing local communities and for its potential to foster wide-ranging collaboration through content unique to the region.

## 8 Local Residents' Evaluations of the Triennale

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### (1) Islanders' Evaluations (From public meetings)

- Public meetings were held after the Triennale with leaders of local government organizations on each island and other relevant people.
  - The majority of opinions expressed by those involved on every island were very positive and covered such topics as issues concerning future implementation, the period for hosting the Triennale and revitalization of the community.
- Naoshima
- No major problems occurred with ferry transportation. Increasing ferry runs to Takamatsu and making the last ferry departure later seemed to be very effective, and it would be good to retain these measures even after the Triennale.
  - Many people complained that cyclists were not obeying basic traffic rules and etiquette. We will need to implement direct and persistent measures to improve the situation, such as placing traffic guards at points with heavy traffic and warning people to be more careful.
  - The 3-day ferry pass was limited to select routes. Considering that many foreigners visit Naoshima in particular, we are worried about how to explain things that have restrictions on their use such as this pass.
- Teshima
- The Triennale gets better every time and is leading to revitalization of the island.
  - Residents complained that visitors ignore basic traffic rules and etiquette. Someone was injured by a bicycle.
  - We definitely want you to hold another Triennale, and the local community is willing to help.
- Megijima
- Local people spontaneously began explaining the works to visitors, indicating that their sense of ownership is increasing.
  - Many overseas visitors came. Although we could only communicate with broken English, we learned a lot from the experience. They were very well mannered.

- Megijima is becoming more widely known, both in Japan and abroad, which demonstrates the power of art. Please host another Triennale in 3 years.

- Ogijima

- Even after the Triennale sessions, visitors continued coming to the island to see the scenery or the cats. As with the last Triennale, there were many visitors from other countries in Asia.
- People from overseas, in particular, tended to litter and to block the narrow roads when walking down them.
- Many people have been moving to the island and, the schools and preschool were reopened. This is a direct result of the Triennale. We definitely want you to hold the Triennale again.

- Shodoshima [Tonosyo Town]

- We were relieved that Obe district's first Triennale went well and felt that the projects were an overall success.
- Many visitors came by car or rented cars on the island, and residents complained of heavy traffic on streets near the art sites.
- Many visitors came during the Triennale, which really livened up the island. We would like the Triennale to continue.

- Shodoshima [Shodoshima Town]

- We were able to meet many visitors from other parts of Japan and the world by providing wonderful place this is and to be thanked for what we are doing. It was an opportunity to rediscover the good things about where we live.
- The number of foreigners increased, and many of them got lost. It might be necessary to provide signs not just in English but also in other languages or in symbols. We need explanations of the works in other languages as well.
- The Triennale provided opportunities to make many friends. It will be important for future Triennales to involve even more local people and for us to work together as a whole community.

●Oshima

- The number of works increased and their content was excellent.
- Visitors were courteous and respectful. They clearly came to learn about Hansens' disease and about Oshima. This year, in particular, the Triennale seemed very international.

●Inujima

- Visitors' manners were better than before, but we still had trouble with people leaving behind their garbage.
- We tell each other "Let's stay healthy for another three years. We're looking forward to the next Triennale."

●Shamijima

- The Triennale concluded without any major problems thanks to the hard work of the staff, including workers from the city.
- The power of the artists to join people together is incredible. They are such an integral part of this effort that we can't imagine doing the Triennale without them.
- The fact that the Triennale is held on Shamijima every three years is becoming our selling point, but we could not do it without the cooperation of the city. I am always telling the rest of the community that it's important for us to collaborate with the city instead of just asking it for things.

●Honjima

- We want to continue sharing with artists the resources, history, culture, folk traditions and other things from our community that they use in their artworks and events.
- Participating in the drumming to send off the ferries united the islanders, and thanks to the Sea Wind Festival, which was a local effort, many young people came to the island to help us and we had more opportunities to work together.
- More young people, elderly people and children were involved than last time. Please hold the Triennale again.

●Takamijima

- Many people praised the fact that the artworks highlighted features of the island.
- Visitors from both Japan and overseas were all very well mannered, and there was not much littering.
- It made us really happy to have people come from all over Japan to see our island and to hear many of them say that they will come next time, too.

●Awashima

- We were very impressed by how hard the artists worked. We also helped to make the artworks, and the Triennale really enlivened our island.
- In general, I think that visitors were very well mannered, but many of them took up the whole road when they walked along it together.

