National Museum of Ethnology Osaka

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MINPAKU Anthropology Newsletter

On the 30th Anniversary of Minpaku

An Interview with the Director-General

The National Museum of Ethnology was opened to the public in 1977, following its establishment in 1974. This year marks the 30th anniversary of its opening. In the past three decades, Minpaku has been headed by four Directors-General: Tadao Umesao (1974-93), Komei Sasaki (1993-97), Naomichi Ishige (1997-2003), and Makio Matsuzono (since 2003). Our newsletter editors, Akiko Mori and Yoshitaka Terada interviewed Matsuzono on September 7, 2007, on matters relating to research and international relations.

Minpaku Research Projects

In 1978, Minpaku embarked on a series of long-term, ten-year research projects, then known as 'Special Research Projects'. The first two of these major projects were 'Comparative Analyses of Japanese Ethnogenesis' (Ethnogenesis) and 'Tradition and Change in Contemporary Japanese Culture' (Tradition and Change). In the following decade, two new projects were launched: 'Comparative Study of Asian and Pacific Cultures' (Aji-tai) and 'Tradition and Change among Ethnic Cultures in the Twentieth Century' (Twentieth Century). Meanwhile, the academic environment surrounding Minpaku was changing gradually. In 2000, after conclusion of the 'Twentieth Century' project, the Special Research Projects were reorganized as 'Priority Research Projects'. In this new framework, three research teams were formed: 'Construction of History in Anthropological Perspective', 'Study of Trans-border Conflicts' and 'Museum Anthropological Study of Cultural Representation'. Each of these projects continued for about three years. Looking back on the research themes for the earlier and later projects, it seems that there has been a major transition in the way we view history. Today, we regard history as a subject of anthropological study, attempt to scrutinize very modern phenomena, such as trans-border conflict, and are more conscious of representation as a research issue. (See chronological chart on page 8–9.)

A ceremony to commemorate the 30th Anniversary of Minpaku with the attendance of their Imperial Highness Prince and Princess Akishino (November 14, 2007)

minpaku 30th Anniversary

Mori: *Since we entered the 2000s, we have witnessed moves to reorganize public institutions into independent corporate agencies. You took office as Director-General of Minpaku in 2003, just a year before its incorporatisation as a member of the National Institutes for the Humanities in 2004. Four new six-year 'Core Research Projects' were launched, on the themes of: 'Socio-Cultural Plurality', 'History in Anthropological Perspective', 'Cultural Anthropology in Social Practice' and 'New Directions in Human Sciences'. These projects are still underway. I believe each of these four themes reflects Minpaku's stance vis-à-vis society, and various issues that face today's world. I wonder if you can share your view on the current situation of our 'Core Research Projects'.*

Matsuzono: When Minpaku was established in 1974, I was serving as an assistant professor at a university. At that time, we viewed Minpaku as a national center staffed by many talented people who had been gathered from many parts of the country. All of them, under the leadership of Prof. Umesao, were actively involved in the preparation and founding process of this institute. I was still young and all I could do was watch these developments from a certain distance, somewhat awed and dazzled. In the meantime, I was invited to participate in some joint projects. I also had an opportunity to give presentations to a group involved in 'Ethnogenesis', a ten-year project of Minpaku. I was still in my early thirties then, and I was enormously impressed by the wide variety of activities that were going on here. I remember Prof. Umesao often attending symposia where many different people from various fields gathered. Around 1978, I had the impression that Minpaku was engaged in major research on Japan. I understand that both 'Ethnogenesis' and 'Tradition and Change' centered on Japan.

Mori: *Yes, that tendency is particularly distinct in 'Tradition and Change' and its ensuing project, 'Twentieth Century'. Focusing on Japan, these projects were close to civilization studies. They took up such subjects as the Japanese people's life planning and urban folklores. The 'Ethnogenesis' project had a broader scope, and involved comparative ethnological studies of different cultures, including Japanese culture, with specific emphasis placed on such subjects as agrarian culture and 'The Laurel Forest Culture', shamanism, family, village and clan, and folklore.*

Matsuzono: Minpaku was established shortly after Japanese ethnologists and anthropologists first began to gain financial support to go abroad. Minpaku still did not have access to any substantial post-war overseas research. Having no means to travel far, many Minpaku staff members directed their attention toward Japan and areas around it. Okinawa, for instance, was one of the major areas being studied in the 1960s.

The Special Research Projects that started right after the opening of Minpaku centered primarily on Japan. The approach used for those projects was also different from that of today. It was mainly 'ethnological' and arguably 'empirical'. Most research projects in those days were carried out in this manner. I also took that approach as a member of the 'Ethnogenesis' project.

After a while, however, with an increasing number of people conducting field research abroad, Minpaku began exploring increasingly diverse research

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Tadao Umesao (Founding Director-General, 1974–93)

themes and more contemporary issues. All these transitions are manifest in the themes of Minpaku's 'Special Research Projects' and 'Core Research Projects'. They also represent a changing trend in the field of ethnology in Japan as a whole.

Now, the 'Core Research Projects' that started with Minpaku's incorporatisation in 2004 comprise four major pillars. The approach we are taking now, however, is a little different from the one we conventionally took until 2003. By the time I arrived as Director-General in 2003, Minpaku was halfway through a debate about the format of its future 'Core Research Projects'.

In 1994 the Japan Center for Area Studies (JCAS) was established, and it was attached to Minpaku until 2006. In relation to JCAS, there were ongoing discussions about the mission of Minpaku as a research organization. A committee in charge of this question came up with a report, which had an influence on how to organize Minpaku's future 'Core Research Projects'.

A major point of debate was whether such projects should be theme-oriented. That is, when we start a research project, should we set a very specific theme first, and have a group of interested people carry out the project? Or are we going to choose a theme that easily accommodates as many people as possible?

I was opposed to the idea of focusing on just a few specific themes. I wanted to see each one of our researchers play his or her part in our Core Research. So we decided to set up four main pillars, rather than narrower themes. I often use the adjective 'uneven' to express what will happen to our 'Core Research Projects'. I believed that after several years, some projects would attract and encourage more enthusiastic membership. In such cases, we would augment support for those projects. Conversely, we might have to do something about projects that don't seem to be going very well. We were ready to make this kind of adjustment from time to time. So we introduced the current Core Research framework in the hope that everybody will participate in one of the four main categories. Four years have passed since the current Core Research started, which means some projects ended in three years. I believe it is time for some such results to come out. Now we are in the period of reappraisal and adjustment. So far, the four pillars in our Core Research might be reduced to three as we see fit. However, this reappraisal process is not going as quickly as I expected. This year, we must push this process.

Mori: *Do you suggest that our Core Research might undergo drastic changes in the years ahead?*

Matsuzono: Exactly.

Minpaku Fellows

Many foreign scholars come to Minpaku under various arrangements. Some of them come here to participate in international symposia. Minpaku also has a system to allow overseas researchers to stay in Japan for a long period of time. They come to Minpaku for many different purposes. Some are involved in exhibition projects, while others come to work with Minpaku staff to publish research results. Still others come here to carry out their own research projects.

Terada: *Next, let me ask you about the Minpaku fellows.*

Matsuzono: Up until now, visiting scholars from overseas have had a tendency to stay for a relatively long period, from three months to a year. Since its incorporatisation as a member of the National Institutes for the Humanities, Minpaku is now able to receive visiting scholars on a shorter-term basis.

Terada: *Our system was changed to reduce the minimum length of stay to one month.*

Matsuzono: And it has become easier than before to invite researchers from overseas in capacities other than as visiting scholars. Today, an increasing number of foreign scholars come here on a short-term basis to participate in specific research programs organized by Minpaku. We can invite some of them during the preparation period for a special exhibition, for instance. Or, when we organize a symposium, we are able to ask some scholars to stay from a preparatory stage up to the

Komei Sasaki (Second Director-General, 1993–97)

actual holding of the event. I am glad that such visitors are gradually increasing. In my view, it is desirable to have two types of scholars from overseas: those who come here as visiting scholars and engage themselves in vigorous research activities, making good use of Minpaku facilities, and those who come here to directly involve themselves in Minpaku-organized research programs. In the past, I had the impression that we did not have enough researchers that fall within the latter category.

Another concern I have about visiting scholars is that some of them have little contact with the Minpaku staff who invited them. They might not interact with many of our researchers who specialize in areas other than theirs. There were some foreign researchers I saw only once: the next moment, they were gone. That's why I would like to see different types of researchers come here in various capacities and stay here for different lengths of time.

Another thing I would like to point out in this connection is that it is always the same few Minpaku scholars who express their wish to invite researchers from overseas. Every year, these same few people come up with the names of foreign scholars they would like to invite, saying such scholars' activities have some relevance to their own. I would like to encourage more Minpaku scholars to apply and I make some adjustment to ensure fair selection when there are many applicants.

Mori: *From the perspective of a Minpaku researcher, I must say it is hard to function properly as a host. I would say it's impossible to invite someone unless a host has plenty of time.*

Matsuzono: True. That's why I ask those who plan to go abroad for a long period of time not to attempt to invite someone from overseas during their absence. Now that foreign scholars can stay for a shorter period of time, they can come here for more specific purposes. The process toward this change started about a year before incorporatisation. Around that time, there were already discussions on reducing visiting scholars' minimum length of stay. So it is easier now to invite people from overseas, in many different capacities. I hope that more of our staff will use this new system to invite various types of people, not because such foreign scholars serve their academic interests, but because they are able to contribute in one way or another to broader projects involving the entire Minpaku community.

Mori: *Right. It would be very nice to see more active participation from overseas in our symposia and exhibitions.*

Matsuzono: Yes. In this context, I am personally familiar with, among other Core Research Projects, what was going on in the 'Cultural Anthropology in Social Practice'. In this project, we held various study sessions with participants from overseas, the contents of which will be published in due time. Now that our Core Research Projects are in their fourth year, we can expect that many results will come out of it, including those produced by researchers from abroad.

Naomichi Ishige (Third Director-General, 1997–2003

Makio Matsuzono (Current Director-General, since 2003)

Academic Exchange with Overseas Institutions

Academic exchange with China has always been one of the priorities of Minpaku, since the time of Director-General Umesao. We enjoyed inter-organizational exchange with the Association of Nationality Studies of Southwest China for about twelve years from 1985. In 1988, Minpaku signed an agreement for a three-year joint research project with Indonesia's Ministry of Education and Culture. In 2000, we concluded an agreement with Center for Modern Japanese Studies, University of Bonn, under which we dispatched a total of five visiting scholars to Bonn over a period of five years. Those were exceptionally official agreements that were signed before incorporatisation. Since its incorporatisation in 2004, Minpaku has concluded agreements with one overseas institution after another. We entered into agreements with la Fondation Maison des Sciences de l' Homme, France in 2004, with la Universidad Nacional Mayor de San Marcos, Peru, in 2005, with the Shung Ye Museum of Formosan Aborigines, China in 2006, and with the National Folk Museum of Korea in 2007. The number of such agreements is

expected to rise in the years ahead.

