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—As of June 26, 2019

On December 2, 2019, Joshua W. Walker became Japan Society’s President and CEO, succeeding Motoatsu Sakurai.
is the leading U.S. organization committed to deepening mutual understanding between the United States and Japan in a global context. Now in its second century, the Society serves audiences across the United States and abroad through innovative programs in arts and culture, public policy, business, language and education.
Dear Friends and Supporters,

Many of you are aware that I announced my desire to retire to the Board last May. I’m very happy to report that on December 2, 2019, Dr. Joshua W. Walker will become the new President and CEO of Japan Society. After serving as the Society’s President for more than 10 years, I can say with confidence that Dr. Walker is well-suited for this role. Bicultural and bilingual, with vast experience in international policy, expansive global connections, and a strong passion for Japanese culture, he will be highly effective in carrying out the Society’s longstanding mission of deepening mutual understanding between the U.S. and Japan.

As the Society transitions to new, dynamic leadership, I’d like to take a moment to reflect on our past fiscal year. We welcomed 590 guests to the 2019 Annual Dinner, featuring Joseph Perella, Founding Partner of Perella Weinberg Partners, in a keynote dialogue with longtime Society Board Member Toby Myerson. Jazz pianist Toshiko Akiyoshi performed with bassist Yasushi Nakamura, and accepted the first Japan Society Award, while community advocate Suki Terada Ports received the second Japan Society Award of the evening.

Shamisen master Hidetaro Honjoh opened the 2018-19 Performing Arts season with Edo-period love songs, followed by an evening with Hideyosi Honjoh, the voice of the 21st-century shamisen and members of the International Contemporary Ensemble, in three world premieres and one U.S. premiere. Hachioji Kuruma Ningyo Puppet Theater led a sold-out run, including a new work based on The Tale of Genji. Internationally acclaimed Japanese dancer Akiko Kitamura collaborated with visual artist and photographer Kim Hak on the multimedia dance work Cross Transit. Transforming the Society’s auditorium stage into a boxing ring, Theater Company Kaimaku Pennant Race presented Ashita no Ma-Joe: Rocky Macbeth, a retelling of Macbeth through the 1960s mega-hit manga Ashita no Joe.

Our fall exhibition, Yasumasa Morimura: Ego Obscura, highlighted Morimura’s 30-year-long project of excavating “the self” from layers of art history, Japanese postwar history, and personal history, with the U.S. premiere of the artist’s first full-length video work, Egó Símpósion (2016), his latest cinematic installation Egó Obscura (2018), and a live performance. In the spring, Radicalism in the Wilderness: Japanese Artists in the Global 1960s, guest curated by Reiko Tomii, focused on the radical experiments of artists from 1960s Japan who made groundbreaking contributions to the development of international postwar art in defiance of existing conventions.

The Other Japanese New Wave film series introduced work by lesser-known studio directors, independent auteurs, documentarists and student filmmakers that gave birth to the New Wave. As David Mermelstein of The Wall Street Journal concluded, these filmmakers are “reflections of their time and place whose best work still resonates.” The JAPAN CUTS Film Festival returned for its 13th edition, featuring 26 features and 16 short films from Japan never before seen in New York City with special guest filmmakers and stars, including Shinya Tsukamoto, recipient of the 2019 CUT ABOVE Award for Outstanding Performance in Film.


Our Talks+ program offered a tasting menu of Japanese culture to New York audiences, with The New York Times’ Florence Fabricant calling out the Food Talk and tasting Making Soba in her “Front Burner” column. Toshiko Mori, Founder of Toshiko Mori Architect PLLC and Professor of Architecture at Harvard University, drew an enthusiastic audience at Toshiko Mori: Transforming Communities through Architecture, and Anime News Network reported that Amibz: Anime Business Conference, co-organized by the Society with Anime NYC and Anime News Network, “attacted a healthy mix of professionals and interested otaku.

A new series of Creative Play and Family Workshops for young children and their caregivers explored different cultural themes each month. The Education Program hosted the 2018 Social Studies Supervisors Association Professional Development Conference in November as well as a series of professional development workshops on modern Japan. The ongoing Japan Society Junior Fellows Leadership Program brought 10 Japanese high school students to the U.S. in the spring, with 10 American counterparts traveling to Japan in July.

Enrollment in the Language Center’s courses continued at peak levels, with the workshops Crash Course for Travelers to Japan, Japanese Business Etiquette and Trial Japanese Lessons drawing in new students. Poet Sho Otaka led workshops on writing haiku for intermediate and advanced students/native speakers, and the Nihongo ChatCulture series partnered with New York University and Hunter College, among others, to bring special guests to demonstrate and speak on various aspects of Japanese culture.

The second year of the two-year exchange program Resilient and Vibrant Rural Communities in Japan and the U.S. brought five American participants to Japan to meet with rural leaders in Iwate, Niigata, Ehime, Shimane and Tokyo and for a follow-up workshop in New York. In response to this project, the Innovators Network received additional funding for Exploring an Innovative Model for Rural Revitalization, bringing together three participants, two Japanese and one American, in Yamagata for an article they will co-write on the work and ideas of Tsuyoshi Sekihara, founder, Kamiechigo Yamazato Fan Club.

Again, my thanks and gratitude for your support during my years at Japan Society. I leave you in the more than capable hands of Dr. Joshua W. Walker and our extraordinary staff, who will welcome you throughout the 2019-20 season.