●Ibukijima

- There are many steep hills on the island so holding the Triennale in the autumn when the weather is cooler helped make it more pleasant for visitors.
- Visitors took their garbage back with them, and they also obeyed the traffic rules.

●Uno Port

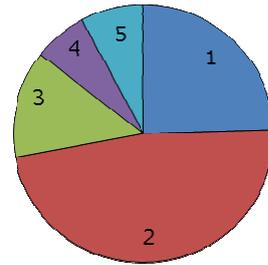
- We were involved in making the works and, although it was heavy labor and sometimes high up, it felt great when the artwork was completed. While working on the artwork, we gradually came to understand the artists' intentions. We want to help again next time.
- Visitors from other countries were more proactive than Japanese visitors. Although I couldn't understand what they were saying, we communicated quite animatedly using gestures.

(2) Islanders' Evaluations (From Questionnaires)

- Concerning the impact of the Triennale on revitalization, 72.1% of island residents said that holding the Triennale contributed to revitalization of the local community. In addition, 69.5% of residents responded that it was good to have artworks installed in the area where they live.

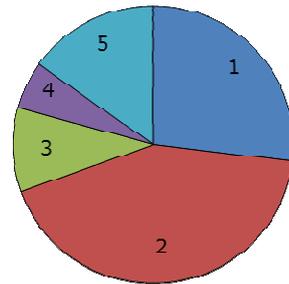
Q Now the 2016 Triennale is over, do you think it contributed to revitalization of the local community ?

Response	No. of people	%
1 . It contributed greatly	336	24.5%
2 . It contributed a little	651	47.6%
3 . It did not contributed much	184	13.4%
4 . It did not contributed at all	92	6.7%
5 . None of the above	106	7.7%
Total	1,369	100%



Q Do you think it was good to have artworks installed in the area where you live ?

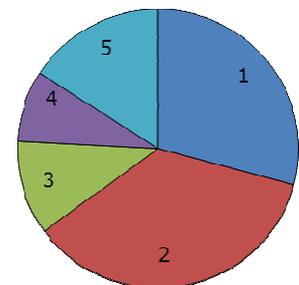
Response	No. of people	%
1 . It was very good	360	26.9%
2 . It was moderately good	569	42.6%
3 . It was not so good	131	9.8%
4 . It was bad	74	5.5%
5 . None of the aboxe	203	15.2%
Total	1,337	100.0%



- Concerning the next Triennale, 65% of residents said that they would like it to be held again.

Q Do you want the Triennale to be held again in the area where you live ?

Response	No. of people	%
1 . Yes, very much	390	29.2%
2 . If I had to choose, I would prefer it was held again	478	35.8%
3 . If I had to choose, I would prefer it was not held again	146	10.9%
4 . I do not want another Triennale to be held	111	8.3%
5 . I don't know	212	15.9%
Total	1,337	100.0%



## 8 Activities of Volunteer Supporters

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### (1) Koebitai Activities

- As with previous Triennales, the Koebitai volunteer supporters were instrumental in supporting the various Triennale activities.
- A cumulative total of 7,000 volunteers (1,000 actual registered volunteers) were involved in Koebitai activities for the 2016 Triennale, assisting with artwork production from the autumn of 2015, manning reception desks from March 2016, removing artworks after the Triennale, etc.
- Compared to the 2013 Triennale, the number of volunteers participating from overseas increased, with overseas volunteers comprising about 10 percent of the total. They came from such places as Taiwan, Shanghai, Hong Kong, Singapore, the USA, and France. Overseas participation increased partly due to accepting applications in English via the website, partly through the participation of student groups from Asian universities and partly through word of mouth from foreigners who had volunteered before .
- Volunteers from outside the prefecture and outside Japan who were able to stay for an extended period were instrumental in supporting the spring, summer and autumn sessions of the Triennale. From the summer session on, when the number of volunteers from overseas increased, morning meetings and activities were often conducted with English and Chinese interpretation.
- Volunteering presented an opportunity for international exchange with Japanese and non-Japanese volunteers working together.