Terada: *As you have just mentioned, inviting scholars from overseas is one way of promoting Minpaku activities. Another direction we are taking to enrich our activities is to establish various types of relationship with overseas institutes.*
Matsuzono: Before our incorporatisation as a member of the National Institutes for the Humanities, we did not have a system to conclude agreements with overseas research institutes.
Mori: *Of course, each of our researchers spent plenty of time and energy to develop and maintain cooperative relationships with his or her foreign counterpart. But these relationships were not so official as to be put in any formal documents. There were, however, some exceptions.*
Matsuzono: With the new system, I think there will be more such agreements. It will be even better if we can enjoy this sort of official cooperation both in museum exhibitions and research activities.
Mori: *Until recently, we had been working with foreign institutes without concluding official agreements. Now we work together on the basis of agreements. Though the formats have changed, I believe there has been consistency in the contents of our exchange and cooperation with our overseas partners.*
Matsuzono: Right. I want to see more person-to-person or person-to-organization relationships — between individual Minpaku staff members and their overseas counterparts — develop into organization-to-organization cooperative relationships. Some people may say it is not the framework but the content that matters. But I believe the framework is equally important.
Mori: *It would be very nice if inter-organizational relationships and inter-personal relationships complement and enhance each other.*
Matsuzono: Exactly. I expect Japanese institutes other than Minpaku will also conclude more and more agreements with overseas organizations. In this context, we might be able to think about ways to enable overseas scholars to participate in Minpaku's Joint Research and Core Research Projects. I have never shared this idea with anyone else yet, but that is what I have always had in mind and what is necessary if Minpaku is to grow even further. I believe it is a very good thing to ensure (foreign scholars') direct participation in Minpaku research projects and so I hope to see more visiting scholars play their parts in our projects.

Signing ceremony of agreement between Universidad Nacional Mayor de San Marcos and Minpaku, 2005

Terada: *It is good to see Minpaku grow in this way, but some of our staff might fear that the ongoing trend might gradually obscure Minpaku's identity. What would you say to that?*
Matsuzono: I personally don't have that kind of concern because I believe our identity will be formed on the basis of our research results. Before Minpaku's incorporatisation, many researchers outside of Minpaku in Japan had no direct connections with inter-university research institutes like ours, and they probably resented us because we were much better financed than they. Some universities still express the same kind of frustration. Their frustration can be justified in that inter-university research institutes like Minpaku are allocated a much larger research fund per researcher, compared to other institutes specializing in humanities.

The question is, if the government allocates a handsome budget to us solely because we are an inter-university research institute, is there a system to enable those outside Minpaku to have access to the budget? Are there any clear-cut procedures through which outside people can apply for and receive financial support based on a due screening process? Before its incorporatisation, I don't think Minpaku had any such mechanisms. But after being incorporated, we set specific definitions, rules and procedures concerning various kinds of grants available to outside researchers, as well as to Minpaku researchers. We have put all this information on our website. Based on such well-defined rules and transparent procedures, we should make our resources accessible to those outside Minpaku. Otherwise, we won't be able to function properly as

Intensive Course on Museology, 2007

an inter-university research institute.
Mori: *I guess that is one of the major changes brought about by the incorporatisation.*
Matsuzono: That's right. We have much more transparency now. We have a committee that includes members from outside Minpaku. In that committee, the voices of the outside members are very strong. This is one of the products of our efforts towards stricter discipline and control, while also attempting to be more open.

Intensive Course on Museology

In 2004, the Japan International Cooperation Agency (JICA) began to fully entrust Minpaku with the 'Intensive Course on Museology'. Before that, JICA used to conduct a three-week course entitled the 'International Cooperation Seminar on Museology' at Minpaku. This was part of JICA's half-year training course on 'Museum Management Technology'. In 2004, the course was reorganized into its current four-month format. This course is geared towards less economically developed countries in Asia, Africa and Latin America. Young and motivated people from those regions are invited every year to attend the intensive course based at Minpaku, in collaboration with other museums. Some of their countries still do not have museums of their own. That's why the young people are invited to learn the know-how of museum operation that Japanese museums have accumulated. Past participants in this course stay in contact with each other through their newsletter.

Mori: *Recently, Minpaku is exerting its strength in holding the 'Intensive Course on Museology'. In this special issue, one essay focuses on this subject. According to this essay, the participants teach what they have learned here to their own people, thereby contributing to the development of new human resources. The course is not a particularly visible activity of our museum, but I am glad that we can introduce the course to readers of Minpaku Anthropology Newsletter. An outstanding result of the course is that it helps to develop networks among museum workers. These are different from, but intertwined with, the networks among researchers. Although I am not directly involved in the project, I am thrilled to see the young and highly motivated participants every year, while the course is on.*
Matsuzono: The intensive course is a JICA project that we are entrusted to carry out. JICA finances the project, and we are responsible for its implementation. This has been the arrangement for several years. The project is carried out mainly by Minpaku and Lake Biwa Museum, Shiga. The project has become a major asset for Minpaku as well. It is more than ten years since the first course took place in 1994, which means it's now twelve or thirteen years old. As we have about ten participants each year, the total number of past participants is now well over one hundred. When they return to their countries, they teach what they have learned here to their own people. In this connection, Africa is now implementing a new JICA project that evolved from our Joint Project. This new JICA project functions as a follow-up of the training given at Minpaku.
Mori: *An essay [in this issue] tells us that the course evolved partly from an exchange program organized on an individual basis by several Minpaku staff members in Vietnam, before 1994. What has happened in this context, therefore, has relevance to what we were talking about with respect to Minpaku's exchange with other countries. That is, Minpaku staff members first develop relationships with local people while conducting field research abroad. Then, these interpersonal relationships eventually lead to various other forms of exchange, such as exhibitions, symposia, visits to Japan as Minpaku visiting scholars, as well as projects to train museum staff in other countries.*
Matsuzono: Right. One of the things that somewhat surprised me when I took office as Director-General of Minpaku is that our museum is so well known all over the world. In South Korea, for example, I talked with directors of a number of museums and all of them knew a lot about Minpaku. I also receive many invitations to events

organized by museums in other countries.

Mori: *Let's give credit to all Minpaku staff members. I, for one, make sure to take Minpaku's English brochure with me whenever I go abroad. Every one of us is doing what little he or she can do in many parts of the world.*

Matsuzono: Minpaku was founded in the 1970s. In those days, the word 'globalization' was not yet in use. When our museum opened to the public in 1977, its collection included parts of collections that had been housed by other Japanese museums, artifacts and materials collected for Osaka Expo '70, as well as items collected for Okinawa Ocean Expo '75 — some of which are currently on display as part of 'The Great Ocean Voyage', a special exhibition being held at Minpaku (see chronological chart on page 8–9).

In the early 1960s, many countries which had long been under colonial rule gained independence one after another. Minpaku was established some ten years after that. Since then, we've been witnessing dramatic advances in technology. Progress in the field of information technology, among other areas, has been going on at a mind-boggling pace.

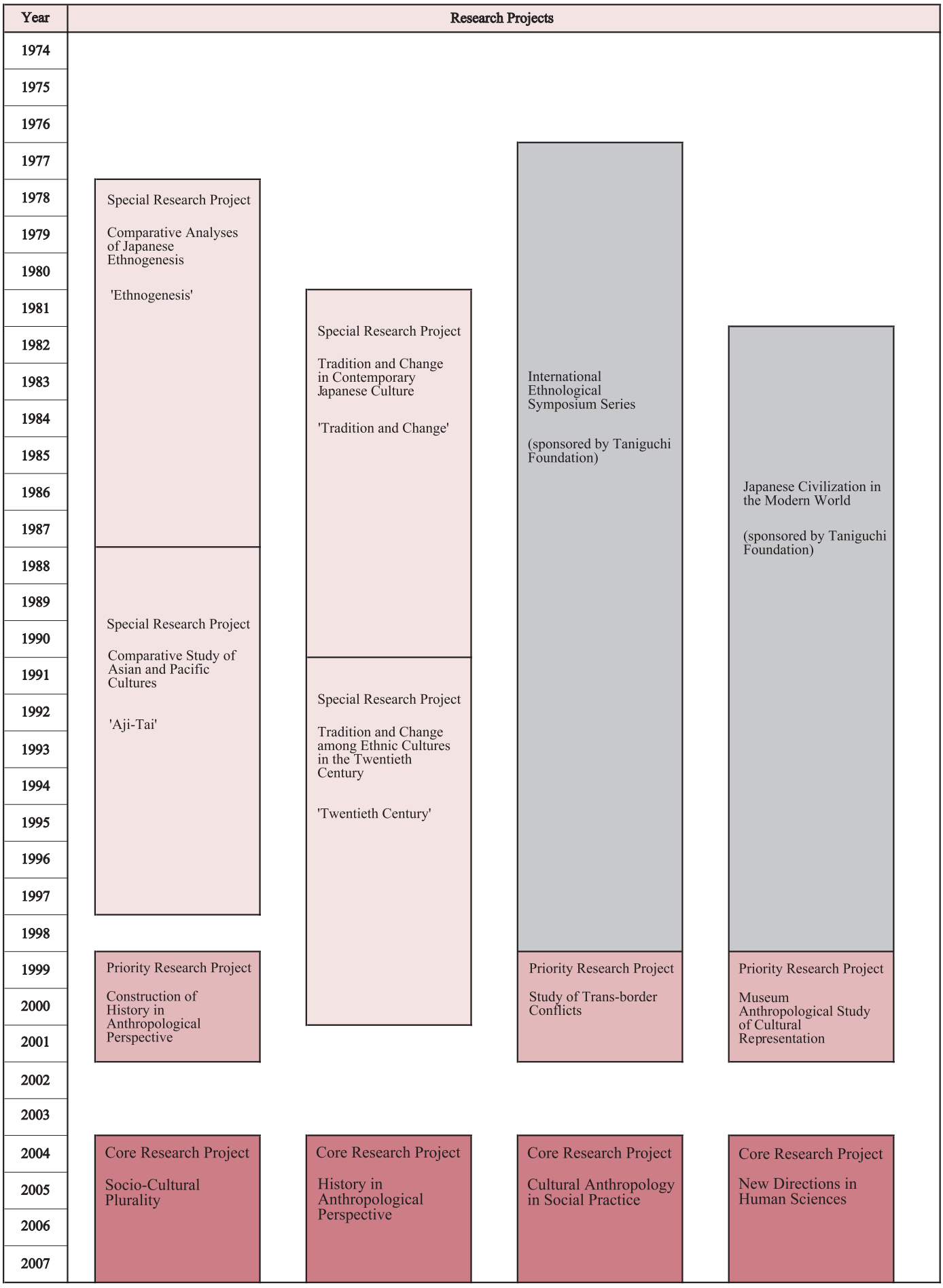
Because of such advances in technology, we must work much more quickly than before. If I do some fieldwork, I must write my report as soon as I get home because after four or five years, my research results will turn obsolete. Because the world changes so fast, Minpaku researchers now tend to choose topics of immediate relevance so that they can stay abreast with the times. Of course, that's the way it should be, at least to a certain extent.

What is missing in today's anthropology is an ambitious attempt to study the history of major changes of humankind from the emergence of humans as a distinct species, and the arrival of *Homo sapiens*, up until today. No one is doing this kind of thing nowadays. In the past, anthropologists were bold enough to come up with many theories, including the theory of human evolution, though some of them later turned out to be completely erroneous. But nobody talks about such large matters any more.

It's understandable that young scholars are obliged to concentrate on contemporary subjects. But after spending substantial time and energy for field research, I recommend you to sit down in an armchair, so to speak, read earlier works over again and contemplate. I would like to see some of you work that way.

This biannual newsletter, first issued in 1995, is designed to ensure continuous contact and cooperation among the fellows. For each issue, we print 1,600 copies to distribute to individual fellows and institutions overseas.