Motoatsu Sakurai
President, Japan Society
**Special Events**

Clockwise, from top left: Guests celebrate the unveiling of Yoshitomo Nara’s Miss Forest sculpture in the atrium garden. Photo © Lily Kesselman. Sarah M. LaFleur (right), Founder & CEO of MM.LaFleur, in conversation with Catherine Kobayashi, Anchor & Reporter for NHK World, at a Young Professionals Network event. Photo © Daphne Youree. Artists at the opening reception for Radicalism in the Wilderness: Japanese Artists in the Global 1960s, left to right: Nobuko Watanabe, Michio Honkawa (GUN), Tadashi Maeyama (GUN), Kazu Uematsu and Cai Guo-Qiang. Photo © Lily Kesselman. Japan Society supporters enjoy the festive Lion Dance at the annual New Year’s Celebration. Photo © Daphne Youree. Members-only Hudson Valley excursion to Manitoga/The Russel Wright Design Center. Photo © Japan Society. Film supporters meet actress Ayaka Miyoshi (center left) and director Shinobu Yaguchi (center right) before the JAPAN CUTS 2019 screening of Can’t Stop the Dancing. Photo © Daphne Youree.

2019 Annual Dinner

Approximately 590 guests gathered on June 19 at the Hilton New York for the Society’s annual fundraising gala. Joseph Perella, Founding Partner of Perella Weinberg Partners, engaged in the keynote dialogue with longtime Society Board Member Toby Myerson. Jazz pianist Toshiko Akiyoshi performed a set along with bassist Yasushi Nakamura, and accepted the first Japan Society Award, while community advocate Suki Terada Ports received the second Japan Society Award of the evening. Both awards were presented by H.E. Kanji Yamanouchi, Ambassador and Consul General of Japan in New York. TV anchor and journalist Junko Kubo served as Master of Ceremonies.
Business & Policy

The Business & Policy Program hosts unique public and private programs for the international business and policy community, which promote reciprocal exchange and deep engagement on issues that define U.S.-Japan relations within a global context.

Japan Society wishes to thank the following corporations for their generous support of the Business & Policy Program:

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Clockwise, from top right: Ian Bremmer, President, Eurasia Group. Photo © Daphne Youree. David Petraeus, Member & Chairman, KKR Global Institute; former U.S. Army General; former Director, Central Intelligence Agency. Photo © Daphne Youree. Gerard Baker (left), Editor At Large, The Wall Street Journal; Donald Kohn (center), Robert V. Roosa Chair in International Economics & Senior Fellow in Economic Studies, Brookings Institution; former Vice Chair, Board of Governors, Federal Reserve System; Jacob J. Lew (right), Visiting Professor of International and Public Affairs, Columbia University; Partner, Lindsay Goldberg LLC; former U.S. Secretary of the Treasury. Photo © Daphne Youree. Gillian Tett (left), U.S. Managing Editor, Financial Times and Alan Blinder (right), Gordon S. Rentschler Memorial Professor of Economic and Public Affairs, Princeton University; former Vice Chairman, Board of Governors, Federal Reserve System; former Member, Council of Economic Advisers (Clinton Administration). Photo © Daphne Youree.
Japan Society Gallery

Japan Society Gallery is the premier institution in the United States for the presentation of Japanese art and related cultural themes, with groundbreaking exhibitions that foster a broader understanding and appreciation of Japan’s contributions to global artistic heritage. Yasumasa Morimura: Ego Obscura (Oct. 12, 2018—Jan. 13, 2019) and Radicalism in the Wilderness: Japanese Artists in the Global 1960s (Mar. 8—June 9, 2019) were both organized by Japan Society.

“By inserting himself into iconic images, Morimura comments on the mutability of identity.”
— Mimi Wong, ArtAsiaPacific

“Radicalism in the Wilderness, a precise and sturdy exhibition on view at Japan Society, looks deeply into three bold positions rooted far from the lights of late 1960s Tokyo, and explores how putting one’s distance from the capital and its art institutions could be its own productive ferment.”
— Jason Farago, The New York Times
Performing Arts

The Performing Arts Program introduces performers from Japan’s contemporary and traditional music, dance and theater scenes and commissions non-Japanese performing artists to create works on themes relating to Japan. Many distinguished artists have performed in the Society’s 260-seat theater and on Society-produced North American tours.

“If you’re a lover of the art of theater and what it can do, how it can mix genres and forms and smash them together and create something new, highlighting aspects of the story in order to make them clearer, and are interested in the imaginative vision and creativity of artists that don’t get much of a chance to perform in New York, stop reading this review right now and go see Ashita no Ma-Joe: Rocky Macbeth...”

— Front Row Center about Ashita no Ma-Joe: Rocky Macbeth

“Kitamura’s slick choreography feels elemental, born from the physical properties of water. The movement—heavily gestural, intensely physical—gushes through the five performers like a geyser.”

— The Dance Enthusiast about Cross Transit

From top to bottom: Hauta Shamisen: Edo-Period Love Songs featured shamisen master Hidetaro Honjoh and his disciple Hidejiro Honjoh performing love songs from the Edo period on shamisen. For director/playwright Yu Murai’s sidesplitting rendition of Shakespeare’s bloody tale, Ashita no Ma-Joe: Rocky Macbeth, a boxing ring was created on the stage of the auditorium, transforming the space into an all-out sporting event. Photo © Richard Termine. Internationally known choreographer Akiko Kitamura’s Cross Transit wowed audiences with its in-depth look at the aftermath of the Khmer Rouge’s regime through the images of Cambodian photographer Kim Hak. Photo © Ayumi Sakamoto. The fifth grand master of Hachioji Kuruma Ningyo Puppet Theater, Koryu Nishikawa, performed in a sold-out run that included a new work inspired by The Tale of Genji, as part of a three-city North American tour produced and organized by Japan Society. Photo © Julie Lemberger.
Film

Japan Society Film screens a diverse selection of classic and contemporary Japanese cinema throughout the year—including retrospectives of seminal directors, thematic series and special screenings of international, U.S. and NY premieres—and organizes JAPAN CUTS: Festival of New Japanese Film, the largest festival of its kind in North America.