## (2) Volunteer Activities by Universities and Companies

- A total of 9 companies and organizations in Kagawa applied as company volunteer supporters, and a cumulative total of 1,000 volunteers took on various jobs, mainly on weekends and holidays.
- About 350 students from local universities volunteered mainly in the summer session.
- A cumulative total of about 550 seniors volunteered through such organizations as the Prefectural Government Retirees Association.
- During the summer session, students from Sakaide Daiichi Senior High School were involved in running Shima Kitchen, a restaurant on Teshima. They worked with local women preparing and presenting the food, serving customers and washing dishes.



# 10 Publicity

## Publicity Materials

PR materials, including posters and pamphlets, and Triennale goods such as plastic folders and metal badges were made with designs by graphic designer Kenya Hara.



## Official Website, Etc.

### ① Official Triennale Website

- The renewed official Triennale website, which introduces all aspects of the Triennale, was online from November 30, 2015. This was the first time the site was completely renewed since it was established. Information was presented in Japanese, English, simplified and unsimplified Standard Chinese script, and Korean, and the site was accessed about 2.83 million times from 181 countries until the end of the Triennale on November 6.

### ② Twitter

- Prior to the Triennale, Twitter was used to give frequent updates on the progress of different art sites, sales of Triennale Passports, etc. During each session, it was used to provide such information as events and food-related news, as well as notices of Triennale coverage on national television.
- The number of followers, which indicates popularity, increased, with 25,020 for the Japanese account and 1,937 for the English account as of November 1, 2016.

### ③ Facebook

- Prior to the Triennale, Facebook was used to give frequent updates on the progress of different art sites, sales of Triennale Passports, etc., while during each session, it was used to provide information on events, food-related projects, etc., as well as to announce Triennale coverage on national television
- The number of Likes, which also indicates popularity, increased with 50,845 Likes for the Japanese account and 3,209 Likes for the English account as of November 1, 2016.

### ④ Instagram

- Instagram, which has recently gained in popularity worldwide, was used for promotion from January 2016.
- The number of followers, which indicates popularity, was 7,862 as of November 1, 2016.

## Official Guidebook

- Japanese



- 80,000 copies printed

- English



- First English Guidebook produced
- 10,000 copies printed

## Responding to Media

A total of 656 inquiries were received concerning media coverage from both Japan and abroad between January 2016 and the end of the Triennale.

Type	Japan	Abroad	Total
Newspaper	116	9	125
TV	236	18	254
Radio	62	2	64
Magazine	83	48	131
Website	38	34	72
Other	6	4	10
<b>Total</b>	<b>541</b>	<b>115</b>	<b>656</b>

## Publicity

The Triennale was covered 1,740 times by newspapers, television, magazines and other media.

Type	Abroad	Japan	Other prefecture only	Kagawa prefecture only Okayama prefecture only	Total
Newspaper	11	92	16	908	1,027
TV	18	41	5	131	195
Radio	2	5	3	61	71
Magazine	95	149	33	45	322
Website	50	75	-	-	125
<b>Total</b>	<b>176</b>	<b>362</b>	<b>57</b>	<b>1,145</b>	<b>1,740</b>

