The three main programmatic areas planned for FY16—Collection Survey, Professional Exchange & Workshop, and Public Programs—gained tremendous momentum with presentations of 11 artists’ works in 4 Public Programs, 2 artists focused in research trips, 2 professional invited from New York to Tokyo, and 4 distinct programs presented in Tokyo including Collection Survey at artist Takahiko Iimura’s studio, Community Archiving Workshop, Lecture at Mori Art Museum, and Panel Discussion between Professor Mona Jimenez of Moving Image Archiving Program at New York University and Curator Akira Tochigi of National Film Center.

In addition, CCJ grew its administrative and strategic capabilities with inclusion of the obtainment of its 501(c)3 status, initiation of part-time paid position for the Executive Director, first meetings with Japanese Advisory Group members in Tokyo, business plan consultation with Philadelphia Business Volunteer for the Arts, and consultation with development professional and accountants.

The key development in FY2016 is the refinement of CCJ’s missions, its role in the field, and its directions. The three definitive areas of its mission—documentation, preservation, and dissemination/access—were articulated with its programs in FY16: The Collection Survey concerns with documentation; dissemination was accomplished by the Public Programs as well as with the conversations with the Japanese Advisory Group members who discussed the potential of CCJ’s Digital Platform project; preservation projects are discussed in FY17’s research project on Japanese Expanded Cinema.

The following is a report of the activities of Public Programs, Collection Survey, Professional Exchange & Workshop, and the questions that were brought to the fore within the process of executing these programs.

*In addition to this printed report, many documentations of the activities are captured on CCJ’s website: www.collabjapan.org. Please visit the website for videos, interviews, artist profiles and other reports.
The public programs organized by CCJ are aimed to introduce underrepresented works to the audiences in the U.S. As CCJ is based in Philadelphia, one of the goals for FY16 was to begin growing local supporters and audiences interested in this subject, who will continuously return to our programs in the future. Important partnerships were established through these programs, allowing CCJ to reach to a wide audience through the partners’ constituents. Developing a presence in Philadelphia also allows CCJ to qualify for numerous grant programs made available to cultural nonprofits in the city, as well as develop personal relationships with potential individual donors.

2016, February 18, Philadelphia

**Screening: Experimental Films of the 1960’s from Nihon University**  
**Venue/Partner:** International House Philadelphia  
**Organized by:** Collaborative Cataloging Japan (Ann Adachi-Tasch); **Co-presented** with IHP  
**Description:** Screening of 16mm films made by three Japanese Nihon University students: Masao Adachi, Motoharu Jonouchi, and Katsuhiro Tomita.  
**Curated by:** Go Hirasawa; Organized by Ann Adachi-Tasch  
**Partially funded by:** Pennsylvania Council on the Arts, PPA grant

2016, March Philadelphia

**Lectures at University of Pennsylvania and Temple University**  
**Lecturer:** Ann Adachi-Tasch

2016, March 3, Philadelphia

**Screening: Video and Before: Five Japanese Pioneers**  
**Venue/Partner:** International House Philadelphia  
**Description:** Screening of video and experimental films by five Japanese artists: Takahiko Iimura, Ko Nakajima, Katsuhiro Yamaguchi, Toshio Matsumoto, and Fujiko Nakaya.  
**Co-curated by:** Ann Adachi-Tasch, Christophe Charles, Hirofumi Sakamoto, and Hiroko Tasaka.  
**Partially funded by:** Pennsylvania Council on the Arts, PPA grant
2016, October, Philadelphia

Exhibition: MA: Time and Space in the Garden of Ryoanji
Venue/Partner: Shofuso Japanese House and Garden, Philadelphia
Description: A month-long exhibition of artist Takahiko Iimura’s film work from 1989. The work explores Japanese sensibility for time and space in the Japanese temple of Ryoanji. The presentation complimented the existing environment of Shofuso. Opening was accompanied by a lecture by Prof. Peter d’Agostino of Temple University.

2016, November 14, Philadelphia

Screening: Video Art by Japanese Women
Artists: Mako Idemitsu & Shigeko Kubota
Venue/Partner: Philadelphia Community College, co-organized with Philadelphia Asian American Film Festival
Description: Screening of works by two pioneering female Japanese video artists. Mako Idemitsu and Shigeko Kubota share common grounds as artists who relocated to the U.S. in the 1960s—Idemitsu to California, and Kubota to New York. The 70-minute screening program is followed by discussions with Dr. Midori Yoshimoto, Associate Professor and Gallery Director at New Jersey City University.