An aerial photo of Minpaku


Year
Research Projects
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Special Research Project
Comparative Analyses of Japanese Ethnogenesis
'Ethnogenesis'
Special Research Project
Comparative Study of Asian and Pacific Cultures
'Aji-Tai'
Priority Research Project
Construction of History in Anthropological Perspective
Special Research Project
Tradition and Change in Contemporary Japanese Culture
'Tradition and Change'
Special Research Project
Tradition and Change among Ethnic Cultures in the Twentieth Century
'Twentieth Century'
International Ethnological Symposium Series
(sponsored by Taniguchi Foundation)
Priority Research Project
Study of Trans-border Conflicts
Japanese Civilization in the Modern World
(sponsored by Taniguchi Foundation)
Priority Research Project
Museum Anthropological Study of Cultural Representation
Core Research Project
Socio-Cultural Plurality
Core Research Project
History in Anthropological Perspective
Core Research Project
Cultural Anthropology in Social Practice
Core Research Project
New Directions in Human Sciences

Exhibition	Special Exhibition Titles	Year
		1974
		1975
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Permanent Exhibitions	The Great Andes Civilization: Inca, the Reviving Empire of the Sun	1989
	Masks in Equatorial Africa: Hidden Forest Spirits	1990
	The E.S. Morse Collection: Meiji Folk Crafts that Crossed the Pacific	
	Engelbert Kämpfer: The Genroku Period Viewed by a German	1991
	Greater India: Deities and Man in the Hindu World	
	Daghestan, Crossroads of Civilization: Ethnic Arts of the Caucasus	1992
	Aboriginal Australia: Fifty Thousand Years of Hunters and Spirits	
	Asia Viewed by TORII Ryuzo, a Pioneer of Ethnology	1993
	Ainu Moshiri: The Ainu World Viewed through Their Designs	
	Javanese Cotton Print: A World of Diverse Traditions	
	Indigenous Peoples and Cultures in Taiwan	1994
	Woven Flowers of the Silk Road: An Introduction to the Carpet Heritage of West Asia and Central Asia	
	Music and Musical Instruments in Latin America	1995
	Weaving Color as Culture: The Maya Today	
	Japan through the Eyes of Siebold and His Son	1996
	Images of Other Cultures: From the British Museum Collection	1997
	What is inside? Forays and X-rays into Ethnographic Objects	1998
	Mongolia: The Rise of Nomadic Culture	
	Cultural Heritage of the South Pacific: The George Brown Collection	1999
	Ethnic Cultures Abroad: People Moving, Cultures Mixing	
	Theater at the Museum: The Expressive Body	2000
	Ethnology and the Rise of Cinema: From Shadow Theater to Multi-Media	
	Ethnology of Life in the Taisho and Showa Period: SHIBUSAWA Keizo and the Attic Museum	2001
	The Sea Otter and Glass Beads: Trade of Indigenous Peoples of the North Pacific Rim	
	Seoul Style 2002: Life as It Is with the Lee Family	2002
	Wrapping Culture: Furoshiki and Wrapping Cloths of the World	
	Mandala Deities in Tibet and Nepal	2003
	A West African Story-telling Village	
	Messages from the Ainu: Craft and Spirit	2004
	Multiethnic Japan: The Life and History of Immigrants	
	The Arabian Nights	
	More Happy Every Day: The World of Bricolage Art	2005
	Fashioning India	
	Minpaku Kids' World: Objects as Ties between Children and Their Society	2006
	Arabesque of Batik Designs and Techniques: From Java to the World	
	Pilgrimage and Sacred Places	2007
	The Great Ocean Voyage: Vaka Moana and Island Life Today	

Institutional Collaboration

China Project 1985–1996

He Yaohua
Yunnan University, China

The author was formerly the professor of Yunnan University and the President of Chinese Academy of Social Sciences in Yunnan. He is now the President of the Association of Nationality Studies of Southwest China. He has made significant contribution to the ethnological study about modernization of ethnic groups in Southwest China. His publications include Collection of Essays about Historical Ethnology on the Southwest China *(Kunming: Yunnan People's Press 1988, in Chinese)*, Research of Ethnicity of the Southwest: The Special Volume about the Yi People *(Kunming: Yunnan People's Press 1987, in Chinese) and* Lineage System of the Yi People in Liangshan Area *(Chengdu: Sichuan National Press 1987, in Chinese).*

On the occasion of the 30th anniversary of the National Museum of Ethnology (Minpaku), I sincerely wish a prosperous future for your academic enterprises.

In November of 1981, under the impetus of the opening door and reform policy in China, the Association of Nationality Studies of Southwest China (ANSSWC) was founded in Kunming. This is an academic organization doing research on thirty-three ethnic groups in Southwest China, and one of its key aims is to expand academic communication with other countries by 'inviting guests to come in, while going out'. This will help us to better modernize services for the social, economic and cultural activities of ethnic groups in the Southwest.

Minpaku had a good reputation for its studies on ethnic groups around the world, and became the first organization that we chose for international academic exchange. Thanks to the warm-hearted support of the founding Director-General Tadao Umesao and his successor Director-General Komei Sasaki, the two sides conducted academic exchanges for twelve years from 1985 until 1996, and wrote some eye-catching chapters in the history of cultural exchanges between China and Japan.

During those years, a total of twenty-seven scholars of ANSSWC[1)] visited Minpaku and carried out research on ethnic groups such as the Han, Zhuang, Tibet, Yi, Bai, Naxi, Dong, Tujia, Miao Yao. At the same time, numerous Japanese scholars[2)] were invited to China for field studies in the areas of these ethnic groups, and to attend conferences. Joint fieldwork and joint conferencing were the main styles of our academic exchange.

In August, 1985, the Chinese side first invited a Japanese team headed by the Director-General Umesao, consisting of eight professors (Sasaki, Taryo Obayashi, Seiji Ito, Zhou Dasheng, Yasuhiko Nagano, Hiroko Yokoyama) to attend a symposium on the Yi People. This was organized by ANSSWC, and took place in Xichang. During the conference, the Japanese scholars were allowed to conduct research among the Yi villages in Zhaojue and Butuo, in the center of Daliangshan, an area that was not yet opened to foreigners. This was the first investigation by Japanese anthropologists since Ryuzo Torii worked in Xichang, on the periphery of Daliangshan, eighty-three years ago in 1902. Journalists from CCTV and the Broadcasting Station of Sichuan interviewed Umesao and Obayashi as follows.

Journalist: *You two professors managed to find time to do fieldwork in the Yi village. Please tell me why you are so interested.*
Umesao: I have been interested in the Chinese ethnic groups for a long time. I am very glad that Association of Nationality Studies of Southwest China invited us to this Daliangshan area.
Obayashi: The same for me. I have been doing research on ethnic cultures in Southeast Asia. There is some common ground between the ethnic groups of southwest China and those in the Southeast Asia. I am very glad to have the chance of doing research on the Yi.
Journalist: *What attracted you most since you came to the Yi area?*
Umesao: Firstly, I found that the Yi people wear their ethnic clothing; especially the men wear ethnic clothing as well. This is different from other ethnic groups in China. My second discovery is that the Yi people have their own writing system, which impressed me so much. In Daliangshan, they even publish their newspaper, *Liangshan Daily* in the Yi language.
Obayashi: To me, the Yi is a compound society. During this short visit, I found that they have oat and buckwheat which are agricultural products of the north, and they also have agricultural products of the south. They raise sheep which is a domestic animal related to the culture of North and West Asia, and they raise pigs as well which is related to Southeast Asia. So the Yi culture is not a simple one, it consists of cultural elements of north, south and the west.

1) *Ma Yao, Zhang Shengzhen, Wang Tianxi, Li Shaoming, He Yaohua, Pengcuociren, Xiang Ling, Yu Hongmo, Kang Jingming, Liang Youshou, Zhao Ming, Han Zhaoming, Gesangyixi, Zhou Xiyin, Guo Dalie, Yang Xuezheng, Zhang Kaiyuan, Deng Yaozong, Qiao Hengrui, Zhang Youjun, Yu Zhongxian, Cen Xiuwen, Huang Caigui, Zunzhuliangjie, Chen Guoan, Lu Xiuzhang, Wu Jingzhong*

Journalist: *You have never been in Liangshan before. What did you imagine it to be and what did you find here?*
Umesao: In Japan, there are only two books about the Yi, one is written by a Japanese anthropologist Ryuzo Torii who walked from Kunming to Xichang in 1902; the other book is written by a Chinese Zeng Zhaolin, who walked from Xichang to Meigu, and to the north. It was translated into Japanese later. What we found here is extremely different from what we read in the books.
Journalist: *Would you tell us the difference in detail?*
Umesao: In the Yi area, the social system has made great changes from slavery to the socialist system. Looking at their production style, although some of them are out of date, they have made big progress in productivity. So my first impression is that the Yi has made a great leap forward from the Middle Ages to the socialist society. It is great. Although they have become a modern society, they still preserve their traditions. They are really great.
Obayashi: My impression is similar. I will cite some concrete examples. In Yi areas such as Xichang, Zhaojue, and Butuo, which I have visited this time, the streets are extremely large, and there are bookstores. I entered one bookstore in Butuo, and found an intermediate textbook on Japanese painting. Then I suspected that when Torii went through the Yi area, the Yi did not know anything about Japanese painting. Now they have textbooks about Japanese painting in their bookstore. This is really a big change. I am very glad to see that the isolated Yi society has become open.
Journalist: *We heard that you have visited Yi families. Please tell us how the Yi people treated you.*
Umesao: When we visited a farming family in the Yi village in Butuo County, I saw three big stones inside the room, and above the stones there was a cauldron, a stove. The Yi people killed a pig, and made Tuotuorou, a kind of pork stew of the Yi for us. They also prepared liquor made from buckwheat for us. We were very glad to have the Yi food. And when we ate, we followed the Yi custom to squat on the ground, in a circle with the Yi, eating and drinking together.
Journalist: *The same to you?*
Obayashi: Yes, of course.
Journalist: *How was the food?*
Umesao: Delicious! Delicious! Happy! Happy! (Smiles)
Obayashi: It tasted good! Happy! Happy! (Smiles)
Journalist: *You have already stayed here for seven days. Please tell us your general impression about Liangshan and the Yi people.*
Umesao: My impression is that the Yi people still have their traditional culture.
Obayashi: I felt the Yi people are extremely kind and hospitable. Moreover, at the symposium, I saw several groups consisting of Yi scholars, both young men and young women. The papers presented by them were also very good. I believe the Yi people will have great development in the future.
Umesao: I have experienced another interesting thing. We attended the opening ceremony of the Liangshan Slavery Museum. We saw many sorts of exhibit of articles related to Yi traditional culture. I am very glad to see that the Yi people preserve their culture with this method.
Journalist: *Do you have any messages to the Yi people?*
Umesao: We feel very satisfied here, and every day is extremely substantial.
Obayashi: We will stay here for another two or three days. We will have more chances to observe Yi culture such as their torch festival, and I believe that we will have more impressions about the Yi.
Journalist: *We hope that you could make some suggestions frankly to the Yi people about their development in the future?*
Umesao: I believe that the life and other aspects of the Yi people will improve a great deal in the next ten or twenty years.
Obayashi: I have the same feeling. I hope that the Yi people will continue to try hard to present their culture that they themselves are proud of.

From left: Nagano, Qiao, Ma, Umesao, Sasaki, Ito, Obayashi, Zhou, and Jimu Buchu

In September, 1986, Minpaku convened a symposium about ethnic groups in southwest China in Osaka. Several members of our association[3] attended on invitation. Later, in 1990, we co-published a book in Osaka titled

2) *Tadao Umesao, Komei Sasaki, Taryo Obayashi, Yoshiro Shiratori, Chie Nakane, Seiji Ito, Hajime Kitamura, Hisako Kimishima, Tomoaki Fujii, Shigeharu Tanabe, Yasuhiko Nagano, Zhou Dasheng, Hiroko Yokoyama, and Shigeyuki Tsukada*

3) *Ma Yao, Vice President Pengcuociren, Xiangling, Yu Hongmo, Kang Jingming, Liang Youshou and Zhao Ming*

Studies on the Cultures of Ethinic Groups in Southwest China: Reports of the Joint Research and Symposium between Japan and China. This book is one of the most significant achievements of academic exchanges between China and Japan, and has been a great draw for academic communities of the two countries.

Before I end this review, I want to say that I expect a new surge of academic exchanges between Minpaku and our association, and I hope that the young scholars will make new plans for communication, and make a new history of academic exchange between China and Japan.