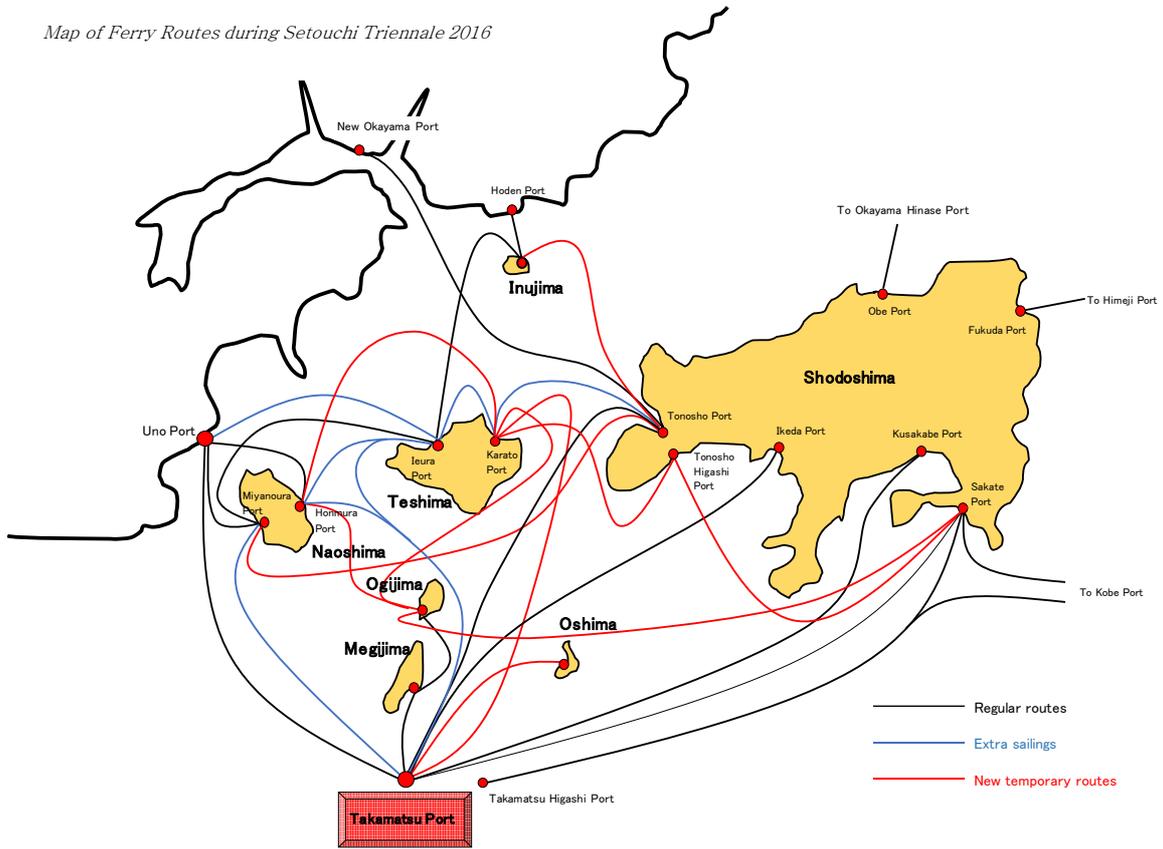
## 11 Transportation

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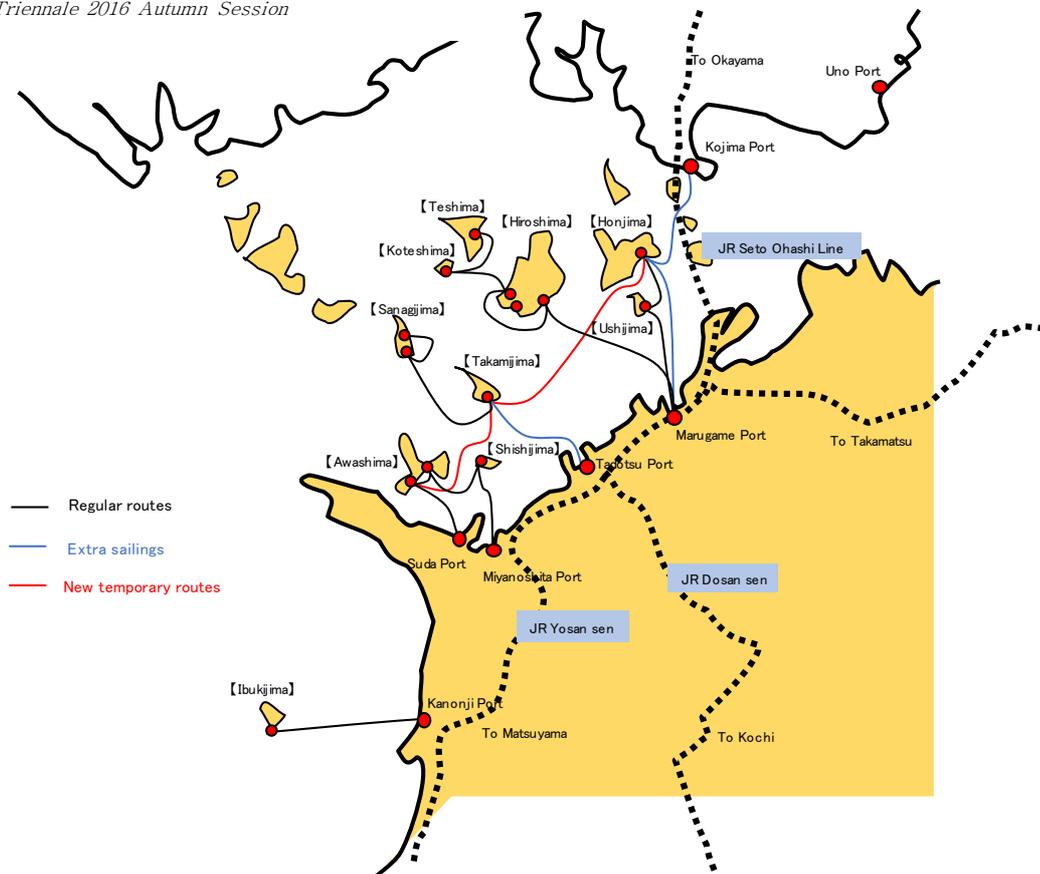
### Improving Maritime Transport for the Triennale

