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ICOM Kyoto 2019 Post Conference Tour in the Tohoku Region

Final Report

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ICOM KYOTO 2019 POST CONFERENCE TOUR IN THE TOHOKU REGION

SUNDAY 8TH TO WEDNESDAY 11TH SEPTEMBER, 2019

Organisers: ICOM-CC

ICOM Kyoto 2019 Organising Committee

Organising Committee for the ICOM-CC's Post Conference Tour in Tohokku

Planners: Kristiane STRÆTKVERN (Chair, ICOM-CC Directory Board)

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Supervisors: Nobuyuki KAMBA (Emeritus member, Tokyo National Museum, Tokyo, Japan)

Masayuki HANDA (Executive director, The Japanese Association of Museums, Japan)

Participants: 19 persons

Translator: Yuri NAMBU

Tour program:

Day 1: Sunday 8th September / Kyoto – Shinshirakawa – Koriyama

Visit: Fukushima Cultural Property Centre, Shirakawa Branch “Mahoron”

Day 2: Monday 9th September / Koriyama – Tagajo – Kesenuma

Visit: Tohoku History Museum, Rias-Ark Museum of Arts

Day 3: Tuesday 10th September / Kesenuma – Rikuzentakata – Morioka

Visit: Rikuzentakata City Museum, temporary facility

Day 4: Wednesday 11th September / Morioka – Tokyo

Visit: Iwate Prefectural Museum



This Post Conference Tour was supported by the Agency for Cultural Affairs, Government of Japan in the fiscal year 2019.

The tour was attended by nineteen individuals coming from Italy, Brazil, Norway, Denmark, Sweden, The United Kingdom, The Netherlands, Germany, Oman and Japan. Some of them were conservators, others came with different museum backgrounds and a couple were spouses/family members. However, all came with a profound interest in safeguarding Japanese cultural heritage. The attendance and supervision by Japanese ICOM and museum professionals secured smooth transportation, a high level of information, professional content and a warm and welcoming atmosphere.

Day 1: Sunday 8th September / from Kyoto via Shinshirakawa to Koriyama

Visit: Fukushima Cultural Property Centre, Shirakawa Branch “Mahoron”

The group was welcomed by Deputy director Dr. Yoshitaka UZAWA, curator Dr. Hiroshi HONMA and conservator Ms. Mariko NAKAO. Dr. Honma began the tour with a short presentation outlining the events that took place on 11th March 2011. He explained how the immediate damage by the earthquake was exasperated by flooding from the tsunami along the coast line and avalanche of rocks and earth from a broken dam. The failure of the nearby nuclear plant resulted in radiation contamination. The first rescue of objects from the contaminated area was only possible after 18 months when safety measures for field work was established. The objects in the irradiated areas were not treated and left for number of years.

The objects were moved to temporary storage in an unused girls school while waiting for more permanent solutions. A prefabricated building took two years to build. The site selected was in the grounds of the Fukushima Cultural Property Centre, Shirakawa Branch. Storage rooms were furnished with; lights with no UV content, a rock wool sound absorbing board roof, beach wood floor and cure light board walls. In particular, the ceiling, floor and wall panels have a special specification of impermeable plywood attached with two layers of aluminum film. The rooms were climatised with dehumidifiers to retain a stable climate not exceeding 60%, there is insect control, the radioactive levels are monitored and shelving is earthquake resilient. Displacement of people meant loss of craft skills and capacity building of staff was required to provide desired level of professional care for these objects.

Time had obviously been taken to look for pragmatic but also best-practice solutions for storage of fragile cultural heritage. Hopefully, the objects stored will be returned to their origins at some point in the future and so a careful registration system was used. Consultation with other institutions was clearly sought and decisions made for this facility were also used in other venues seen in our tour.

The permanent storage areas were also shown to the group – the museum staff provided information about the materials used to build racks and shelving, the monitoring system used within the facility and the earthquake precautions installed.

The museum also has an exhibition space to talk about the museum’s role as caretakers of objects damaged by the tsunami. The small but charming museum was very well complimented by a highly effective outdoor exhibition.

Citations from tour participants:

“The way the group was welcomed and the program for our visit was impressive and heart warming. Dr Honma provided a very good introduction to the overall consequences of the March 2011 tsunami and earthquakes, the reaction times and the logistical problems encountered. The complexities of the rescue operations – including monitoring radioactivity of artefacts after the break down of the nuclear plant in Fukushima - were explained: Remarkable that the Japanese Government already 20 days after the catastrophe decided to implement a cultural property rescue programme.”