Institutional Collaboration

Japan Studies at Minpaku

Josef Kreiner
University of Bonn, Germany

Kreiner, born 1940 in Vienna, Austria, is at present professor at the Institute of International Japan Studies, Hosei University, Tokyo and Director, Center for Modern Japanese Studies, University of Bonn. His recent research topics include Japanese collections in European Museums, the image of Japan in European history and culture, and the role of Okinawan studies within Japanese ethnology.

It was during my study in the early 1960s at the Institute of Oriental Culture, University of Tokyo that considerations to establish a Japanese National Museum of Ethnology crossed my path. My professors at that time were Masao Oka, the doyen of Japanese ethnology, and other leading scholars in the field like Seiichi Izumi, Eiichiro Ishida and Namio Egami who were then eagerly but unsuccessfully trying to convince the Ministry of Education and Science (*Monbu-shô*) to establish such an institution. Their aim was to preserve what was left over from Keizo Shibusawa's magnificent Attic Museum and what was stored away at the time from the eyes of the public at the headquarters of the Japanese Society of Ethnology in Hoya. Tadao Umesao from the 'Kansai-school' ('Kansai' refers to the region of Kyoto, Osaka, Nara and Hyogo Prefectures), about which I had not heard very much at the University of Tokyo, chose a different but successful route when he argued at the Ministry of Finance that time was ripe for Japan to acquire beautiful collections of ethnological nature overseas. Simultaneously he convinced the government to set aside part of the grounds of the 1970 Osaka World Exposition for a museum—the only way he could establish a large-scale research institute for ethnological studies under the 'Law for Establishing National Schools' (not the Museum Law!), because only museums could be built within the premises of public parks.

Umesao is presented with paper-lanterns from a children's festival in the Rhine-region, Germany (from left: Umesao, Sep Linhart and Kreiner)

Since the very beginning of the National Museum of Ethnology or Minpaku as it is called familiarly, this double character as museum and research centre has meant not only a great challenge and manifold possibilities, but also problems to the scholars working at that magnificent institution. A faculty consisting of as many as sixty or even more scholars in ethnology and a broad spectrum of related fields is, of course, expected to create more than just an additive output of individual studies.

Indeed, an attempt to take up questions of paramount importance, as central tasks of Minpaku, was put into action quite early by its founding Director General Umesao and his very effective 'No. 2' and later successor, Komei Sasaki. Already in 1978, only one year after its opening, a ten-year 'Special Research Project' on

'Comparative Analyses of Japanese Ethnogenesis' began. It is impossible to review here the great achievements of this series of studies, in which I was honoured to participate on several occasions. Suffice to say that this has been for years the most conclusive answer to the questions of Japanese ethnogenesis from an ethnological point of view. The project also led to many new and inspiring hypotheses like that of the importance of 'The Laurel Forest Culture' (*shôyôjurin-bunka*), or the slash-and-burn-cultivation, and last but not least the series of studies in the 'ethnology of food' by Naomichi Ishige, the third Director General in line, and to the ascent of experts like Isao Kumakura.

Equally important and even much more fruitful for Japanese studies was the seventeen-year-series of international symposia on 'Japanese Civilization in the Modern World'. Starting in 1982, the series was organized by Umesao himself, and sponsored by the Taniguchi Foundation. Here, Umesao presented his idea of 'An Ecological View of History' (first launched in 1957) for discussion. Together with Harumi Befu of Stanford, I was invited to introduce scholars from outside of Japan for participation in these discussions, which became a fixed part of my *nenjû-gyôji* (annual routine). The most appreciated by-product of these annual meetings, conducted only in Japanese language and in a very familiar atmosphere, was the interaction between European and American scholars, which was not common at that time. Minpaku could have made further attempts to strengthen or make use of that network.

Both these projects seem to have had no successors: the staff members embark more or less on a great variety of individual research projects, which altogether look quite impressive, but cannot fulfil the task of providing a consistent image of Minpaku as the leading institution in cultural anthropology or ethnology in Japan, and as such providing the insights for Japanese policy making vis-à-vis the world, a central objective envisaged by its founding Director Umesao.

So I miss a long-range project, like the Grant-in-Aid for Scientific Research of Priority Areas 'Inventions in the Edo Period' conducted by the National Museum of Nature and Science. Minpaku played only a small part in this project by way of the activities of Masaki Kondo. I had a chance to cooperate with Kondo's research on Japanese collections overseas, which stimulated my own interest in this direction and led to a comprehensive study of Japanese collections in Europe and their role in the creation of the image of Japan in the West. On this theme I began a project in University of Bonn. For this project, Minpaku gave vital support to the Institute for Japanese Studies, the University of Bonn. Minpaku dispatched five guest-professors over the years, and for this I would like to thank Ishige and his colleagues wholeheartedly.

Very positive is the fact that Minpaku, from its very embryonic beginnings — see above what I have said of its first collections, the former Attic Museum — has laid great importance on studying and collecting Japanese culture besides paying attention to the great variety of cultures all over the world. This serves as a model to emulate for museums in Europe. A legacy of the former Euro-centric view in Europe, has been that collections from overseas and those from the own culture/country tend to be divided among different museums. Minpaku would therefore, in my eyes, be predestined to play a leading role in the Asia-Europe Museum Network (ASEMUS), but it has not been very active there in my opinion. For the coming year 2008, a project is envisaged within the ASEMUS framework which fills me with hope. Again, I would wish that Minpaku will take the lead within the newly created Inter-University Research Institute Corporation, where it is amalgamated with other museums and research institutions in the humanities.

Minpaku is a very young institution and other opportunities will arrive in due course. I wish the scholars at Minpaku all the best in their efforts to further strengthen the importance of the museum and its research within Japanese society, the scientific community, and the world. So I would end with Goethe's line: "Was Du ererbt von Deinen Vätern, erwirb es um es zu besitzen!" (What you have inherited from your forefathers, acquire it in order to possess it).

Institutional Collaboration

Minpaku and Vietnam Museum of Ethnology

Nguyen Van Huy
Vietnam Museum of Ethnology, Vietnam

The author is the first and former Director of the Vietnam Museum of Ethnology. His publications include: The Culture and Life of Lo Lo and Ha Nhi *(published in Vietnamese as* Văn hóa và Nếp sống Hà Nhí - Lô Lô, *Ha Noi: Nxb Van Hoa in 1985),* The Cultural Mosaic of Ethnic Groups in Vietnam *(published in Vietnamese and English, Ha Noi: Nxb Giao Duc in 1997),* Vietnam: Journeys of Body, Mind, and Spirit *(California University Press in 2003) as well as many edited books and articles on Vietnamese ethnology and Vietnamese society.*

Established in 1995, the Vietnam Museum of Ethnology (VME) has achieved remarkable success. The number of visitors increases annually. In 2006, the VME received more than 200,000 visitors. The museum has created various activities that are highly appreciated by the public, contributing importantly to the renovation and improvement of quality among Vietnamese museums. This achievement is due in great part to learning experiences gained from other international museums, including the National Museum of Ethnology (Minpaku).

The first time I heard about Minpaku was in 1987 when I was the Vice Director of the Institute of Ethnology. I had been conceiving the idea of establishing the VME when I heard that Shin-Etsu Trading Company, on behalf of Minpaku, had contacted the Hanoi Book Import and Export Company to collect Vietnamese ethnographic objects for Minpaku. In looking at the beautiful catalogue with its listing of the rich content of Minpaku, I was able to study the order of collection of this company and then could partly understand the concept and approach taken by a Japanese museum in collecting objects. I found that this museum had a clear and logical conception of objects, especially objects of everyday life and the necessary information attached to those objects. This was my first impression of Minpaku.

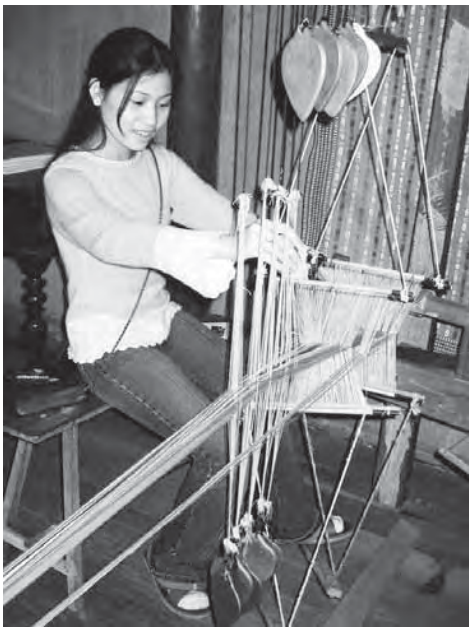
Since then, whenever I have had the opportunity, I have tried to get information and approach Minpaku staff so as to learn from their experiences. One time, Katsumi Tamura and a group of Minpaku scholars came to Hanoi and sought me out. We met, finally, and discussed issues related to museums in general, and the plan for the future museum of ethnology in Vietnam in particular. Japanese colleagues came to visit the museum building which was then under construction, though at that point we did not know when it would be finished. The museum still belonged to the Institute of Ethnology at that time. Later, around mid-1995, the Cultural Attaché of the Japanese Embassy in Hanoi came to work with the Institute of Ethnology and we proposed our wish to send a delegation of staff members to Japan to gain experiences of making a museum from Japanese colleagues. In October of that year, the Vietnamese government approved the establishment of the VME and I was appointed director of the Museum (I assumed this task until the end of 2006).

We received effective assistance from Japan. Japan International Cooperation Agency (JICA) gave a grant so that a delegation including four people (Nguyễn Văn Huy, Lưu Anh Hùng, Lê Duy Đại and Nguyễn Thị Thanh Nga) could participate in a study-tour on capacity-building in museology (the Intensive Course on Museology) at Minpaku in January 1996. Our Japanese colleagues, especially Tamura, devised an excellent schedule and plan for our team so that our trip could have the best results. Japanese specialists introduced us to their experiences in running the museum, from making a system for managing objects, documents, library, to developing an audio-visual database, from organizing permanent exhibitions to temporary exhibitions, to training courses with international museology approaches. During the trip, we visited not only Minpaku, but also other museums such as the Little World Museum and Meijimura in Nagoya, the Prefectural Folk museum. We also saw Japanese architecture in Nara, the Hiratsuka City Museum in Kanagawa, the Tokyo National Museum and the Fukagawa-Edo Museum in Tokyo. One very important element of the trip was that Minpaku provided us with an excellent interpreter who facilitated our conversations with Japanese ethnologists and museologists. Thanks to her assistance, within only two weeks, we had learned a great deal about museums.

Our time in Japan was like a university class that equipped us with important knowledge, first-hand experiences and visions to help us carry out the construction of our own museum in Hanoi. Lessons learnt from Minpaku were then shared with other members of our young museum. These were the first valuable lessons that made us more confident in making the first steps in constructing the VME. Those useful and practical lessons have stayed with us, in each museum activity and development, from organizing indoor exhibitions to exhibiting the outdoor houses or establishing an audio-visual system. Some of my colleagues, Mai Thanh Sơn, Nguyễn Anh Ngọc, Nguyễn Trờng Giang, Phạm Văn Lợi, Phạm Văn Dưng and Chu Thái Bằng have also had opportunities to visit and learn at Minpaku.

An important landmark in collaboration between the VME and Minpaku was the implementation of a training project on conservation in the late 1990s. Many professors from Minpaku came to Hanoi, such as Tsuneyuki Morita and Naoko Sonoda, to share with us their expertise and experience in conservation, especially preventive conservation. The concept and importance of conservation, and the preventative conservation which our Japanese colleagues transmitted to us, was pragmatic and suitable for the situation of Vietnamese museum exhibitions in general, and for conditions at the VME in particular, especially because we lacked sufficient storage space and equipment. The Minpaku training workshop helped us a lot in our conservation work, both for objects on exhibition as well as for objects in storage.