- To improve access to the Triennale sites, new ferry and speedboat routes were temporarily added and the number of sailings for existing ferries were increased between the participating islands with the mother port of Takamatsu and with ports in west Kagawa for the duration of the Triennale.
- Maritime transport companies for each route adopted various measures to handle the increased demand on days when the Triennale was crowded, such as increasing the number sailings and the prescribed number of passengers,.
- Measures to facilitate smoother boarding were adopted where necessary for certain speedboats and passenger boats, such as issuing numbered tickets to ease congestion at boarding time.
- Various measures to smoothly direct passengers to their boats and ease congestion were implemented at Takamatsu Port and ports on participating islands, including setting up information signs, stationing guides at the ports and using the Art Navi news ticker, large display screens and other means to provide timely information on congestion. At Takamatsu Port, a map of the area was also distributed to visitors.

Map of Ferry Routes during Setouchi Triennale 2016



Map of Ferry Routes for West Kagawa during Setouchi Triennale 2016 Autumn Session



## 12 Triennale Visitor Services

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### (1) Operation of Information Centers, Etc.

- Information centers were established at Takamatsu, Uno and Miyanoura Naoshima ports to sell Triennale Passports and provide comprehensive information concerning the Triennale.
- In addition, a total of 41 information booths, including Navi Spots where the Art Navi news ticker could be viewed, were established at the ports of participating islands and other places to provide information concerning Triennale artworks, events, transportation and other topics for each location.

### (2) Strengthening Support Services for Visitors from Overseas

- Staff capable of responding in English, Chinese and Korean were stationed at the general information center at Takamatsu Port, and English-speaking staff were stationed at the information center in Naoshima as well at ports on the main ferry routes.
- Tablets and Smartphones with translation functions were placed at information centers and booths and at Navi Spots.
- Japanese, English, Chinese (simplified and unsimplified) and Korean versions were made of the official website and pamphlets, and an English version of the official guidebook was published. An English version of the official Triennale app was also made available and provided realtime information concerning crowding, urgent notices, etc.

### (3) Provision of Urgent Notices and Other Relevant Information

- Urgent notices concerning the Triennale, information on Triennale site holidays and information on congestion at art sites and ports were displayed on large screens at 40 locations, including information centers and booths, as well as on the official website and in realtime via the official Triennale app.

### (4) Free WiFi Spots

- Free WiFi spots were set up in 53 locations, including the information booths on each island, Takamatsu, Uno and other ports and at JR stations, to ensure that all visitors, including those from overseas, could connect to the internet.

## (5) Main Tools for Providing Information

### ① Official Triennale App

- An iOS and an Android version of the official Triennale app were released to provide information on artworks as well as realtime information on ferry and island bus schedules, congestion, urgent notices, and art site hours. The app also pinpointed the user's current location on a map.
- An English version was made to improve information access for non-Japanese speaking visitors.

### ② Guide Map

- Guidemaps of the areas around art sites on each island were prepared, and these together with signs helped to improve access to the art sites.

### ③ Transportation Access Maps

- The complex transportation networks for the Triennale were displayed on the Setouchi Triennale 2016 Transportation Access Map and the West Kagawa Transportation Access Map, including ferry routes to the islands and transportation within each island. These maps were distributed free to improve visitors' access to and on the islands.
- A map of the Takamatsu Port area was distributed free of charge, smoothing access from the railway station to the various ferry and speedboat piers.

## (6) Free Wheelchair Rental

- Free wheelchair rental services were offered at 12 information centers and booths to facilitate access to Triennale sites for people with disabilities. These wheelchairs were donated by a local company.

## 13 Triennale Passports, Goods, Etc.

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### (1) Triennale Passports

- A total of 84,208 Triennale Passports were sold.
- In addition, Triennale Kids' Passports were provided free of charge at information centers and booths, increasing the enjoyment of visitors aged 15 and under.