“From my point of view the particular aspect here was radio-activity (as this was the only visit on our tour where this was mentioned as an issue).”

“Amazing how a relatively small branch has been dealing with the huge challenge, posed by the rescue operation. It was interesting to visit the original earthquake-proof storagerooms in the museum. The temporary storage rooms (built for the rescue operation) appeared less earthquake proof, which seems a pity.”

“Within the regional function of this very charming museum of local history both the disaster of 2011 and the rescue operation have been addressed in the exhibition in detail, including doll-house-like representations. This has touched me as the recognition of the historical extent of this disaster.”

“The inside and outdoor exhibitions and explanations were appealing and easy to take in without being boring or banal. A great place to visit.”



Day 2: Monday 9th September, morning: from Koriyama to Tagajo

Visit: Tohoku History Museum

The group was welcomed by the Director of the Curatorial Department, Mr. Masatoshi CHIBA, the chief curator Mr. Ryusuke KODANI and the conservation scientist Ms. Ayae HAGA. Mr. Kodani gave a short presentation outlining the history.

The museum was established in 1989 and has a staff of 32 in three divisions: management, curatorial and planning. It has around 70,000 objects in its collection, (excl. photographic material). The museum is well visited with around 150,000 visitors per year. Storage is organised by category. Each store room has appropriate temperature and humidity levels.

The entrance for cargo has rooms for reviewing objects, photography and unpacking objects. The storage rooms have voids in walls with negative and positive pressure regulations. Red Cedar Wood is used for the floors and walls of the storage areas. Objects can be fumigated in two chambers, which use ethylene oxalate gas. The museum has well equipped conservation laboratories for paper, ceramics and waterlogged wood.

Mr. Kodani went on to discuss the role the museum played after the 2011 earthquake. The museum building was designed to resist earthquakes. The glass roof remained intact, but the museum building sank a little making the access to the museum risky after the quake. Once the building was deemed safe to access, staff could begin to offer their services in the rescue of objects from the tsunami affected area.

After the earthquake there was a power outage which lasted until 15th March. Water supply was out until 31st March. The air conditioning units were not turned on again until 5th April and the phone lines remained down until 15th April. Aftershocks continued and caused more damage with further power and water outage until 18th April. The main building had no additional damage, but the shelving was again displaced.

All objects were moved to a safer place. After the initial month without air conditioning, the RH returned to a stable condition. Rooms that were relatively unaffected were kept closed until other more urgent actions were undertaken. The storage facilities in the main building were stable because of their location within the central core of the building. They had a buffer zone and kept the RH over the period of recuperation. The museum was well designed.

The tsunami affected a vast area which extended some 15 km inland from the coast. Staff at the museum were involved in the rescue of objects from around 10 other facilities. These rescued objects were moved to the museum facilities. This consisted of about 1568 boxes / 500,000 artifacts. Temporary storage areas were located and planned. Capacity was found internally by emptying existing storage. The museum's own objects were evacuated elsewhere. In these temporary storage areas, humidity was the main issue.

Temporary and emergency treatments were carried out. These included de-acidification, especially of paper materials, and the application of anti-rust coating for metal objects. The objects were placed in packaging with reduced oxygen level. Work was carried out by professional conservators, but also non-academic staff were instructed in techniques. The treatments focused on low cost solutions.

Staff also organised seminars on how to treat paper objects and created publications. They collaborated with other governmental departments.

After the discussions, the group was shown the storage facilities, the fumigation room, and the conservation divisions. It was clear that a high level of professional standards was kept up during the time of the emergency. A collaborative and team spirit endured during this time of hardship and loss. Plans for disaster management were in place prior to the earthquake and tsunami and these were put into action. The museum team effectively used non-specialists and volunteers and have further refined protocols on how to treat affected objects. Even with this influx of work, the everyday functioning of the museum and caring for the collection continued. It was clear that the staff members were proud of their work and had advice to give to those who find themselves in a similar situation.