Results
In each screening events, CCJ was able to attract audience size of 15-50, some of whom were returning audience members. With each event, CCJ expanded its social network audiences, particularly on Facebook and through its email list registration on the website. Partnerships with International House Philadelphia automatically added CCJ to its Japanese avant-garde film-goers' radars, and the Japan America Society of Greater Philadelphia (for the presentation at the Shofuso Japanese House & Garden) allowed CCJ to be acquainted with some of its members who are mostly cultural supporters, corporate sponsors, and leaders of Japanese heritage activities in Philadelphia. Programmatically, the presentation of two female video artists in October 2016 was a notable accomplishment, as these artists, especially Mako Idemitsu’s works, have not been presented very widely in the U.S.
COLLECTION SURVEY: TAKAHIKO IIMURA’S TOKYO STUDIO

The Tokyo studio of Takahiko Iimura.

*For a full report of this project, please see Attachment C.*

Part of CCJ’s mission is to document undocumented cultural legacies that are Japanese experimental moving image works. As stated in our initial grant request, though there was an active production of experimental film, animation, and video art in Japan in the postwar period, these works have not been systematically catalogued and exist in various collections and artists’ studios that do not consistently conserve, preserve, and share information on its holdings. The lack of a consistent record has contributed to difficulty in researching these works (especially for researchers outside of Japan), and a general under-recognition of these works.

The Collection Survey in FY16 focused on documenting the works at the artist Takahiko Iimura’s studio in Tokyo. CCJ invited two professionals in moving image archiving, Professor Mona Jimenez of Moving Image Archiving and Preservation (MIAP) program at New York University, and Laurie Duke, a graduate of the MIAP program and Head of Operations at the Grey Art Gallery at NYU. Through the guidance of Professor Jimenez, we identified the below as our goals:

- Find the highest quality format for each work
- Catalog all film works
- Count everything and document its locations

There are 1,368 items in the collection. 172 are film, 1,182 are video, and 14 are audio.

<table>
<thead>
<tr>
<th>Format</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>16mm</td>
<td>156</td>
</tr>
<tr>
<td>Super8</td>
<td>6</td>
</tr>
<tr>
<td>8mm</td>
<td>19</td>
</tr>
<tr>
<td>U-Matic</td>
<td>117</td>
</tr>
<tr>
<td>Betamax</td>
<td>2</td>
</tr>
<tr>
<td>VHS/SVHS</td>
<td>279</td>
</tr>
<tr>
<td>VHS-C</td>
<td>69</td>
</tr>
<tr>
<td>Betacam</td>
<td>353</td>
</tr>
<tr>
<td>Video8</td>
<td>32</td>
</tr>
<tr>
<td>Hi8</td>
<td>77</td>
</tr>
<tr>
<td>Mini-DV</td>
<td>204</td>
</tr>
<tr>
<td>DVCAM</td>
<td>47</td>
</tr>
<tr>
<td>D1</td>
<td>1</td>
</tr>
<tr>
<td>HDCAM</td>
<td>1</td>
</tr>
</tbody>
</table>

**Map of Studio and Shelves**

Shelf 1–3 (Studio 1): Betacams
Collaborative Cataloging Japan
EIN 47-3235939

Shelf 5 (Studio 2): Films
Shelf 7 (Studio 3): Films (limura designated this spot for film masters)
Shelf 8 (Studio 3): U-matics, VHS, and others
Shelf 9 (Studio 3): VHS and others

Formats & Format Detail (Example, excerpt)
Format: U-Matic
Location/count: 117 tapes. The top two shelves on Shelf 8, holding 90 tapes, are in roughly chronological order and are generally masters or submasters. Of the 90, 58 have been entered in to the CCJ limura Collection Survey spreadsheet. There are 21 tapes on 5th shelf from top, all marked with an “F” and thought to be video copies of films. There are an additional 5 tapes, thought to be other people's works, on the 4th shelf from top.
Date Range: 1970–1990s
Notes: According to limura, a few titles, such as Blinking, were produced using 1/2-inch open reel video. However, the original 1/2-inch open reel tapes are not in the collection. Thus, U-matic tapes of early works are submasters and are likely to be the closest to the original format. U-matic was introduced in 1971, but it is unknown when limura started using it. In regards to the U-matic tapes labeled “F,” the film holdings and Betacam holdings should be checked to evaluate whether a higher quality version of the film titles exists.

<table>
<thead>
<tr>
<th>Film Formats</th>
<th>Count</th>
<th>Shelf Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16mm</td>
<td>156</td>
<td>Shelves 5 &amp; 7</td>
<td>Masters and duplicates</td>
</tr>
<tr>
<td>Super8</td>
<td>5 + 1x Single8</td>
<td>Shelf 5</td>
<td>Duplicate prints</td>
</tr>
<tr>
<td>8mm</td>
<td>19</td>
<td>Shelf 5</td>
<td>Many are camera originals</td>
</tr>
<tr>
<td>Total Films</td>
<td>172</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mastering Format of Titles
Part of the report contains a list of each title and their mastering formats (the highest quality format). Since the artist has made many transfers of each work (e.g., original is film but exists as video in multiple formats), it is difficult to tell which format is the superior quality. By identifying which one may serve as the true “master,” the artist can use that particular format to restore and create new copies in the future.