In the last five years, the audio-visual work of the VME has developed quickly and our museum has become a leading institution among Vietnamese museums. The VME is the first museum to establish an audio-visual department, which has given us the basis for a system of collecting and making ethnographic films and videos. The audio-visual team members of the VME were not only trained to make and mount films in the VME studio. More importantly, they also learned new approaches and techniques in which the voices of communities are respected, with the participation of communities, and by giving cameras to community members to document their own traditions and speak about their own concerns — especially these concerns related to the preservation and promotion of tangible and intangible cultural heritage. These successes can be traced back to 1999–2001, when Tamura and the Toppan Printing Company collaborated with the VME to train the museum staff in making digital videos, giving them cameras to document intangible cultural activities among different ethnic groups of Vietnam, and training them in ethnographic filmmaking methods.



At the Cham *traditional house on open display, the Vietnam Museum of Ethnology*

At present, the VME is carrying out a project called 'Summer School on Research and Training of Museum Studies'. This project (2006-08) aims to re-train and build capacity for staff members of twenty-one museums and two university museology departments, at the University of Culture in both Hanoi and Ho Chi Minh City. This project is inspired by our experiences in 1996 of capacity building in museology at Minpaku, and later by the Minpaku *Newsletter of the Intensive Course on Museology* that was sent to former participants in the course. We would like to collaborate with Minpaku, through the Summer School project, to help provide museums in Vietnam the opportunity to learn and apply new concepts and knowledge concerning museum activities, in order to renovate and improve their quality. We are also considering the possibility of applying the combined model: museum-research institute-university that has been used successfully by Minpaku for many years to promote research and training at the graduate level.

In addition, the VME is now preparing to exhibit the many cultures of Southeast Asian peoples in a new museum building which is expected to be completed in 2008-09. We hope that VME can continue its collaboration with Minpaku which has accumulated experience in the study, collection, and presentation of diverse cultures of Southeast Asia over the past thirty years.

Finally, I highly appreciate the effectiveness of the collaboration between the VME and Minpaku. To me, the vision of Minpaku on international relations promotes the solidarity of museum communities in the world, including that of Vietnamese museums. This in turn helps museums contribute to the advancement of science and technology, and adapt to the needs of society in the present era of increasing globalization.

Individual Projects

Minpaku and the British Museum: Joint Exhibitions

Brian Durrans
British Museum, UK

Durrans is co-leader, with Kenji Yoshida, of the ASEMUS Travelling Exhibition project, 'Self & Other: Portraits from Asia and Europe'. He retires in October 2007 after 31 years in the British Museum, first in the Department of Ethnography/ Museum of Mankind, then in the Department of Africa, Oceania and the Americas, and recently in the Department of Asia. He has curated many exhibitions and written widely on Asian ethnography and curatorial practice, most recently 'Collecting in British India, a sceptical view', in Pieter ter Keurs (ed.), Colonial Collections Revisited *(Mededelingen van het Rijksmuseum voor Volkenkunde Leiden No. 36) (Leiden: CNWS Publications, pp.246-269, 2007).*

In 1997–1998, coinciding with its 20th anniversary, Minpaku hosted the exhibition 'Images of Other Cultures', which later transferred to the Setagaya Art Museum in Tokyo. From its ethnographic collections, the British Museum lent some 200 objects to this exhibition, a token both of our high regard for Minpaku and of a shared commitment to reinterpret collections and former ways of displaying them in the light of contemporary interests and insights.

The most important collaboration so far between our two museums, this exhibition grew out of a joint research project which began in 1995, 'Reconsidering 'Modernity' from an Ethnological Point of View: An Analysis of Ethnographic Photo-Archives'. In the course of this project, some 10,000 British Museum photographs of ethnographic subjects were copied in digital format.

Earlier still, a number of ethnographic pieces occasionally travelled as loans to Minpaku from the British Museum, and colleagues used each other's collections and libraries for research projects of their own. Whether in Osaka or London (and sometimes elsewhere), such activities brought individuals and teams together to share ideas, experiences and points of view. Over the years, whether in seminar rooms, hotel lobbies, pubs or restaurants, working relations often matured into lasting friendships out of which further co-operation can readily emerge.

It is worth emphasising, as anthropologists, the personal and serendipitous character of collaboration, which reinforces its administrative, financial, intellectual or political virtues. Even when they achieve their stated objectives, international collaborations are not always predictable, and might be less valuable if they were. From really good ones, like those we have with Minpaku, one can expect unexpected spin-offs; fresh answers to stale problems; or a whole new field of enquiry. At a practical level, with perseverance, they can even help convert disappointment into resounding success. The following few examples of such things come from my personal experience of working with colleagues in Minpaku.

One of my earliest memories of visiting Minpaku dates from 1991, on that occasion accompanying British Museum objects in the Engelbert Kaempfer exhibition when it transferred to Osaka from the Suntory Museum in Tokyo. The loan included some Ainu artefacts, and this experience, including conversation with Minpaku colleagues about engaging with members of the Ainu community, helped shape plans for a small Ainu exhibition four years later at the Museum of Mankind (as the British Museum's Ethnography Department was known while occupying a separate building). That exhibition was accompanied by a programme of performances by visiting Ainu dancers and musicians, both in London and in Cambridge. Staff and visitors were taught to play the bamboo *mukkuri* by our Ainu guests.

As on previous visits to the Minpaku galleries, among the many exhibits I greatly admired the large 'magic lantern' festival floats from northern Honshu, not least because we had nothing of the kind in London. So later that year when the British Museum had the chance of acquiring a *Nebuta,* made in London by a team of craftsmen from Aomori, after the great *Matsuri* in Hyde Park which marked the end of the UK-wide Festival of Japan, I was strongly in favour. We realised too late that none of our storage facilities was large enough to house the structure, so most of it had to be discarded and only a small portion retained.

It would be another decade before the next Festival of Japan in the UK but we were determined to make the best of this opportunity so, with the constant inspiration of Minpaku's own display, we planned for a team of *Nebutashi* (*nebuta* craftsmen) to create

an even more spectacular example in the British Museum so that visitors could see how the work was done, and with the structure made in modules for easy transfer out of the building to be paraded in through the streets and discarded afterwards (why try to preserve an ephemeral artwork when the permanent resource is the collective expertise applied in creating such wonders year after year? Experience is the best teacher).

Winter 2001 was a bleak time for the British Museum. Whilst its wonderful new Great Court had just been opened, there were serious financial problems, staff redundancies and visitor numbers were low. Shown in a large through-gallery just to the north of the Great Court, the great *Nebuta* shone like a beacon for us, the public were enthusiastic, and the display was glowingly praised in that rarest of accolades, a 'third leader' in *The Times* newspaper. Five years later, in the autumn of 2006, another ambitious installation project came to fruition in the British Museum, this time within the Great Court itself and in much better circumstances: a huge tableau of the Bengali Hindu goddess *Durga* and her entourage. This project received tremendous media coverage, but it was based directly on the experience of the *Nebuta* in 1991. Since that *Nebuta* itself is unlikely to have been attempted without inspiration and advice from Minpaku, it is clear that the benefits of our collaboration extend well beyond original intentions.

In 1991, I was newly fascinated by time capsules as a distinctive form of instrumental and expressive engagement with (ideas about) the future, and only a year before, in Atlanta, co-founded, with three American colleagues, the International Time Capsule Society. So of course a visit to Osaka would have been incomplete without a sort of pilgrimage to the site of the great — and unsurpassed — time capsule in the grounds of Osaka Castle. This, like Minpaku itself, owes its origin to the 1970 Osaka Expo. In due course, via several discussions, this also culminated in a joint activity with Minpaku, when in September 2000 our colleagues generously hosted an international symposium about time capsules, to mark (roughly, if not precisely) the planned first opening date for the Expo '70 example. That experience profoundly affected the thinking of those present and helped shape a still nascent field of investigation.

So one kind of collaboration leads to another, and this process stretches into the future. Some of the ideas explored in 'Images of Other Cultures', for instance, are currently being developed in plans for the travelling exhibition 'Self & Other: Portraits from Asia and Europe'. A flagship project of the Asia-Europe Museums Network (ASEMUS), and with generous support from the Asia-Europe Foundation (ASEF), this is co-led by Kenji Yoshida (Minpaku) and myself, has received curatorial input from eighteen countries, and will open in Osaka in September 2008. The collaboration here is of a new kind, still bilateral in some respects, but far more multilateral in others, a mix that seems well suited to the cultural flux, opportunities and imperatives of the early 21st century.

Like other large, multidisciplinary museums, especially in Europe, North America and Australasia, with worldwide collections and close links with higher education, Minpaku and the British Museum each have a long record of facilitating curatorial, technical and managerial training, and running collecting, research and exhibition projects, on a one-to-one basis with partners in many parts of the world. For scale, consistency and depth, the programmes run from Minpaku have few rivals anywhere.

Yet all such activities, whoever sponsors or organises them, increasingly aim at sustainable networks within countries and regions. Results are so far uneven and their future uncertain, but helping equip others to collect, represent and interpret cultures — their own and others' — according to their own understandings is surely the right course. This also promises to break another pattern: the

Lisbon meeting for ASEMUS Travelling Exhibition, 2005

seldom-remarked slippage from imperial posturing to a more subtle, post-colonial, influence of metropolitan assumptions on the representational and interpretative practices of others. Perhaps it would be easier to shake free of such restrictions, or at least to loosen them, if relatively privileged institutions working with a range of partners around the world chose to do so more often in partnership with each other rather than in unspoken rivalry.

Individual Projects

The International Cooperation Seminar on Museology and After

George S. Mudenda
Lusaka National Museum, Zambia

Mudenda is Director of the Lusaka National Museum. His interests are mainly in anthropological research and various areas of culture preservation, including Museology. Recent publications indicate 'The role of museums in rapidly growing cities; a Zambian situation' (International Committee of Museums of Ethnography (ICME) website) and 'Preservation of African Heritage, Museum Co-operation' (2006 Newsletter of Intensive Museology Course on Museology).

In June, 2003 I was admitted to an International Cooperation Seminar on Museology in Osaka, Japan, under the auspices of the Japanese International Cooperation Agency (JICA). The Seminar ran from the last week of June, 2003 to December 19, 2003 after which I returned to Zambia.

Until my arrival in Osaka, I knew only that the Seminar was being offered at Osaka Students International Centre (OSIC) where residence and lectures were to take place. My early days at OSIC saw me being introduced to Japanese language where I picked up simple terms such as '*Ohayo gozaimasu*' meaning good morning, '*Konnichiwa*' meaning hello/good afternoon, '*Konbanwa*' meaning good evening and many other terms which were meant to make my stay as convenient as possible. I had the opportunity of taking my Japanese language up to the third level which somehow made me able to converse with Japanese colleagues and find my way in Japanese. The only thing I missed was the skill of learning the characters to be able to read most of the writings around the major cities and towns I visited. This part of my stay in Osaka was most exciting, as it brought me close to Japanese society and helped begin cultivating an anthropological interest in me.

Having passed through this stage, we were introduced to some of the institutions which were to direct our training and one of them was the National Museum of Ethnology (Minpaku). Our introduction to this museum came by way of the Seminar 2003 where lectures on different topics were presented. The two week seminar at Minpaku provided a platform for the participants to share ideas and experiences with different Minpaku professors in different museum-related specialties. Participants were attached to different Minpaku staff according to which countries the participants came from, and which countries or regions were familiar to the staff from previous field experience. The two of us from Zambia had Kenji Yoshida and Taku Iida as our supervisors so that in case of need the two could assist us. The period of the Seminar opened new avenues through the experiences shared between Minpaku and myself as a JICA participant. This arose from discussions of one person wanting to know what the other had done in the past, or was doing presently and what the other intended to do in future. This line of interaction gave rise to questions of why and why not things were different, in the experiences and work of different people.