Citations from tour participants:

“This relatively new (and earth-quake proof) building seemed very well equipped. I liked the explanation on their policies for storage, as well as seeing the storage rooms, built in cedar wood. Also, the information on the two-fold downtime of electricity, water, gas and air-conditioning confronted me at this point with the dependency of infrastructure that we take for granted. The staff’s decision to keep their storage rooms closed during downtime (and the consequent observation that a constant level of RH and T had been achieved) stresses the importance of buffering capacity of storage room’s.”

“How they coped with the rescue after the disaster – moving own collections to make room for the damaged collections from other 10 cultural heritage institutions was remarkable. Noteworthy also, was the supervision by conservators of the non- academic conservators and other museum staff on to work with the rescue of the collections and carry out different tasks than they traditionally do.”

“The equipment for de-oxidation, for vacuum freeze drying, for documentation, handling and packing as well as the very skilled staff in the Tohoku History Museum were convincing and impressive. Reassuring to know that the museum and its staff is involved in helping to rebuild and plan for new museums and facilities to replace those that were damaged in 2011.”

“In general, it fascinated me how patiently and conscientiously the conservators restored the damaged artefacts, in particular papers, though the work must have touched them emotionally.”

“The key words after this visit was communication, collaborations and creating a future for the damaged collections.”



Day 2: Monday 9th September, afternoon / from Tagajo to Kesenuma

Visit: Rias-Ark Museum of Arts

The tour group was welcomed by the director Dr. Koichi SATO and shown around a permanent exhibition by curator Dr. Hiroyasu YAMAUCHI. The exhibition consisted of photographs taken by the curator and two colleagues, in the days, weeks and months immediately after the tsunami. Objects (sanitised) salvaged from the tsunami hit area were mounted and displayed throughout the room. Each photograph was accompanied by a text describing the emotions of the curator as the shot was taken. The result was a very evocative exhibition. The intension is that this information can be used for education purposes. The photographs can be reproduced with permission.

There was an underlying political message which was that nature is overwhelming. Humans should change their mindset because nature cannot be controlled. Reference to historical documents and images indicates that this event is not a once in a life time occurrence and happens effectively every 30-40 years. It is not as the press reported at the time unprecedented, exceptional - nor unique.

The upper floor of this purpose built museum housed a permanent exhibition dedicated to history, folk art and the crafts needed by local people to go about their daily business. The exhibition was informative and well curated.

Citations from tour participants:

“The exhibition of the debris and the many images taken immediately after the earthquake and tsunami made us all speechless. The further explanations and the reasoning behind the exhibitions provided by Dr. Hiroyasu Yamauchi only amplified the emotions. The message behind the silence in the images is noticeable; disasters like this has happened before and will happen again, humans cannot fight nature and it’s time to build our societies and establish our habitats with this in mind.”

“For me the documentary aspect (photographs) as well as the emotional aspect (3D objects) of the permanent (!) exhibition on both the recent disaster as well the history of tsunami driven disasters was key.”
“The philosophy behind the exhibiton was openness on the history of tsunami, with all its tragedies, a history that apparently is not always top of mind in Japan. Also ... with regards to town and country planning as a way to deal with the geofysical facts. For me this visit has presented a very clear example on the potential role of museums in a social debate. I wonder how the development from a personal point of view to an organisational point of view has been realised in this particular case? “

“It was clear that we were entering the most affected area now. Here the life of relatives and the houses of the museum staff were lost. Even in this circumstances people volunteer to participate in the rescue of cultural property, both local and from other regions in Japan.”

“The exhibition made a very strong and unforgettable impression; Humans can only survive if we learn from history – by confronting facts and events and act with responsibility.”

“Very impressive and impactful permanent exhibition dedicated to the images of the post-tsunami. The objects from the tusnami, used as tangilbe records, were highly effective and evoked the depth of the disaster.”



Day 3: Tuesday 10th September / from Kesenuma via Rikuzentakata to Morioka

Visit: Rikuzentakata City Museum, temporary facility

Mr. Masaru KUMAGAI, the curator of the next venue on the tour, the Rikuzentakata City Museum, joined the bus before the group arrived at a national monument commemorating the victims of the tsunami. The memorial was placed in a new urban area built on raised land overlooking the area most affected by the tsunami. Re-generation of this area is underway and has involved the construction of a large tidal wall. Areas designated for housing have been rebuilt on artificially elevated land. A few remaining buildings could be seen from the outlook point. The experience at this site was very poignant as the area is currently almost completely devoid of buildings and trees. The events of the day of the tsunami were recounted by Mr. Kumagai from the first-person perspective. He openly described how he had evacuated to the roof of the city hall and watched as the wave advanced to his position. His house, work place and life was decimated by the tsunami. This was a touching moment.