Catalog Data (Excerpt)
From the November Collection Survey research, there is currently 247 unique items catalogued in the excel spreadsheet. CCJ plans to transfer this information onto a more robust database system for sustainable maintenance of the artist’s artistic assets. For
more information about this data system project, please refer to “Digital Platform” section of this grant report.

**Risks & Recommendations**

Part of the Collection Survey is to assess the conditions of the formats and to report on any urgent and long-term needs regarding their care. The report includes information about the natures of each type of format, the time-frame for their obsolescence (playback machines for video formats are said to disappear within the next 15-20 years). The Recommendations section discusses today’s best practices with handling, digitization protocols, as well as how to maintain intellectual control of the metadata.

**Results**

As the first Collection Survey research, we received positive feedback of this kind of detailed report from the artist, gallerists, museum curators, and researchers who are working directly with Takahiko Iimura. Since many of them are working outside of Japan, it is apparently helpful to have this information about what exists in what format, and where, as a data spreadsheet and report. The work of Takahiko Iimura is recently receiving a renewed attention, through gallery representation and frequent presentations in New York, most notably at the Whitney Museum in 2016. The Collection Survey in 2016 became an opportunity to directly realize the importance of this initiative, and CCJ looks forward to conducting further research. A Collection Survey trip in 2017 is being planned currently, in conjunction with its Japanese Expanded Cinema research project, made possible by a grant from the Andy Warhol Foundation.
During the 2016 trip to Tokyo with Mona Jimenez and Laurie Duke, CCJ organized multiple workshops and a panel event, as well as opportunities for professional exchanges. These events provided opportunities for media professionals in Japan to meet our invitees and exchange information.

**Community Archiving Workshop**

**November 26, 2016**

**Nihon University College of Art, Ekoda Campus**

Community Archiving Workshop (CAW) was started by Professor Mona Jimenez and her colleagues in New York, and has been active since 2008. CCJ invited Professor Mona Jimenez to conduct a version of CAW in Tokyo. In collaboration with Nihon University College of Art and Japan Society of Image Arts and Sciences (JASIAS), CCJ co-organized the half-day event which drew 20 participants including students, museum curators, university professors, artists, and moving image consulting companies.

For the workshop, we borrowed a part of artist Ko Nakajima’s collection to conduct the hands-on inspection and cataloging. Mona Jimenez gave an introductory lecture, followed by introduction by the artist about his work. Video documentation of these lectures are available on our website.

**Workshop at Mori Art Museum**
November 25, 2016

This closed-door workshop at Mori Art Museum gathered media art curators to discuss practices of digital asset management. Keynote presentation was given by Laurie Duke, Head of Administration at Grey Art Gallery and MIAP graduate about current digital asset management practices at American museums. The workshop was accompanied by a curatorial walkthrough of the exhibition Video Hiroba, the first video art collective in Japan curated by Kenichi Kondo.

Panel: The Development and Future Direction of Alternative Moving Image Archives in the U.S. and Japan
November 26, 2016
Nihon University College of Art, Ekoda Campus

This keynote talks focused on the history and the current possibilities of moving image archiving efforts by alternative organizations by comparatively observing methods, differences of infrastructure, and culture between Japan and the U.S. By encouraging discussions with the invited guests Professor Mona Jimenez of New York University and Tochigi Akira, Curator of National Film Center (Tokyo), we aimed to initiate an international platform to gather and discuss current projects and situations that face their work in organizing media archives in Japan.

Mona Jimenez presentation: Independent Media & Film Preservation in the U.S.

Akira Tochigi presentation: Challenges of Preserving ‘Alternative’ Moving Image at National Film Center of Tokyo

Social Meetings & Professional Exchange
During the trip to Tokyo, CCJ organized three social gatherings
with the members of the Japanese Agency of Cultural Affairs (Bunka-cho), Mori Art Museum, and the National Film Center.

Travel agenda for the Tokyo trip, for Mona Jimenez, Laurie Duke, and Ann Adachi-Tasch.
Advisory Meetings & the Digital Platform Project

Japanese Advisory Group Meetings
May 30 and June 1, 2016
Meiji Gakuin University
*For a full report of the meetings, please see Attachment ?