"JAPAN CUTS has established itself as the definitive Japanese film festival in the United States, thanks to the scope of its programming."
— Slant Magazine on JAPAN CUTS 2019

"While broadening connections between works associated with the movement, the series also, through a great density of voices, blurs any preconceived perceptions of the movement’s unified vision."
— Hyperallergic on the 2019 Globus film series The Other Japanese New Wave: Radical Films from 1958-61
Talks+

Talks+ introduces vital issues and trends in Japanese culture, inviting leading pioneers and professionals to engage with and explore diverse topics including Japanese art, cuisine, and innovation and technology. Events are hosted in a variety of formats; audiences interact with speakers during intimate lectures, view onstage presentations and meet speakers during post-event receptions.

“I like that I was well introduced to a region of Japan I am less familiar with and [it was my] first time with the work of this remarkable architect. Discussion questions were very good and timely. Thank you!”

— Attendee at Toshiko Mori: Transforming Communities through Architecture

“A healthy mix of professionals and interested otaku wanting to better understand the inner working of the industry and ask themselves how they fit in.”

— Cindy Sibilsky, Anime News Network, on Anibiz: Anime Business Conference

Education & Family

The Education & Family Program sparks interest in Japan through a suite of programs including the Japan Society Junior Fellows Leadership Program, as well as family, school and educator programs. Our interactive website, About Japan: A Teacher’s Resource, provides educational resources to users throughout the world.

aboutjapan.japansociety.org

“My experience with the Junior Fellows Program was truly amazing and unforgettable. I had no idea what to expect from the program initially but it went beyond all of my expectations. I had so much fun bonding with my peers, my host family, and I learned so much about Japanese culture, the language, and about the world as a whole. The program changed the way I see myself and the world and my interests have become so much diverse because of it as well.”

— Joshua Torres, 2018 U.S. Junior Fellow, High School of Math, Science and Engineering, NY
Language Center

The Toyota Language Center offers 13 comprehensive levels of Japanese with specialized courses including JLPT preparation, kanji, conversation, J-drama, Japanese song lyrics and anime, totaling approximately 240 classes each year. Other courses include shodo (Japanese calligraphy), English conversation (ESL), a Japanese-language teacher training program and weekend intensives. Additional programs include language exchange events, trial Japanese lessons, workshops on Japanese writing (hiragana, katakana and kanji) and workshops for travelers to Japan, Japanese business etiquette and haiku. Offsite corporate group lessons are also provided.

The C.V. Starr Library contains approximately 14,000 volumes on Japan and U.S.-Japan relations, primarily in English. Use of the library is limited to Japan Society members and Toyota Language Center students.
Innovators Network

The Innovators Network makes real world impact through thoughtful examination of key issues, new ideas, and emerging social trends in the U.S., Japan, and around the world. It facilitates unique opportunities for leaders to share knowledge and insight, and to catalyze positive social change.

“In Japan we visited some innovators who are building really intentional and powerful relationships between city people and country people. It was really beautiful and powerful to see that intentional relationship building and its effort to valorize rural livelihood into making urban people partners and realizing rural sustainability and vibrancy. That is something I want to bring into my own work in Appalachia.”

— Savanna Lyons, Principal, May Day Consulting & Design, West Virginia

“I think the Japan Society is an important institution that recognizes and amplifies cultural assets from Japan that are valuable to the world.”

— Richard McCarthy, Member, International Executive Committee, Slow Food International, New York

“There are millions of bright, innovative and smart people who live in rural areas and bring in all of their own skills and all of their own talents to that conversation. Give them a shot.”

— Johnathan Hladik, Director, Policy Programs, Center for Rural Affairs, Nebraska
Japan Earthquake Relief Fund

In Tohoku, recovery and revitalization work continues eight years after the devastating March 11, 2011 Great East Japan Earthquake, and Japan Society continues to engage with leaders in the region. As part of the process toward full recovery, the Society is committed to including the region in Japan Society projects. This fiscal year, we were fortunate enough to have both Taberu Tsushin Journal and Next Commons Lab join Japan Society projects.

It’s been three years since the Kumamoto Earthquake, and the work of FUMIDAS, which supports small and medium sized businesses continues.

For more information on the Japan Earthquake Relief Fund and a list of major supporters, visit japansociety.org/earthquake.

Kumamoto
Total funds raised: $343,332.25
Total funds allocated: $265,000
Largest single gift: $50,000
Total number of donations: 643

Tohoku
Total funds raised: $14,144,054.15
Total funds allocated: $13,996,843.19
Largest single gift: $1 million
Total number of donations: 24,634

—as of June 30, 2019

FUMIDAS organized a series of gatherings with local business owners and business people interested in offering their expertise pro bono. Photos courtesy of FUMIDAS.
Japan Society Support  •  FY 2018-19

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4,825,028  41,068,784  lifetime views
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26,215  INSTAGRAM.COM/JAPANSOCIETY_NYC

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46,685  JAPANSOCIETY.ORG

—As of June 30, 2019

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We thank our diverse community of supporters and invite you to join us!