This marked the beginning of my warm and professional relationship with Minpaku staff. I became interested in the documentation and exhibitions at Minpaku since back home. I had never been exposed to such training. Further, the presence of an African ethnographic collection, and in particular some Zambian pieces, was a recipe for the love of this museum. For my three weeks of specialized training, I opted for supervision by Masatoshi Kubo and Yoshida. The former gave me theoretical lectures on documentation using the Pro File Maker 4, the latter led me to the application of the Pro File Maker 4 programme with the help of

Maki Sasaki in the Information Planning Section. Sasaki and I took photographs of African ethnographic materials in the storerooms of Minpaku using a digital camera while observing conservation principles. With these objects, we created a simple database. During this time, Sasaki gave all her instructions in Japanese which I followed without problems. The programme that I used was also in Japanese, but I managed to follow and created my own database when I came home for my few collections. Yoshida introduced me to Takashi Kumagai of Comodo Design to take me to various exhibitions. This was another interesting area in which I acquired knowledge that helps me very much today.

Whilst still on my specialized training, I was invited to participate in the 2003 International Symposium on the theme 'Preserving the Cultural Heritage of Africa: Crisis or Renaissance?' organized by and held at Minpaku, under the auspices of Japan Association for African Studies, the Organizing Committee for 'Africa Year 2003'. This symposium was supported by the Japan Foundation and Iwatani International Corporation. Many scholars from Africa, Japan, USA and Europe attended, and the discussions were quite stimulating since they touched what I saw as the real problems of cultural heritage preservation in Africa. At the same symposium, one of our colleagues from Zimbabwe failed to show up and I was asked to read his paper, which also created another opportunity to develop relationships with museum staff: they wanted to know who I was.

In 2006, under the initiative of Yoshida, Minpaku started a three-year project entitled 'Preserving the Cultural Heritage of Africa'. This is supported by the Asia and Africa program of the Japan Society for the Promotion of Science. This JSPS AA Science Platform Program aims at creating high-potential research hubs in selected fields within Asia and Africa. This will require establishing suitable collaborative relations among universities, research institutes and museums in Japan and other Asian and African countries. Minpaku's project, 'Preserving the Cultural Heritage of Africa' aims at constructing a better international cooperation system for collection, analysis, exhibition and preservation of cultural heritage in Africa, with researchers participating from African, European, American and Japanese institutions and museums.

The programme led to the creation of a network involving six African countries and Japanese institutes and museums. The African countries involved are Tanzania, Mali, Zambia, South Africa, Nigeria and Cameroon. The core institutions in these countries are: Lusaka National Museum in Zambia, Faculty of Arts and Archaeology of the University of Yaounde in Cameroon, Faculty of Fine and Applied Arts of the University of Nigeria, National Museum of Tanzania, Institute of Human Science of Mali, and the School of Arts, University of Witwatersrand in South Africa.

Museology Workshop in Livingstone, Zambia, 2005

The first meeting was held in February-March, 2006, at Minpaku. During this meeting, it was observed that there has been, in sub-Saharan Africa, a general upsurge of active efforts by many ethnic groups to create or re-create their own cultures by reviewing their cultural legacies. These cultural movements have significance in disciplines such as politics and economy: political conflicts can perhaps be solved through the links of transnational identity, and economic development might be achievable through cultural understandings and mutual trust. Museums in African countries were thus expected to provide many kinds of cultural information to the public, inside and outside Africa.

The Minpaku programme aims to support African movements concerning cultural heritage and museums that are locally based in the milieu, the culture and history. This will be achieved by sharing the knowledge and experience accumulated by the participating museums, including Minpaku, in the discipline of Museology and African area studies.

Following a colloquium I attended in early 2006 in Osaka, with some African colleagues, our Preserving Cultural Heritage of Africa Network undertook a study tour to Nigeria. The colloquium and study tour were supported by Minpaku and JSPS. The Network is expected to conclude at the end of the 2007 fiscal year, and the last meeting will be held in Japan, possibly at Minpaku.

One of the challenges I faced after the Seminar in 2003 was how to share the acquired knowledge with other Zambian museum professionals who have not had opportunities to come to Japan. In December, 2005 I submitted a project proposal to JICA at the Zambian office. The project proposal was submitted in collaboration with Yoshida and the National Museums Board of Zambia. Under my co-ordination, a workshop was organized for thirty participants drawn from National Museums of Zambia, two private museums and five participants from Japan. In attendance from Japan, as facilitators, were Yoshida, Yukiya Kawaguchi, Naoko Sonoda, all of Minpaku, and Tetsuya Kamei of Little World Museum, Japan. The workshop was intended to encourage former participants of the Seminar (now called the Intensive Course on Museology) to make self-help efforts to improve their museums through utilization of the knowledge, experience, and networks acquired in Japan during their training.

The success of this first effort in Zambia led to plans for three further workshops of three-week duration in Zambia, in collaboration with Minpaku and the National Museums Board of Zambia. These workshops supplement the work of the Course by enabling more Zambian museum workers to participate, and offer training in Exhibition Design (January, 2007), Conservation (August – September, 2007), and Documentation (dates to be determined). These training workshops are targeted at keepers, education officers, conservators, collection registrars, and exhibition officers and designers.

I am very pleased that Minpaku staff have continued to keep close contact with their colleagues and former trainees outside Japan. Minpaku has great potential to foster international relationships in a number of fields, for the mutual benefit of all parties. By developing these relationships, we hope that specialists from other countries can continue to work with Minpaku to develop informative exhibitions, and share conservation techniques and databases. Museum specialists can also advance their Museology or anthropological education for higher qualifications through the Minpaku postgraduate programme.

In a nutshell, Minpaku has been an all weather friend for many museums and anthropological enthusiasts. It is one institution I would like to remain in contact with for as long as I live.

Individual Projects

Reflections on CHAGS 8, 1998

Richard B. Lee
University of Toronto, Canada

Enjoying the beautiful autumn weather of Osaka's scenic Expo'70 Commemoration Park, over 200 of the world's leading experts on hunting and gathering peoples gathered together in October 1998 at the National Museum of Ethnology (Minpaku) for the Eighth World Congress on Hunting and Gathering Societies.

This series of conferences had been inaugurated in Chicago in 1966 resulting in the 1968 publication of *Man the Hunter* edited by myself and Irven DeVore. Subsequent conferences became known as the 'CHAGS' series and were held in Paris (1978), Bad Homberg (1983), London (1986), Darwin (1988), Fairbanks (1990), and Moscow (1993). Each conference produced one or more edited volumes of conference papers. After co-organizing CHAGS 1, I have been fortunate to have attended all but two of the subsequent CHAGS. The Osaka CHAGS was in many ways the most memorable.

Japan was an ideal location to host a CHAGS Conference. Japanese scholars had been in the forefront of research on hunting and gathering peoples since the early 1960s, with landmark studies of the Kalahari San (Bushmen) by Jiro Tanaka, the Central and West African Pygmies by Mitsuo Ichikawa and others, and on the Southeast Asian hunters, as well as on the well-known Ainu of northern Japan. Kyoto University's Centre for Asian and

African area studies as well as Minpaku itself were internationally recognized for the quality of their work on these societies.

CHAGS 8 brought together a remarkable array of researchers from over twenty-five countries. In addition to the fifty plus Japanese scholars on the program, there were large delegations from the US, Canada, Russia, Australia and the UK. From the African continent came delegates from South Africa, Botswana, Tanzania, Kenya, Rwanda, and Cameroon. Europe was represented by scholars from France, the Netherlands, Germany, Sweden, Denmark, Norway, Italy and Belgium, while Asian nations included Malaysia, Taiwan, and India. The list of countries was rounded out with delegates from locations as diverse as Argentina, New Zealand and Israel.

The opening ceremonies featured beautifully executed Ainu dances by performers from the Nibutani Cultural Centre in Hokkaido, followed by a keynote address by Shigeru Kayano on Ainu use of salmon. Nicolas Peterson from Australian National University at Canberra and I also gave keynote addresses. Mine was a broad survey of the state of hunter-gatherers and hunter-gatherer studies at the dawn of the new millennium, while Peterson spoke specifically about the position of hunter-gatherers in highly-developed 'First World' nations such as Canada, Japan, the US and Australia.

The next four days were a blur of fascinating and thought-provoking panels bringing out new research on a vast range of topics. It was impossible to catch all the new research since three parallel sessions were running in each time-slot. Several sessions were co-chaired by Japanese and foreign scholars. Some of my personal highlights included:

— A session co-chaired by David Anderson (Canada) and David Trigger (Australia) on hunters and large-scale mining enterprises with case studies from the Canadian Arctic, Greenland, Australia, and from the Kalahari Desert of Botswana by Kazunobu Ikeya of Minpaku. The logging, mining and industrial development documented in these papers now pose some of the most serious threats to the cultural survival of hunter-gatherers.

— A session on the social economy of sharing which broke new theoretical ground on a neglected topic, chaired by Grete Havelsrud-Broda (Norway) and George Wenzel (Canada) with case studies from Alaska, the Congo, Australia, and on Nunavik, Canada by Minpaku's Nobuhiro Kishigami.

— Excellent Japanese research was highlighted in a session on 'Self and Other Images of Hunter-gatherers', with papers by Sachiko Kubota, Keiichi Omura, Seiji Suzuki, Takatsugu Kinase and chaired by Henry Stewart (Japan).

— Tourism, Environmentalism and Academic research was the topic of a very international session on a topic of vital concern to the future of hunter-gatherers, with papers by Sidsel Saugestad (Norway), Wiveca Stegeborn (Sweden), Mathias Guenther (Canada) and Maitseo Bolaane (Botswana). Eco-tourism offers one of the major opportunities for remote bands to find a niche in the world of the 21st century.

CHAGS 8 brought together a veritable 'Who's Who' of the international research community on hunting and gathering peoples. This included a number who had organized previous CHAGS meetings. Notable by their presence were: Harvey Feit (McMaster University), Robert Tonkinson (University of Western Australia), Alan Barnard (Edinburgh University), Tim Ingold (Manchester University), James Woodburn (LSE), Serge Bahuchet (CNRS Paris), Victor Shnirelman (Russian Academy of Sciences), Nurit Bird-David (University of Haifa), Lye Tuck-Po (Malaysia), the late Susan Kent (Old Dominion University), Andrew Smith (University of Cape Town), Megan Biesele (Kalahari Peoples Fund), the late Bwire Kaare (Tanzania), Thomas Widlok (University of Cologne), Robert Hitchcock (University of Nebraska) and R.S. Mann (University of Delhi).

After concluding presentations by Tanaka for the Japanese hosts, Feit offered the heartfelt thanks on behalf of the international community of hunter-gatherer scholars. The delegates present at CHAGS 8 came away with a sense of a conference that had been superbly organized and managed, a showcase for Japan's and the world's scholarly achievements on this vital

Lee (BA and MA, Toronto; PhD, UC Berkeley) is University Professor Emeritus of Anthropology at the University of Toronto. He has held academic appointments at Harvard, Rutgers, Columbia and Kyoto Universities. His research interests include human rights and indigenous peoples, ecology and history, and the anthropology of AIDS. He is internationally known for his studies of hunter-gatherers, particularly the Ju/'hoansi-!Kung San of Botswana. His books include Man the Hunter *(1968, Chicago: Alfred Publishing Company),* Kalahari Hunter-Gatherers *(1976, Cambridge: Harvard University Press),* Politics and History in Band Societies *(1982, Cambridge: Cambridge University Press),* The Dobe Ju/'hoansi *(Third Edition, 2003, Belmont: Wadsworth Thomson Learning) and* Cambridge Encyclopedia of Hunters and Gatherers *(1999/2004, Cambridge: Cambridge University Press).*

A group picture of the CHAGS 8 participants at Minpaku, 1998 (Lee is in center)

topic, and an opportunity for exchange of ideas and renewal of friendships in a memorable setting. Above all CHAGS 8 provided the correct synergies for a major synthesis of ideas about hunters and gatherers as represented in the series of major publications in Senri Ethnological Studies and other scholarly outlets.