On May 30th and June 1st, 2016, CCJ held two Japanese Advisory Group Meetings at the campus of Meiji Gakuin University. The meetings were conducted in two separate groups, Cataloging Group and Preservation Group. The Cataloging Group comprised of curators, researchers, and publisher, who are working to document the experimental moving image and avant-garde art legacy in Japan. The Preservation Group gathered members of film and video preservation professionals including archivists, corporate technicians, and program managers. The purpose of these meetings was to introduce the CCJ’s initiatives and seek feedback on how CCJ’s activities might parallel or support those work being done by professionals in Japan.

In discussing CCJ’s proposed Digital Platform project in both meetings, the question of “what it is for” is a subject of concern, based on such comments listed below. By limiting the access to the database to only the participating institutions (by membership) in the beginning, perhaps the question of how this database can contribute to the archive and the end-users may become apparent through the initial process of testing the system.

- In “access,” there is a mechanism of raising the value of an archive or collection, and creating a system that supports a mutually beneficial relationship between archives and users is desired.
- Building on the policy that the handling of data is only for non-profit and public use, the project needs to first build trust with the participating institutions. In that view, it may be best to start with just a closed, internal-use database.

Cataloging Group Participants:

Sen Uesaki (Fine art & archival theories)
Yuka Uematsu (National Museum of Art, Osaka)
Takashi Ichigoya (Aichi Prefectural Museum)
Hideki Kikkawa (Tokyo National Research Institute of Cultural Properties)
Chieko Kitade (21st Century Museum of Contemporary Art, Kanazawa)
Christophe Charles (Musashino Art University)
Kurokawa (Editor, Researcher, Grambooks)
Kenichi Kondo (Mori Art Museum)

Preservation Group Participants:

Ryo Ishikawa (National Film Center)
Yoneo Ota (Osaka University of Fine Arts, Toy Movie Museum)
Keiko Okamur (Tokyo Photographic Museum, TOP)
Kunitoshi Okuno (Nihon University)
Kim Jiha (Asian Culture Center)
Mariko Goda (IMAGICA West)
Nobukazu Suzuki (Tokyo Koon)
Akihiro Suzuki (SIG)
Hirofumi Sakamoto (Postwar Japan Moving Image Archive)
Hiroko Tasaka (Tokyo Photographic Museum)
Kaori Tada (Tokyo Photographic Museum)
Mihoko Nishikawa (Museum of Contemporary Art, Tokyo)
Minoru Hatanaka (NTT Inter Communication Center (ICC))
Go Hirasawa (Meiji-Gakuin University)
Shuhei Hosoya (Media Art Research)
Tomoko Sekiguchi (IMAGICA)
Hiroko Tasaka (TOP)
Akira Tochigi (National Film Center)
Aki Nishikawa (Japan Foundation)
Go Hirasawa (Meiji-Gakuin University)
Keiji Matsumoto (Fukuoka City Library)
Kazuhiko Miura (National Film Center)
Ryohei Mito (IMAGICA)
Atsuko Morimune (Kawasaki City Museum)
Roland Domenig (Meiji-Gakuin University)

These discussions in Tokyo informed CCJ what to keep in mind when considering the blueprint of its Digital Platform project. These feedbacks were circulated to the American
Advisory Committee members who met in March, 2017 to discuss how to proceed with the Digital Platform project.

**Advisory Committee Meetings**

**March 4, 2017: Boston**

Present:
- Kuniko Yamada McVey (Harvard University Yenching Library)
- Ann Adachi-Tasch (CCJ).

**March 10, 2017: New York**

Present:
- Lori Zippay (Executive Director at Electronic Arts Intermix)
- Rebecca Cleman (Director of Distribution at EAI)
- Chad Nelson, Lead Programmer at Temple University Library
- Laurie Duke, Head of Operation at Grey Art Gallery
- Julian Ross (Westminster University, Int’l Film Festival Rotterdam)
- Go Hirasawa (Meiji Gakuin University)
- Hiroko Tasaka (Tokyo Photographic Arts Museum)
- Ann Adachi-Tasch (CCJ).

**Digital Platform Project**

One of the missions of CCJ is to offer access to research resources about Japanese experimental moving image. In the "Digital Platform" project, CCJ imagines a web platform that acts as a portal to existing institutional collection information, and provides descriptive information about the works, the artists, and the historical contexts, as well as archival materials, interviews, and essays. CCJ has organized Committee Meetings with experts in the field to discuss the potential of such project. To date, there has been three international meetings, and there will be further investigations by the Digital Platform Working Group to explore the nuts and bolts of the project, including subjects such as bilingual cataloging, transferable datasets between applications, and copyright issues.

**Digital Platform, Proposed Idea**

Please note: There are additional reports available on CCJ's website (www.collabjapan.org), including lecture videos, slides, interviews, artist profiles, and other materials.