**Individual members**
benefit from free admission to our gallery, exclusive access to member events and special offers, and discounts on all films, lectures, classes and performances throughout the year.

**Circle of Friends members**
play an important role in supporting our vibrant and varied programming while receiving invitations to exclusive events, networking opportunities and access to artists, curators, scholars and other important figures in the U.S.-Japan relations scene.

**Legacy Circle members**
help secure the future of Japan Society by including us in their long-term and estate plans.

**Corporate members**
enjoy networking, knowledge-sharing and business development opportunities, as well as exclusive access to business and policy leaders, and unique benefits for employees.

**Corporate sponsors**
raise their brand awareness among blue-chip U.S. and Japanese companies, and help shape the conversation between Japan and the United States in a global context.

**Foundation and government grants**
provide critical support for Japan Society's annual programs and special projects, investing in our capacity to engage the broadest possible audience.
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* Gifts do not include contributions to Japan Society’s Japan Earthquake Relief Fund. For a list of major supporters to the Relief Fund, visit japansociety.org/earthquake.

Left to right: Circle of Friends members Dr. Steven and Michiko Levine, and Thomas Bingham and Machiko Kashiiwa, at the annual New Year’s Celebration. Photo © Daphne Youree. Japan Society President Mototsu Sakurai and wife Nobuko (left) joined by Ambassador Kosuke Bessho and wife Mami (center) and Amb. Koji Yamazaki and wife Yukihi (right), at the 2019 Annual Dinner. Photo © Daphne Youree. Japan Society Chairman Joseph Perella with longtime Society supporters Jack and Susy Wadsworth, at the exhibition opening reception for Anarchism in the Wilderness. Photo © Lily Kesselman.
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Left to right: Guests celebrate the Society’s arts & culture programs at the 2018 Bash + Benefit Auction. Photo © Daphne Youree.
Masaru Sato of the Consulate General of Japan in New York (left) with TV anchor and journalist Junko Kubo (center) and Hiroko Murase (right), at the 2019 Annual Dinner. Photo © Daphne Youree.
Guests at the exhibition opening reception for Radicalism in the Wilderness. Photo © Lily Kesselman.
July 1, 2018—June 30, 2019

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July 1, 2018—June 30, 2019

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Ivan Zimmerman and Taryn Higashi
Anonymous

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Thomas Bingham (G)
Shigesuke and Noriko Kashiwagi (G)
Albert Lash
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Dr. Stephen and Mrs. Michiko Levine (PA)
Mr. and Mrs. Leighton R. Longhi (G)
Masu Hiroshi Masuyama (F)
Geoff and Fumi Matters (F)
Susan McCormac (PA)
Joan B. Mirviss (G)
Hiroko Onoyama (PA)
Pamela Perlman (PA)
Kevin and Jane Quinn (G)
Fredric T. Schneider (G)
Mr. Frederick H. Schultz and
Ms. Carole Aoki (G)
Ms. Lucyna Shetter (G)
Ms. Matsuko Shibuya
Sarah Billinghurst Solomon and
Howard Solomon (PA)
Dr. and Mrs. Carl F. Taususch II (PA)
Roger L. Weston (G)
Dian Woodner (G)

Patron Circle
Ms. Hope Aldrich and
Mr. Michael B. Jeffers
Dr. and Mrs. Roy Ashikari
Mr. Norton Belknap (PA)
Mr. and Mrs. Alan L. Beller
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Ms. Reiko Brown
Mrs. Kiyoko Ohata Brown
Jim and Yuko Brumm
Mrs. Amy E. Cherry-Abitbol and
Mr. Pierre Abitbol
Mr. David C. Chou
Mr. Robert Cory and
Mr. Shuichiro Takeda
Dr. Raymond Daddazio and
Ms. Sawako Yamaguchi
Nachiketa Das
Anne Noel Jones Dawson
Ms. Anne N. Edwards
Mr. Stuart Eisenkraft and
Ms. Marilyn Hoffman
Dr. John K. Gillespie (PA)
June Omura Goldberg
Wendy and Leeds Gulick
Glenn Hubbard
Ms. Sumiko Ito and Mr. Donald Allison
Dr. Bic Kanayjorn
Barbara Ann Klein
Akiko Koide and Shohei Koide (F)
Mr. Axel Kramer and
Ms. Patricia Hallstein
Dr. John Loomis
Mr. Charles O. Lucas
Ms. Janine Luke
Mrs. Monika McLennan
Toshiko Mori
Etsuko O. Morris
Dr. Tatsuji Namba (F)
Marjorie Neuwirth
Edward and Ann Niehoff
Mrs. Edith K. Payne
Ms. Laura Pintchik
Thierry Porté and Yasko Tashiro
David and Susan Rockefeller
Ms. Sascha Rockefeller
Michael Romano (PA)
Richard and Momoma Royce
Paul and Yoshiko Sheard
Dr. Ling Yu Shih
Dai Ajarj Ryogo Shionuma
Mr. Michael W. Sonnenfeldt
Her Imperial Highness
Princess Takamado
Nora and David Tezanos
Mr. David Toberisky (F)
Hiroshi Tsuyuki and Yasuko Tsuyuki (F)
Takayoshi Wiesner and Pan Gu
Ms. Mimi Yamazaki
Kumiko Yoshi
Anonymous (S)

(EF) Friends of Education and Family Programs
(F) Friends of Film
(G) Friends of Gallery
(PA) Friends of Performing Arts
In Memoriam

Yukiya Amano, diplomat and Director-General of the International Atomic Energy Agency; spoke at the Japan Society in 2013 as part of the Business & Policy Program.