The group visited the information centre near the memorial. This building houses an exhibition about the tsunami, its devastation, and the rebuilding. It also houses a small boat that belongs to a local school. Two years after the tsunami the boat washed up on the coast of California. It was cleaned and returned to Japan by the local high-school students of Crescent City, USA.

The group returned to the bus and travelled up the mountainside to Yahagi-cho where the temporary Rikuzentakata City Museum is located. The collection is currently housed in an elementary school which was scheduled to close in the following month when the tsunami occurred. The group was greeted by the staff and shown around the facilities that were adapted to be used as a museum repository and conservation laboratory. The director Dr. OOKUBO gave an initial welcome speech which was followed by a further talk on the tsunami and how the events of that day unfolded.

The temporary location opened 25 days after the tsunami, and objects began to arrive. These included the objects first rescued from four different museum sites, among them; the Rikuzentakata City Museum and the Rikuzentakata City Sea and Shell Museum.

In total, the amount of objects saved numbered almost 460,000. Around 100,000 were lost. The next step was to stabilise the saved objects. Stabilisation consisted of initial washing to remove the sludge and salt from the water immersion. Objects are washed in water from the local stream. Residences were asked for permission to dispose of the contaminated water in the stream paying close attention.

The paper is sterilized and desalinated. Levels of remaining salinity are monitored before the paper is dried. Paper damaged with losses is lined with washi paper. After some 8 years almost half of the objects have been treated. Objects pending treatment have been frozen, and the treatments on the objects such as lacquerware with a coating film, materials written in ink that will be washed away when would be immersed in water, and oil paintings, are difficult.

After stabilization, the objects are registered. They were in process of changing labels from handwritten to laminate. The information of remaining laminated labels was mostly preserved. The museum computers with all digital records were lost but a previous director still held a list of two years before the tsunami. Nowadays, cloud storage is used for a part of digital documentation.

Labels were lost on the large shell specimens. Now, the staff is re-identifying specimens and labelling them. Some labels in plastic were preserved but immersed in contaminated seawater. Objects are stored in a custom built temporary facility which is situated in the gym hall. A box within a box. These objects will remain there until the opening of the new museum which is being built near the original site. This will be completed in March 2021. The intension is to keep the centre active after the new museum is open. It will retain its storage function.

Citations from tour participants:

“Tuesday morning was overwhelming. While driving through the landscape past the destroyed buildings, the single pine tree and the newly built concrete sea wall Mr. Kumagai described how he experienced the tsunami, the night, the days and the events following it. That his job as a governmental employee was to secure and rescue his museum and serve the public before tending personal needs. Unforgettable.”

“Both the ride (with comments from mr Kamba) and the Memorial site were most impressive. It made the brutal force of a tsunami quite imagineable to me. But foremost the personal stories of our speakers at the former elementary school impressed me very much. The hearth-warming reception (or information exchange meeting!) made this certainly a day of contrasts.”

“Specific issues that I remember: the help of local people (is this still the case, I wonder?), the washed-away database (no back-up) and the fortunately preserved hard copy of the registration data, the very well structured way of working (with specific tasks for everyone it seemed).”

“Very memorable museum and laboratory. The “lost” boat that was found by students two years after the distaer in California, USA, made a great impact, demonstrating not only the dimensions of the disaster but also the human and personal level that were affected. The laboratory in the mountains was a very special experience; not only for the location but also for the dedication and work carried out for the entire region.”

“For me it was one of the highlights of the tour: to see an isolated half-dead tree in the distance and to pause in front of a memorial where the Rikuzentakata City Museum stood as if it had been swallowed up by the earth. Due to the director’s speech, the building was 10 meters under water by the Tsunami, and now the saved artefacts are going to be restored in temporary workshops installed in an Elementary School in the mountains. Conservators and scientists experiment there with new procedures as we have heard. Even there the message out of my sight: life is going on.”

“The team showed huge dedication and pride in what they have achieved. They are making efforts to turn the lessons and experience of the disaster into something positive for the future and the world.”