In a career spanning over forty years in hunter-gatherer research, I have participated in many conferences. But CHAGS 8 was exceptional. I will always look back on Osaka's edition of CHAGS in 1998 as one of the most memorable, and another jewel in the Crown of the Minpaku's distinguished history.

CHAGS reports have been published as series of Senri Ethnological Studies by Minpaku as follows:

2000 *The Social Economy of Sharing: Resource Allocation and Modern Hunter-Gatherers* (SES 53) Eds. by Wenzel, G.W., G. Hovelsrud-Broda and N. Kishigami
2001 *Identity and Gender in Hunting and Gathering Societies* (SES 56) Eds. by Keen, I. and T. Yamada
2001 *Parks, Property, and Power: Managing Hunting Practice and Identity within State Policy Regimes* (SES 59) Eds. by Anderson, D.G. and K. Ikeya
2002 *Self- and Other-Images of Hunter-Gatherers* (SES 60) Eds. by Stewart, H., A. Barnard and K. Omura
2003 *Hunter-Gatherers of the North Pacific Rim* (SES 63) Eds. by Habu, J., J.M. Savelle, S. Koyama, and H. Hongo

Individual Projects

Archaeological Research Project in Peru

Rafael Vega-Centeno
Universidad Nacional Mayor de San Marcos, Peru

Located in the northern highlands of Peru, Pacopampa was one of the most important ceremonial centers in the Central Andes during the Formative Period (ca. 1500-200 BC). The site includes a large architectural complex built over a terraced hilltop in a 320m x 150m area. The complex is composed of three succeeding platforms oriented from east to west. The platforms include standing structures, square sunken plazas, colonnades and stone sculptures.

Pacopampa was initially reported in 1939 by a Peruvian archaeologist Rafael Larco Hoyle, but it was not studied until 1966, when Pablo Macera, head of the Seminario de Historia Rural Andina (Bureau of Andean Rural History) of San Marcos University started a research project that involved several young scholars from the same university (Hermilio Rosas, Ruth Shady, Peter Kaulicke, Idilio Santillana, and Daniel Morales among others). Despite budgetary and logistical limitations, the efforts of this team revealed the first comprehensive view of Pacopampa history and archaeology, including its chronological sequence, the nature of its hinterland, and its regional role within the Andean Formative Period. The research conducted under the sponsorship of San Marcos University ended in the mid 1970s, and no further research on the Pacopampa region was conducted until the organization of the Pacopampa Archaeological Research Project (PARP).

The PARP is a long-term project generated after a joint effort that involved the National Museum of Ethnology (Minpaku) of Japan and San Marcos University of Peru. These institutions celebrated an agreement on June 14, 2005, in order to conduct archaeological research at the site of Pacopampa.

On the basis of this agreement, the members of the PARP established several lines of action.

The first line is dedicated to the archaeological research. It is undoubtedly the central axis of the entire project. Research at Pacopampa is oriented to understand the historical context in which the ceremonial center developed. A fundamental issue is the study of the socio-economic dynamics that allowed the rise and development of Pacopampa as a regional center. As a consequence, the project is not only circumscribed to the core area of the ceremonial center, but includes other

Briefing to local population about the result of the investigation at Pacopampa site

sites within the Chotano basin, where Pacopampa is located.

The PARP also considers the possibility of including specific research projects circumscribed within the general frame of the program, allowing the participation of scholars and students of San Marcos University, as well as scholars and students of Japanese institutions. This participation is related to the second line of action, which is dedicated to a program of academic and professional training for students of the Archaeology School of San Marcos University. The program includes the participation of students at two levels. First, it includes training in field work as well as laboratory work during the field seasons. Second, it opens the possibility for students to develop personal research projects in order to fulfill their thesis requirements. Each year, the Archaeology School of San Marcos invites students to apply for the positions opened by the project.

A third line of action within the PARP is related to the preservation and valuation of the monument. It is expected that both research and training will be the basis for the development of a management plan oriented to the valuation of the Pacopampa monument. This line of action includes several issues like the legal protection of the archaeological zone where the site is placed, evaluation of its preservation problems, including the environmental or human factors that contribute to its deterioration, as well as the proposed tasks and actions that will contribute to the monuments' valuation and its habilitation for tourism, including a small museum, access routes improvement, signaling, and so on.

The fourth line of action is closely related to the third one. The aim is to consider the project's contribution to the local development of Pacopampa's surrounding communities. Both research and valuation are expected to be articulated with a social development plan that considers the elaboration of information and educational programs, and the development of local capacities in cultural heritage issues. At this point, the PARP will include the participation of different professionals, in an interdisciplinary effort.

The PARP team led by Yuji Seki, Minpaku, has conducted three field seasons between 2004 and 2006. This work has provided promising results for the PARP goals.

First of all, it was necessary to have a detailed topographic and architectonic plan that allowed the design of archaeological strategies for the monument. It was also important to locate all the architectonic features, as well as the excavation units of previous works. The resulting map will be an important tool for legal protection and zoning of the monument.

Research at Pacopampa was also needed to address chronological issues. Previous research had established a two-phase sequence for the site, although different scholars proposed alternative names or systems for the sequence. The PARP excavations have confirmed the existence of these two main phases, but we have also noticed the possibility of several subdivisions in the architectural development for each phase. Currently, the PARP has designated these phases as Pacopampa I and Pacopampa II. The first one is dated within ca. 1300-900 BC, while the second one is placed within ca. 850-650 BC.

Research at Pacopampa by the PARP has also developed towards an understanding of the spatial organization of the monument. It was already recognized that the upper platform at Pacopampa included a square sunken plaza, but there was little information on other architectural features. The PARP investigations have shown that the plaza was surrounded

Vega-Centeno is the Institutional Representative of San Marcos University in the Pacopampa Archaeological Research Program. He obtained his first degree at the Catholic University of Peru, and his PhD at the University of Arizona. He works as a professor of the Archaeology School of San Marcos University in Lima. His research includes the study of the development of early complex societies in the Fortaleza valley of the Andean North Central Coast. He is currently investigating the organization of village-farmer settlements in the Chacas valley, in the Northern Highlands of the Central Andes.

on three sides by low platforms that included different architectural features.

The organization of these platforms, leaving the east side of the plaza as a free access from the platform frontal zone, gives the platform summit a U-shaped configuration; a feature that has been largely recognized in Andean Formative temples. This U-shaped layout resembles the spatial organization of Kuntur Wasi, another major ceremonial center of the northern highlands in the Central Andes. The resemblance reveals the existence of a shared architectural tradition within ceremonial centers of this region.

With these results, the PARP has new challenges and goals for the next few years. The advances in understanding of the chronology and architecture will contribute to an understanding of architectural development of the Pacopampa ceremonial center and the sociopolitical implications of this development. What motives and/or other factors contributed to the rise and consolidation of this center within the Chotano basin? What was its regional scope? How did rural communities and/or minor centers articulate with Pacopampa?

These and other issues appear in the PARP agenda and will orient its succeeding seasons. It is expected that, at the end of the program, a new perspective on Pacopampa archaeology and society will emerge. The collaboration and commitment of two major institutions of Peru and Japan — San Marcos University and Minpaku — has allowed this to happen.

Personal Reflections

Invisible Man in Osaka

Djon Mundine, OAM
Campbelltown Arts Centre, Australia

I was first invited to National Museum of Ethnology (Minpaku) as a visiting researcher around 2003 but deferred and eventually came for the period July 2005 to July 2006. Hence I was lucky to be able to see Osaka's complete climatic and cultural seasonal year.

In 1981 when my position as 'art and craft advisor' to the Milingimbi Aboriginal community in central Arnhem Land ceased to be funded, I was offered the role of mentoring the new younger art advisor at Maningrida Arts and Crafts some 200 km to the west.

The art advisor's house was bare; the previous art worker had removed all his personal effects, books and furniture. One book remained, by accident or intent, on an otherwise empty shelf: 'Invisible Man' (1952) by African-American novelist Ralph Ellison.

The novel tells of the development of an African-American man in his sense of identity and empowerment. By the end of the novel, after encounters with 'black' and 'white' institutions, industry and society, he comes to realize that he has persistently let others define his identity and limit his sense of empowerment. He becomes conscious that his identity springs from his own complexity in personality and history and that his disengagement from the world is the major dis-empowering agent acting in limiting him.

Japanese fishermen had been regular visitors to the shores of Arnhem Land for nearly half a century up to World War II and their relationship with Aboriginal people on this coast was strong. In that year (1981) of my starting at Maningrida, a number of Japanese anthropologists (possibly the first) came to visit Australia, of whom Shuzo Koyama and Toshio Matsuyama (both from Minpaku), were billeted with us in the art advisor's house. The latter visitor spoke virtually no English, or so it appeared, and the former conducted nearly all of the conversations. The bare nature of the house may have suited them, in its unconscious Japanese sparseness. They brought an incredible amount of food which they cooked and ate by themselves. They also had a number of remarkable miniaturized technical devices, reading glasses, recorders, cameras, and so on, which stunned and impressed Aboriginal and non-Aboriginal Australians alike.

They were also liked by the non-Aboriginal and Aboriginal residents, and I became close friends with them both. Our visitor's lack of English never seemed to impair their collecting of material and information, which was prodigious and unique in the perspectives taken. They astonished us with their reports, each evening. Nor did language prejudice the forming of strong relationships with local people who enjoyed their presence. An exhibition at Minpaku in Osaka was organized and mounted in the 1980s and a number of Aboriginal artists from Maningrida and Yirrkala traveled to Japan for the event. I first travelled to Japan for the exhibition 'Crossroads: Towards a New Reality, Aboriginal Art from Australia', held at the National Museums of Modern Art, Kyoto and Tokyo in 1992. This was the first major Aboriginal art exhibition to visit Japan in around thirty years, the previous being held in Tokyo in the 1960s. Further exhibitions have been held in the last few years.

During the week in 1992 I also visited the now extremely English-proficient Matsuyama at Minpaku in Osaka. I subsequently returned to Japan a number of times at Matsuyama's invitation to attend conferences and other cultural events, including the 5th Anniversary of the Preservation and Promotion of Ainu Culture Act and a visit to the Shiraoi Ainu Museum (*Porotokotan*) and the Nibutani Museum, in Hokkaido.

Though it may appear strange to travel to Japan in order to write on Australian Aboriginal art, distance does allow reflections and perspectives that are not possible up close. So in 2005, I came to Minpaku to write a history of Australian Aboriginal art and its changing position as a marker of relations between Aboriginal and non-Aboriginal Australia.

For Aboriginal people art is a cultural expression and the history of a people; a statement through a series of life experiences of self-definition; a recanting of an untold story, the bringing to light of a truth of history. Art may allow statements to be made that cannot be made in any other way.

Since my time at Maningrida and my first Japanese contact in1981 the market for Aboriginal art has skyrocketed. Aboriginal art (the painting at least) is seen as part of Australian art, if somewhat incongruously in an art history and intellectual sense. We Aboriginal people have used diverse expressions and forms to make ourselves 'visible' as the audience for our art grows, and yet at the same time more 'invisible'. Our art, by acting as a form of representation of us, may allow non-Aboriginal Australians another way to avoid interacting with Aboriginal people themselves; to see the art but not the people and their conditions or direct statements.