Donald Keene, educator, translator and preeminent scholar of Japanese literature; longtime friend, Board Member and advisor to Japan Society; member of Centennial Honorary Committee; and 2006 Japan Society Award Recipient.

Kazue Kobata, longtime manager and collaborator of dancer, choreographer and actor Min Tanaka, who will return to Japan Society in June 2020 for a month-long residency.

Frances D. McEachron, friend to the Society and widow of David McEachron, former Executive Director (1973-77) and President (1978-88) of Japan Society.

Harold "Hal" Prince, legendary Broadway producer and director; former Honorary Friend of Performing Arts and featured speaker at the 1997 talk Japan on Broadway: Pacific Overtures.

Ryoko Sato, professor at Ehime University, known for her work on green markets and the revitalization of rural communities in Japan; member of the Society’s Innovators Network.

Nobuo Sekine, a leading sculptor and conceptual artist of Mono-ha (School of Things), the Japanese minimalism movement in the late 1960s-70s; donated artwork to the 2015 Gallery Benefit Auction.

Sukeyasu Shiba, founder and music director of the gagaku ensemble Reigakusha, whose concert was included in the fall 2019 Performing Arts program.

We also mourn the loss of other friends and supporters of Japan Society. Their generosity and friendship will always be remembered.
**Business & Policy**

The season was sponsored by Global Leaders Citi, Deloitte, and United Airlines, and by Corporate Partners Mizuho Americas and Toyota.

Additional support was provided by: Littler Mendelson, P.C.; Nagashima Ohno & Tsunematsu NY LLP; National Association of Japan-America Societies, Inc.; and All Nippon Airways Co., Ltd.

Program co-organizers and outreach partners were: American Jewish Committee (Asia Pacific Institute); The Japan Foundation Center for Global Partnership; U.S.-Japan Council; Poten & Partners, Inc.; National Committee on American Foreign Policy; EastWest Institute; Young China Watchers; and Rising Startups.

**Education & Family**

Family Programs were supported by an anonymous donor, the Nissan Foundation, the New York City Department of Cultural Affairs in partnership with the City Council, Council Member Keith Powers through the New York City Department of Youth and Community Development, and The Norinchukin Foundation.

Education Programs received generous support from an anonymous donor and The Norinchukin Foundation.

The Japan Society Junior Fellows Leadership Program was supported by generous grants from an anonymous family foundation, ITO EN (North America) INC., the Wendy Obernauer Foundation, All Nippon Airways Co., Ltd., the Sojitz Foundation, and The Norinchukin Foundation.

**Film**

The season was generously supported by the Lila Wallace-Reader’s Digest Endowment Fund and Gaia Holistic Health Foundation/Dr. Kazuko Tatsumura-Hillyer. Additional season support was provided by The Globus Family, Masu Hiroshi Masuyama, Geoff and Fumi Matters, David S. Howe, Dr. Tatsuji Namba, Akiko Koide and Shohei Koide, Laurel Gonsalves, David Toberisky, and Hiroshi Tsuyuki and Yasuko Tsuyuki.

**Gallery**

Exhibitions and Arts & Culture Lecture Programs at Japan Society were made possible, in part, by the Lila Wallace-Reader’s Digest Endowment Fund, the Mary Griggs Burke Endowment Fund established by the Mary Livingston Griggs and Mary Griggs Burke Foundation, an anonymous donor, and Friends of the Gallery. Support for Arts & Culture Lecture Programs was provided, in part, by the Sandy Heck Lecture Fund.

**Visual equipment was generously donated by NEC Display Solutions of America, Inc.**

**Innovators Network**

The Innovators Network was made possible, in part, by SUMO STEW and Japan Society’s endowment for policy projects. Transportation assistance was provided by United Airlines, the exclusive U.S. airline sponsor of Innovators Network programs and All Nippon Airways Co., Ltd.

Resilient and Vibrant Rural Communities in Japan and the U.S. was supported by The Japan Foundation Center for Global Partnership, Mitsubishi Corporation (Americas), and R&R Consulting. Transportation assistance was provided by ANA HOLDINGS, INC. and United Airlines, the exclusive U.S. airline sponsor of Innovators Network programs.

**Exploring an Innovative Model for Rural Revitalization** was supported by The Japan Foundation Center for Global Partnership. Transportation assistance was provided by United Airlines, the exclusive U.S. airline sponsor of Innovators Network programs.

**International transportation for This Could Save Your Life: Collective Wisdom for Disaster Response** was generously supported by All Nippon Airways Co., Ltd.

Program co-organizers and outreach partners were: Japan NPO Center; Ehime University; Sacred Heart Institute for Sustainable Futures; Embassy of the United States in Tokyo, Japan; The Japan Foundation Asia Center & Center for Global Partnership; Permanent Mission of Japan to the United Nations; and Rising Startups.

**Japan Society Funders • FY 2018-19**

The Other Japanese New Wave: Radical Films from 1958-61 was made possible through the generosity of The Globus Family, and supported, in part, by an award from the Japan-United States Friendship Commission.
Performing Arts

The season was sponsored by Lead Sponsor MetLife Foundation and Corporate Partner ORIX Stewardship Foundation. Major support was provided by Doug and Teresa Peterson, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and The Fan Fox and Leslie R. Samuels Foundation, Inc. Additional support was provided by Dr. and Mrs. Carl F. Taeusch II, Dean Jeanette C. Takamura, Mr. Alan M. Suhonen, Sarah Billinghurst Solomon and Howard Solomon, Hiroko Onoyama, Mr. Norton Belknap, Dr. John K. Gillespie, Susan M. McCormac, Dr. Stephen and Mrs. Michiko Levine, and Pamela Perlman. Endowment support was provided by Lila Wallace-Reader’s Digest Endowment Fund, and the Endowment for the Performing Arts, established with a leadership gift from the Doris Duke Charitable Foundation. Special transportation assistance was provided by All Nippon Airways Co., Ltd. Yamaha was the official piano provider of Japan Society. MetLife Meet-the-Artists Reception support was provided by MetLife Foundation.