'Information Exchange Meeting'

From events and visits that were deeply touching we arrived in Morioka City early afternoon where our spirits were lifted when the group was invited to the 'Welcome reception' and 'information exchange meeting' – a dinner generously hosted by Iwate Cultural Promotion Agency and Iwate Prefectural Museum. The dinner opened with traditional Japanese music performance, a video from the tsunami was shown and the tour participants exchanged impressions and thoughts after the post conference tour. Later in the evening, a more modern way of music performance was demonstrated – involving hosts as well as visitors; karaoke. This was yet another set of memorable events for which we are very grateful.



Day 4: Wednesday 11th September / from Morioka to Tokyo

Visit: Iwate Prefectural Museum

Director Dr. Hiroyuki TAKAHASHI made the introduction to the Iwate Prefectural Museum. The museum is celebrating its 40th anniversary. The collection consists of departments representing history, archeology and culture (folk art).

After a short lecture by the director, the group was guided by the curator Dr. Hideo AKANUMA through the conservation laboratories where much of the salvage work is being carried out. Conservators were washing insect specimens saved from the museums devastated by the tsunami. Trays of insects were filled with sludge water. This needs to be carefully washed off without using too much water which can cause deterioration of the specimens. Alcohol/water solutions are used and delicate areas such as legs are avoided.

It is now 8.5 years since the earthquake and tsunami. The museum conservation department is supported by Japanese Museum Association. It swelled from a team of 2 to 17 of which 7-9 are paper conservators. Conservation work is carried out both at the elementary school and in the museum conservation studios. A purpose built annex houses a two-story conservation lab. Using this external facility reduces cross-contamination of the objects. Of the 500,000 objects rescued to date from 4 institutions, half are now restored.

Treatments carried out on paper objects in the conservation laboratories includes de-acidification with a neutralising and buffer solution, flattening planar distortions and wrinkles, backing/lining of fragile papers, repair of lacunae with infills in paper pulp and rebinding volumes.

Time is a big factor. The objects were initially stabilised by rinsing. But further treatment is often delayed. In the last years since the first rinsing treatment occurred these objects have started to yellow and smell. The cause is likely to be the fish oils present in the sludge water. The fish oil and proteins comes from dead fish in the tsunami water. Washing paper objects with soluble ink is problematic. How to treat these objects further remains a question. Other challenging objects include lacquer work, canvas paintings, water colours and leather objects. The conservation of photographic collections is considered the most problematic. Research is ongoing at academic level and knowledge gained should be spread. Expertise can be shared to help those in similar circumstances.

Citations from tour participants:

"I was impacted by the high level of work and attention to all the types of objects (paper, books, metals, ceramics) that is being carried out. A highlight was seeing the freeze drying facility in the outdoor courtyard."

"This was the right location to visit at the end: we had heard and seen so much already. Now we could interact more, and of course here we saw the experiments, and the distinct conservation approaches according to the main material specifications of the object. After being welcomed so much in these four days,

it felt as a relief to get requests and to realise that in the future we might be able to contribute a little bit, e.g. on the issue of western paintings.”

“Issues I remember: the large scale refrigerator (any alternatives found yet?), the sandwich approach for all pages of books (how does this effect the book as a whole?), the way the procedures and the conservation work was showcased in a way that seemed ready made to me (do they have visits on a regular base? to what target audience and to what end?).”

“I was happy to visit an intact museum finally with wonderful artworks and to study the history of old Japan. The young lady belonging to the staff of the museum gave her best to introduce us in spite of the short time.”



Some final comments from the participants:

“It has been a very intense experience, that I will not easily forget. When people enquire to my trip, these days, most of the time I start with the tour.”

“The first sentence we encountered on the first day still stays in my mind; that humans cannot conquest nature. Nature is a condition we must learn to live with, respect and adapt to. In the museum world we should learn from each other how to adapt and prepare, and share useful ways to react and act. In so many ways, the museums we visited demonstrated best practice in assisting and helping each other taking care of endangered and unstable collections – and how being ‘a social hub for society’ can be practiced. A truly inspirational and educating experience.”

“I am very satisfied with my personal and my professional outcome of the tour. I was welcomed with respect and personal involvement from all people I met on the tour. Many people used a lot of time to meet us. Also, outside of working hour. It was impressing to see a positivism and will to preserve the important cultural objects on both the personal level and on an institutional level. The situation for the different collections after the tsunami would give a lot of people a reason to give up hope. The situation as described seemed hopeless. And even today there are a lot of work to do to preserve all objects. So, in that light I am impressed by all the positive people I met.”