### (2) 3-Day Ferry Pass

- A Setouchi Triennale 2016 3-Day Ferry Pass was issued in cooperation with 7 ferry companies, allowing visitors to make repeated ferry trips on specific routes at no extra charge. This was an added convenience for visitors who stayed longer in the area and helped to reduce congestion at ticket counters.
- At total of 15,540 passes were sold during the Triennale.

### (3) Setouchi Specialty Products Redesign Project

- In cooperation with graphic designers, the packaging and presentation of local specialty products were redesigned, enhancing their appeal as Triennale souvenirs and gifts.

## 14 Donations and Cooperation

Increased efforts were made to solicit wide support from individuals and businesses, to encourage many individuals, businesses and organizations to become involved in the Triennale and thereby to secure the financial resources needed for running the Triennale.

		2014	2015	2016	Total
Cash donations	corporation	11	189	15	215
		4,077,000 yen	164,609,000 yen	24,981,000 yen	193,667,000 yen
	individual	0	205	22	227
0 yen		1,646,000 yen	352,000 yen	1,998,000 yen	
Subtotal		11	394	37	442
		4,077,000 yen	166,255,000 yen	25,333,000 yen	195,665,000 yen
Donation of goods		0	14	1	15
		0 yen	21,811,000 yen	384,000 yen	22,195,000 yen
Total		11	408	38	457
		4,077,000 yen	188,066,000 yen	25,717,000 yen	217,860,000 yen

## 15 Executive Committee Account Balance (Forecast)

Incom

[Unit : million yen]

Item	FY2014 Revenue	FY2015 Revenue	Projected FY2016 Revenue	Setouchi Trennale 2016	
				Projected Revenue	Incom /Expenditure Plan
Amount Covered by:	24	297	297	618	618
Kagawa Prefecture	10	95	95	200	200
Related Cities/Towns	14	107	107	228	228
Fukutake Foundation	-	95	95	190	190
Grants/Subsidies	10	93	114	217	183
Donations/Funding	4	162	24	190	176
Incom from Sales of Tickets/Goods	-	95	197	292	249
Other	47	3	21	71	50
Subtotal	85	650	653	① 1,388	1,276
Balance from previous year	0	51	239	-	-
Total	85	701	892	-	-

Expenditures

[Unit : million yen]

Item	FY2014 Expenditures	FY2015 Expenditures	Projected FY2016 Expenditures	Setouchi Trennale 2016	
				Projected Expenditures	Incom /Expenditure Plan
Art Project Costs	20	268	402	690	704
Artwork Production, Etc.	20	240	314	574	583
Events	-	28	88	116	121
Management	14	147	302	463	483
Publicity	2	87	72	161	169
Transportation Measures	-	2	29	31	32
Site Operation	-	37	169	206	216
Office Operation	12	21	32	65	66
Production of Tickets/Goods, Etc.	-	47	38	85	89
Subtotal	34	462	742	② 1,238	1,276
Balance from previous year	51	239	150	-	-
Total	85	701	892	-	-

Balance of Income and Expenses

① - ② = 150

## 16 Collaboration with Other Regions

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To extend the effects of the Triennale to Kagawa prefecture as a whole and to other areas of the Setouchi region, art-related events within the region that were judged to be in synergy with the Triennale were designated as Setouchi Triennale 2016 Collaborative Projects and Setouchi Art Event Projects.

### (1) Setouchi Triennale 2016 Collaborative Projects

- To promote revitalization throughout the prefecture, organizations running art events in Kagawa were invited to apply for recognition as Setouchi Triennale 2016 Partnership Projects. A total of 20 projects were selected for mutual collaboration.

### (2) Setouchi Art Event Projects

- To raise the profile of the entire Setouchi region within Japan and the world, organizations running art events in the the Setouchi region were invited to apply for recognition as Setouchi Triennale 2016 Cross-Regional Collaboration Projects. A total of 12 projects were selected for mutual collaboration.
- In particular, in cooperation with Ube City, which hosts the UBE Biennale, one of Japan's longest running contemporary sculpture exhibitions, the 27<sup>th</sup> UBE Biennale grand prize winner, sculptor Kohei Takekoshi, was invited to participate in Setouchi Triennale 2016. He created the work *Shodoshima Tree* in Obe, Shodoshima.