Hauta Shamisen: Edo-Period Love Songs was supported by Doug and Teresa Peterson.

Hidejirō x ICE: Shamisen Evolution was supported by Doug and Teresa Peterson and The Asahi Shimbun Foundation.

Akiko Yano + Seiho: Unusual Pairings was supported by Doug and Teresa Peterson, and was subsidized by VIPO funding from The Ministry of Economy, Trade and Industry of Japan.

Contemporary Dance Festival: Japan + East Asia was supported by the Agency for Cultural Affairs, Government of Japan in the fiscal year 2018, the Taipei Cultural Center of TECO in New York, and The Harkness Foundation for Dance.

100 Years Stray was supported by The Saison Foundation.

Hachioji Kuruma Ningyo Puppet Theater was supported by the Agency for Cultural Affairs, Government of Japan in the fiscal year 2018, The JEC Fund, and The Jim Henson Foundation.

Cross Transit was supported by The Japan Foundation through the Performing Arts JAPAN program and Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture).

You Took a Part of Me was made in collaboration with the MIT Media Lab. This project was supported, in part, by an award from the National Endowment for the Arts, New Music USA, and with funding from The Armitage Foundation New Works Fund.

Ashita no Ma-Joe: Rocky Macbeth was supported by Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture).

Talks+

The season was generously sponsored by MUFG (Mitsubishi UFJ Financial Group). Additional support was provided by an anonymous donor, the Sandy Heck Lecture Fund, Hiroko Onoyama, Laurel Gonsalves, and Dai Aijari Ryojun Shionuma.

The Food Talk Series was supported by Kikkoman Corporation.

Convenience Store Woman: Meet Author Sayaka Murata was co-organized by The Japan Foundation, New York. Anibiz: Anime Business Conference was co-organized by Anime NYC and Anime News Network. Toshiko Mori: Transforming Communities through Architecture was supported, in part, by an award from the Japan-United States Friendship Commission. Annual Sake Lecture & Tasting: Drinking Vessels was co-organized by the Sake Export Association.

Toyota Language Center

Support for Japan Society’s Toyota Language Center was provided, in part, by Mark F. Goldfield and Mary E. Hatch, Christopher Hong, Richard Chang, Kurumi Fukushima, Steven Giordano, Albert Lash, and Dr. Bic Kanayjorn.

The Nihongo Chat + J-Culture series was presented in partnership with New York University, Hunter College, Baruch College, and LaGuardia Community College. This program was generously supported by The Japan Foundation, Los Angeles.

The Road to Tokyo 2020 Series: Japan in the Global 1960s

The Road to Tokyo 2020 Series: Japan in the Global 1960s (Radicalism in the Wilderness: Japanese Artists in the Global 1960s, The Other Japanese New Wave: Radical Films from 1958-61, Toshiko Mori: Transforming Communities through Architecture, and related Education and Family programming) was supported, in part, by an award from the Japan-United States Friendship Commission.
### Japan Society, Inc. and Subsidiary Consolidated Statement of Activities

**Year ended June 30, 2019 (with summarized comparative information for year ended June 30, 2018)**

#### SUPPORT AND REVENUE

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Board Designated</th>
<th>Total</th>
<th>NET ASSETS WITHOUT DONOR RESTRICTIONS</th>
<th>NET ASSETS WITH DONOR RESTRICTIONS</th>
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</thead>
<tbody>
<tr>
<td>Contributions, grants and membership</td>
<td>$3,666,249</td>
<td>—</td>
<td>$3,666,249</td>
<td>$2,628,059</td>
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<tr>
<td>Revenue from functions and activities</td>
<td>1,867,017</td>
<td>—</td>
<td>1,867,017</td>
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<tr>
<td>Allocated investment return</td>
<td>5,593,456</td>
<td>—</td>
<td>5,593,456</td>
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<tr>
<td>Operating investment return</td>
<td>36,818</td>
<td>—</td>
<td>36,818</td>
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<tr>
<td>Special events, net of direct expenses</td>
<td>1,067,467</td>
<td>—</td>
<td>1,067,467</td>
<td></td>
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<tr>
<td>Net assets released from restrictions</td>
<td>2,658,647</td>
<td>—</td>
<td>2,658,647</td>
<td>(2,658,647)</td>
<td></td>
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<tr>
<td><strong>Total support and revenue</strong></td>
<td><strong>14,889,654</strong></td>
<td>—</td>
<td><strong>14,889,654</strong></td>
<td>(30,588)</td>
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</tr>
</tbody>
</table>