“All institutions we visited did a good job to show us the work they do. All used the available resources to preserve the damaged collections. I was most impressed of those who did good conservation work with less resources. The tsunami did challenge the conservators. They got into problems which they did not encountered before. The institutions showed us how they try to find new methods and how they tested them. They honestly showed us what didn’t went well and what worked well.”

“There were a few things I wanted to know more about. Conservation and preservation requires a lot of planning. When I look back on the tour I wanted to know more about planning. Were there any plans in advance of the tsunami? Was it possible to follow the plans? How was the planning and organising of the work after the tsunami? How do they prepare for future crisis?”

“I assume that the world will face more scenarios like Japan did in 2011. I appreciate that the museums and other cultural historic institutions in Japan, especially in the Tohoku region share their knowledge from this experience. I also appreciate that they remind the world that we are vulnerable and have to take good care of our collections. A great thank to all those who contributed to the tour.”

How to follow up after the Tohoku Post Conference Tour?

Kristiane STRÆTKVERN

During the tour, it eventually became clear what types of materials and objects it has been possible to treat on a national basis in Japan, what types that still represent challenges and where proper stabilisation treatment protocols need to be researched and developed.

This is where the ICOM-CC network can benefit and assist the excellent work ongoing in Japan. ICOM-CC has a large network of experts at its disposal who are actively exchanging ideas. Our committee has an obligation to share questions with our membership. This can be done via our Working Group newsletters or via our meetings. Also, the possibility to jointly organise targeted workshops between the Japanese conservators and specialist Working Groups should be investigated.

The ICOM-CC tour participants will share what was learned with the full ICOM-CC network through our communication platforms (Directory Board Newsletters, Facebook) and Triennial Conferences.

The issue of conservation after disaster exceeds all borders – whether the disasters are earthquakes, fires, flooding and/ or unusual contaminations. We will discuss with the ICOM-CC Directory Board how to address this issue broader –for example as a plenary discussion at the forthcoming ICOM-CC Triennial Conference in 2020. Additionally; creating a list of experts who can give immediate advice with respect to material and types of damage is essential. Time is a crucial factor when disasters happen and the ICOM-CC should strive to react efficiently when they strike. Finally – the experiences and good advice should be recorded, organised, made available and be used in future preventive collection management.

Recommendations to the Japanese conservators should be to submit abstracts for posters on problematic treatments that can be discussed in poster sessions at the ICOM-CC Beijing Triennial Conference (deadline for submission 15 November 2019).

Our journey to Japan and discovery of Japanese culture and the excellent work ongoing in the Sendai and Tohoku regions is ongoing. We have only just begun. It is our sincere hope that the connections created on this tour will continue across geographical borders via discussion and collaboration.

ICOM-CC is deeply grateful for the financial support provided by the Agency for Cultural Affairs, Government of Japan in the fiscal 2019. We are also indebted to our Japanese museum colleagues who not only did an incredible job, organizing and planning this tour, but even befriended us as mentors and supervisors on this memorable journey.

I thought I understood well the importance of actually visiting the sites and standing at the places where things were born or where the unfortunate events occurred. However, this tour made me recognize this importance once again. At the same time, I saw that the time that elapsed since the disaster does not change the impression of the site for first-time visitors. While the memory of the disaster may be faded among the people, the reality of the disaster never fades. Through learning the rescue process and seeing the museum exhibitions and stabilization processes, I believe that the tour participants were able to network with the experts who continue to make efforts to restore cultural properties and now have a clear vision about the magnitude of the disaster and how the cultural properties are conserved.

I would like to consider the possibility of an international workshop like the Rikuzentakata International Workshop to share such experiences with ICOM-CC members and other museum staffs to deeply recognize the importance of preparing for the increasing number of natural disasters, and to obtain practical skills. We also need to think of collaborative projects with the newly created International Committee of Museum Disaster Prevention.

Since the tour, I began thinking more about preparing an environment in which the Japanese conservators actively participate in ICOM-CC to provide the accumulated experiences and skills on conservation and disaster prevention to the international society. I hope for making contributions to the international society through strengthening the cooperation with ICOM-CC and further advancement of conservations in Japan through obtaining beneficial information.

8th October, 2019