#### OPERATING EXPENSES

**Program services**

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Board Designated</th>
<th>Total</th>
<th>NET ASSETS WITHOUT DONOR RESTRICTIONS</th>
<th>NET ASSETS WITH DONOR RESTRICTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talks+</td>
<td>344,716</td>
<td>—</td>
<td>344,716</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Business &amp; policy</td>
<td>592,048</td>
<td>—</td>
<td>592,048</td>
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</tr>
<tr>
<td>Innovators network</td>
<td>422,102</td>
<td>—</td>
<td>422,102</td>
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<td></td>
</tr>
<tr>
<td>Membership</td>
<td>375,204</td>
<td>—</td>
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<td></td>
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<tr>
<td>Film</td>
<td>494,776</td>
<td>—</td>
<td>494,776</td>
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<tr>
<td>Performing arts</td>
<td>1,387,990</td>
<td>—</td>
<td>1,387,990</td>
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<td></td>
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<tr>
<td>Gallery</td>
<td>1,771,158</td>
<td>—</td>
<td>1,771,158</td>
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</tr>
<tr>
<td>Media &amp; marketing</td>
<td>1,026,587</td>
<td>—</td>
<td>1,026,587</td>
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<td>Language center</td>
<td>1,052,442</td>
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<td>1,052,442</td>
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<tr>
<td>Education</td>
<td>511,981</td>
<td>—</td>
<td>511,981</td>
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<td></td>
</tr>
<tr>
<td>Japan Earthquake Relief Fund</td>
<td>90,575</td>
<td>—</td>
<td>90,575</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total program services</strong></td>
<td><strong>8,069,579</strong></td>
<td>—</td>
<td><strong>8,069,579</strong></td>
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<td></td>
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</tbody>
</table>

**Supporting activities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Board Designated</th>
<th>Total</th>
<th>NET ASSETS WITHOUT DONOR RESTRICTIONS</th>
<th>NET ASSETS WITH DONOR RESTRICTIONS</th>
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<tr>
<td>General</td>
<td>2,771,466</td>
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<td>2,771,466</td>
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<td></td>
</tr>
<tr>
<td>Development</td>
<td>1,261,285</td>
<td>—</td>
<td>1,261,285</td>
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<td></td>
</tr>
<tr>
<td><strong>Total supporting activities</strong></td>
<td><strong>4,032,751</strong></td>
<td>—</td>
<td><strong>4,032,751</strong></td>
<td></td>
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<tr>
<td><strong>Total expenses</strong></td>
<td><strong>12,102,330</strong></td>
<td>—</td>
<td><strong>12,102,330</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Excess (deficiency) of revenue over expenses from operations before non-operating revenue**

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Board Designated</th>
<th>Total</th>
<th>NET ASSETS WITHOUT DONOR RESTRICTIONS</th>
<th>NET ASSETS WITH DONOR RESTRICTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excess (deficiency) of revenue over expenses</strong></td>
<td>2,787,324</td>
<td>—</td>
<td>2,787,324</td>
<td>(30,588)</td>
<td></td>
</tr>
</tbody>
</table>

#### Non-operating revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Board Designated</th>
<th>Total</th>
<th>NET ASSETS WITHOUT DONOR RESTRICTIONS</th>
<th>NET ASSETS WITH DONOR RESTRICTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total investment return, net of allocation to operations</td>
<td>(79,217)</td>
<td>(2,584,791)</td>
<td>(2,664,008)</td>
<td>(40,823)</td>
<td></td>
</tr>
<tr>
<td>Increase (decrease) in net assets</td>
<td>2,708,107</td>
<td>(2,584,791)</td>
<td>123,316</td>
<td>(71,411)</td>
<td></td>
</tr>
<tr>
<td>Net assets, beginning of the year</td>
<td>7,375,775</td>
<td>10,524,359</td>
<td>17,900,134</td>
<td>58,414,163</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Board Designated</th>
<th>Total</th>
<th>NET ASSETS WITHOUT DONOR RESTRICTIONS</th>
<th>NET ASSETS WITH DONOR RESTRICTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets, end of year</strong></td>
<td><strong>$10,833,882</strong></td>
<td><strong>$7,939,568</strong></td>
<td><strong>$18,203,450</strong></td>
<td><strong>$58,342,752</strong></td>
<td></td>
</tr>
</tbody>
</table>
### Consolidated Statement of Financial Position

#### JUNE 30, 2019

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>JUNE 30, 2019</th>
<th>JUNE 30, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$3,029,872</td>
<td>$3,425,341</td>
</tr>
<tr>
<td>Cash designated for Japan Earthquake Relief Fund</td>
<td>298,026</td>
<td>331,239</td>
</tr>
<tr>
<td>Investments, at fair value</td>
<td>66,393,201</td>
<td>69,134,017</td>
</tr>
<tr>
<td>Receivables and other assets</td>
<td>611,024</td>
<td>465,229</td>
</tr>
<tr>
<td>Due from investment managers</td>
<td>76,696</td>
<td>3,969</td>
</tr>
<tr>
<td>Land, building and equipment, net</td>
<td>7,595,510</td>
<td>3,840,973</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$78,004,329</td>
<td>$77,200,768</td>
</tr>
</tbody>
</table>

#### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>JUNE 30, 2019</th>
<th>JUNE 30, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contracts payable</td>
<td>$557,742</td>
<td>$ —</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>722,489</td>
<td>505,530</td>
</tr>
<tr>
<td>Deferred membership revenue</td>
<td>357,896</td>
<td>380,941</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>1,638,127</td>
<td>886,471</td>
</tr>
<tr>
<td>Net assets without donor restrictions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating</td>
<td>10,083,882</td>
<td>7,375,775</td>
</tr>
<tr>
<td>Board-designated</td>
<td>7,939,568</td>
<td>10,524,359</td>
</tr>
<tr>
<td><strong>Total without donor restrictions</strong></td>
<td>18,023,450</td>
<td>17,900,134</td>
</tr>
<tr>
<td>Net assets with donor restrictions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program restricted</td>
<td>11,144,151</td>
<td>11,215,562</td>
</tr>
<tr>
<td>Endowment fund</td>
<td>47,198,601</td>
<td>47,198,601</td>
</tr>
<tr>
<td><strong>Total with donor restrictions</strong></td>
<td>58,342,752</td>
<td>58,414,163</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>76,366,202</td>
<td>76,314,297</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$78,004,329</td>
<td>$77,200,768</td>
</tr>
</tbody>
</table>

![Table of financial data](image-url)
ジャパン・ソサエティー（JS）について

ジャパンソサエティー（JS）は、1897年（明治40年）にニューヨークにて設立された米国在外日本人団体（NPO）です。個人、法人、財団からの支援、協力を得て、米国在住の日系人及び日本文化を愛好する米国在住の米国人を対象に、文化、教育、南部、スポーツ等を通じた米国在住の日系人同士の交流を通じて、日米両国間の友好と相互理解を促進する機会を提供しています。1982年には米国在住の日系人を対象にしたNPOとして認められました。

国連本部近くに位置するNYビルは、建築家の吉村新一の設計により1966年に完成しました。ニューヨーク市における初の日本のモダン建築建築として同市の歴史的建造物に指定されているNYビルの館内には、1982年の創立10周年の記念年に日本の伝統的な素材をを取り入れてアート・ギャラリー・演劇センター、図書館、歴史資料館などを備えています。

沿革

1907年（明治40年）1月19日、日露戦争の将軍・栗本為信大将と伊藤官五郎中将の訪米を記念して日米各界の名士がニューヨークに集い、その祝賀会の席でJSの設立が発表されました。日米両国の著名な実業家や歌人やで構成された創立メンバー達は、その後再び世界大戦勃発までの長年に、日米関係の促進に寄与するという遺志をまだもって活動を行なっています。

ビジネス＆政策

日本の政府主導による企業を招致して会議、講演会、パネル討論会を開催、国際ビジネスや政策に関わる人々向けに講演を含める人々を対象に、日本・アジア米国における首闘をグローバルな視点から観察することを目指しています。

イノベーターズ・ネットワーク

様々な分野で変革を目指す日米両国の実業家やリーダーたちをつなぎ、対話を促し、今日の社会問題の解決に向けた取り組みを提供するプログラム。会議、講演、講演会を開催、長期的な意見交換を支援し、次世代への挑戦を一歩一歩進めていきます。

展覧会

長い歴史に根ざした文化から、最新の動向を反映する現代美術に至る幅広い美術表現を紹介する展覧会を開催。日本、アジア、欧米各地の美術館や財団、あるいは豪華なコレクションなどを構成する企画は米国在住の日系人や家族を対象に、日本の美術表現への理解を深める様々な新鮮なプログラムも企画しています。
舞台公演

最高峰の演劇による古典芸能から、最先端の演劇、ダンス、音楽まで、第一線の日本の舞台作品と舞台芸術家を米国に招き、60％の有料で年間200回を超えて主催上演し、また北米ツアーをプロデュースします。日本の名手演出家や作曲家は国際的キャリアを拡大する舞台として、また米国のアーティストにとっては日本をテーマにした新作委託の機会として、日米双方の舞台芸術界に新しい風が吹き込んでいます。

映画

著名な映画はまた、米国未公開作品や実験映画、ドキュメンタリー系など、様々な切り口で日本映画の全容を紹介し、通常の上映制限と一線を画した長年の実績によって、米国における日本映画上映の重要性を知らせています。また日本から監督や俳優を招致することで、作り手と米国の観客との対話について、も力を注いでいます。

トーク＋

デザイン、音楽、流行、カルチャー、テクノロジー、伝統芸術等の文化圏から教育や経済などの社会問題に至るまで、幅広いテーマを取り上げて米国の人々に日本の多様性を紹介するプログラム。著名人や俳優、専門家を招いてのパネルトークから、ディスカッションや映画の公開映画会やワークショップまで、テーマに応じた様々な形式で開催しています。

教育

米国の初等教育者を対象にしたセミナーや学校向けギャラリーテーマ、また次世代リーダーの育成と国際交流を促進する米国の高校生対象のリーダーシップ研修などを通じて、日米相互理解や日本文化の学習の障害を高めることを目的にしています。教育者向けのウェブサイト(About Japan JAPAN SOCIETY OF THE U.S.)では、日本に関する英語の教材資料を提供。児童向けのファミリープログラムでは、年中行事や毎月の参加型のプログラムを通じて日本を紹介しています。

トヨタ語学センター

米国最大規模の日本語教育機関として、受講者の能力に合わせた授業の日本語教室をはじめ、日本語能力試験準備コース、漢字、日本のドラマ、歌謡、アニメなど、専門性を持たせたクラスも充実しており、年間約240の講座を開催しています。また、日本語会話、書道クラス、英会話、日本語教師養成講座、週末講座など他にも、語学交流イベント、初級日本語体験講座、ひらがな、カタカナ、漢字、俳句のワークショップ、ならびに旅行者向けの集中講座や日本のビジネスエチケットの講座を開催しています。その他、企業活用プログラムも提供しています。

CVスター図書館

英語の書籍を中心に、日本および日米関係についての書籍約1万4000冊を所蔵しています。図書館の利用者をJS会員とトヨタ語学センター受講者の方々に限ることで、きめ細かいサービスと緻密な環境を提供しています。
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—As of December 2, 2019
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