What, inspires, leads or directs some people to create art and the ideas they are attempting to express, and other people to read deeply into the art and ideas, and respect the articulation offered? We know how, to a large degree, any art is received, rewarded, and how the questions or propositions expressed are answered according to the particular tastes, preconceptions, and prejudices of the receiving society. Although there has been a marked growth in the reception of Aboriginal art by 2000, a feeling had developed within Aboriginal society that despite this success, the reception was a smoke and mirrors deception. The very success in the art field camouflaged conservative 'white Australian' moves to repeal or reduce the effect of the major political and economic advances made by Aboriginal society over the previous generation.

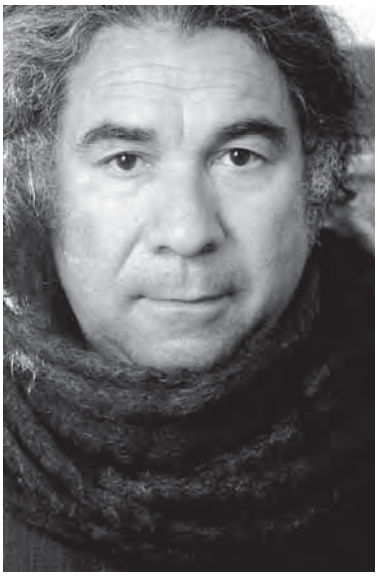
A number of non-Aboriginal scholars had been invited from Australia to Minpaku before my visit, and ironically they all majored in Aboriginal studies, if not Aboriginal art. My own time at Minpaku was very important to me. It allowed me time to progress my thinking on the empowerment of Aboriginal people themselves, and on the control of representation through our now so-highly-promoted art. I came to the conclusion that Aboriginal artists need to discuss what the history of our art means to our own society and our forms of expression and representation.

Minpaku provided a much needed 'neutral' ground, sounding board, and time for this development. Conversations with Kenji Yoshida, Yukiya Kawaguchi, and Matsuyama explored non-Australian and non-Western perspectives, and gave me confidence in my views.

I also continued writing short articles while in Japan, and since then I have published a number of articles in Australian art journals on the above theme. I have curated an exhibition of Queensland artists (including two Australian-born Chinese artists) titled 'Sunshine State – Smart State', which addresses the issues of identity and

Djon Mundine of the Bandjalung people was born at Grafton, New South Wales in 1951. He is a conceptual artist and curator. In the mid-70s, he became involved in the Federal Government agency of Aboriginal Arts and Crafts Pty Ltd in Sydney. From 1979 until 1993, he worked as Arts Adviser at Milingimbi and then Ramingining, in Northern Territory. He then travelled in Europe with the famous Aratjara exhibition. After several curatorial positions, he joined the Centre for Cross Cultural Research at Australian National University in 2002, for two years. Exhibitions curated by Djon include 'Aboriginal Memorial' (1966), 'Native Born' (1996) and 'Shrine for the Koori'' (2000). He is currently Indigenous Curator for Contemporary Art at the Campbelltown Arts Centre, Sydney.

Invisible Man



empowerment. I also convened an accompanying conference for Aboriginal speakers only: 'Black-2-BLAK'. This was attended by over 100 Aboriginal artists and art workers in Sydney. The conference proceedings will be published shortly. I am currently working on a follow-up exhibition and conference to move discussion to a new level in 2008. My history of Aboriginal art, 'White Face-BLAK Mask', progresses and publication is expected within the next year. I am concurrently working on an exhibition and its catalogue for a large bark-painting collection (160 items) at the Museum of Contemporary Art. This will open in Sydney in January, 2008.

I cannot understate the importance of the time and discussions at Minpaku for development of my ideas and present work.

Personal Reflections

Minpaku as a '*Gakusha no Tengoku*'

Roger Goodman
University of Oxford, UK

Goodman is Nissan Professor of Modern Japanese Studies, and Professorial Fellow at St. Antony's College, at the University of Oxford. His publications include: Japan's International Youth *(OUP, 1990; published in Japanese as* Kikokushijo, *Tokyo: Iwanami Shoten in 1993) and* Children of the Japanese State *(OUP, 2000; published in Japanese as* Nihon no Jidōyōgo, *Tokyo: Akashi Shoten 2006) as well as many edited books and articles on Japanese education and social policy.*

I am very honoured to be invited to write a short piece in honour of Minpaku's 30th anniversary celebrations, and on behalf of all those scholars who, like me, have been fortunate enough to spend a sabbatical at the Museum writing up their research and organising a workshop. The year I spent at Minpaku in 1998-1999 (almost ten years ago) sponsored by Hirochika Nakamaki was one of the most productive of my academic career. I completed a manuscript, based on my earlier fieldwork on Japanese child welfare institutions, that was published soon afterwards (in English as *Children of the Japanese State,* Oxford: Oxford University Press, 2000 and in Japanese as *Nihon no Jidōyōgo*, Tokyo: Akashi Shoten 2006). Nakamaki and I organized a Japan Anthropology Workshop which, with over 140 participants, was up until that time the largest ever recorded gathering of anthropologists of Japan. This workshop led to many publications; my own panel was published as *Family and Social Policy in Japan* (Cambridge: Cambridge University Press, 2002). Finally, I started on a new research project on the anthropology of Japanese higher education only to discover Minpaku itself becoming a focus of, rather than just a base for, my research.

It is hard to imagine a better place than Minpaku in which to write up a manuscript. Visitors regularly describe it as a '*Gakusha no Tengoku*' (A Heaven for Scholars) though I know from my own experience of hosting visiting scholars in Oxford that this will irritate some of Minpaku permanent staff who do not have nearly as much time and space as foreign visitors to do their own research, due to the large number of administrative chores that they have to perform. While being an anthropologist at Minpaku is much more comfortable than the common image of the anthropologist working in the Amazonian jungle, getting to Minpaku each day can be an adventure in its own. In my own case, I had a forty-five minute walk from Onohara Higashi across the Handai (Osaka University) campus and then through Banpaku park. This often necessitated climbing over gates which had not yet been opened and, if they were open, always showing my pass to the same man on the gate even though he saw me twice a day, four or five times a week. Once one has arrived, however, there is no excuse not to concentrate on one's work. Library facilities are superb and efficiently run; so efficient that one game a number of us used to play when I was at Minpaku was to time how many minutes it took for a returned book to be reshelved! An excellent and cheap lunch is provided on site and there is never a lack of colleagues on whom an anthropologist of Japan such as me could try out ideas. It is of course primarily having the opportunity to get to know and hear papers by such a large number of scholars, with such a wide array of interests, which makes spending time at Minpaku such a privilege for foreign scholars.

It is similarly hard to imagine a

better place than Minpaku in which to run a large conference. Once participants are safely ensconced in the Hankyu Expo Park (formerly Sun Palace) Hotel, there are few distractions to tear them away from the conference, unlike city-centre conferences where people drift off, often for days at a time. The facilities, as well as the support staff, are, of course, superb and many conferences make use of the Museum's collections to facilitate debate and discussion. It should also be pointed out that the high status in which Minpaku is held in Japan makes it much easier to raise funds for conference support — as Nakamaki and I discovered to the great benefit of those who attended the 1998 Japan Anthropology Workshop.

As I completed my project on Japanese child welfare and started my new research on Japanese higher education, Minpaku became an interesting object of study in its own right. As so often happens with anthropologists, I found myself to some extent implicated in what I was studying. The year 1998 saw the beginning of the debate in Japan about the incorporatisation process *(dokuritsu gyōsei hōjinka)* of higher education institutions, research institutes and museums. Minpaku was among the first group of institutions instructed by the Ministry of Education to prepare plans for its own incorporatisation. The problem was that very little was known or understood about the process in Japan at the time, other than that it was based on the ideology that the Thatcher Government had introduced into the UK in the 1980s. As someone who had lived through what had happened in the UK in the late 1980, I found that, instead of studying the development of incorporatisation at Minpaku, I became something of an informant on it. I can remember having a long conversation with the then Director-General at Minpaku, Naomichi Ishige, on how incorporatisation might affect Minpaku. In many ways, I wish that I could have that discussion again as my understanding of the process, both in the UK and in Japan, is now much more rounded than that it was then. As someone who had been instinctively against all that Thatcherism stood for, I had always been negative in my views of the semi-privatisation of higher education which had happened during her period. As someone who has now spent the last five or so years involved in university administration in the UK, however, I can now see how the process made UK institutions much more competitive globally, and why UK universities are the only ones which can today challenge the top US institutions in the University League Tables in a sustained manner, in terms of research output. Incorporatisation released the top institutions in the UK from over-dependency on the State, and allowed them to develop their own income streams and respond quickly and effectively to demand for both teaching and research. There were, of course, winners and losers in the process in the UK; and there will be winners and losers in Japan too, over the next few years. I have no doubt at all, however, that Minpaku will be a winner and that, *hōjinka* will prove to be a good thing for the Museum. Minpaku will over the next decade be able to consolidate and build on its reputation as one of the leading ethnological research institutions worldwide. I look forward to being invited to write something to celebrate Minpaku's 40th anniversary, when I will be able to refer back to these comments and say, "I told you so"!

Goodman was a Visiting Professor at Minpaku in 1998-9 (photo by Akira Nakata)

Exhibitions

The Great Ocean Voyage: *Vaka Moana* and Island Life Today

Special Exhibition
September 12 – December 11, 2007

The Great Ocean Voyage of this exhibition is the story of human exploration and settlement of the Pacific Ocean, from several thousand years ago up until the present. The exhibition consists of two parts: *Vaka Moana* and *Island Life Today*. The main focus in *Vaka Moana*, an international travelling exhibition (a Polynesian-language title meaning Ocean Canoes) is the movement of Austronesian-speaking peoples out of Southeast Asia and into Remote Oceania, using outrigger canoes and a highly developed system of navigation that was based on knowledge of the movements of stars, planets, sun, moon, clouds, winds, waves, birds, and other natural signs. In '*Island Life Today*', visitors are shown

scenes from the present and last thirty years in some of the many regions where Austronesian languages are spoken, including Madagascar in the Indian Ocean, at the western extreme of the Austronesian expansion.

In May 2004, Rodney Wilson, Director of Auckland Museum, came to Minpaku to introduce his plan for *Vaka Moana*, which will continue travelling until 2011. A general aim of the exhibition is to introduce the little-known history and accomplishments of oceanic voyaging and voyagers to the world. Although Pacific Island nations are small in terms of their total population, they are responsible for huge marine territories that are of great importance to the world economy. Since the late 19th century, Auckland Museum has been building up wide-ranging ethnographic and historical collections of materials from the Pacific region, including many canoes and objects related to their construction and use.

Minpaku currently has several staff with experience in the Pacific, and a number of founding members, now mostly retired from the museum, made collections or organised purchases that formed the basis for the permanent exhibition on Oceania. The exhibition proposal of *Vaka Moana* was accepted by Minpaku and has been presented as part of the 30th Anniversary celebrations of this museum. As our Director-General, Makio Matsuzono, noted in his opening speech, our museum logo (see cover of this newsletter) shows the world and seven continents, and between those continents lie oceans, so it is fitting that we should present a major exhibition related to the history of Oceanic world.

Vaka Moana combines numerous archaeological and historical treasures of the Pacific, a wealth of information about canoes and navigation techniques, and diverse lines of evidence that throw light on the story of human migration and settlement in Oceania.

To complement the historical perspectives of *Vaka Moana*, Minpaku also created an exhibition that leads visitors into the present life of Oceanic peoples, from Rapa Nui (Easter Island) and through Polynesia, to New Guinea, Micronesia, the Philippines, and Madagascar. 'The Great Ocean Voyage' exhibition spans the Indian and Pacific Oceans, and represents the main historical and present-day realm of the speakers of Austronesian languages.

This exhibition highlights the importance of the Oceanic peoples as makers of history, through their own stories about ancestors, and also through their efforts to maintain and rediscover the methods of canoe construction and navigation by natural signs, without modern maps and instruments.

Kava ceremony at the exhibition opening, Minpaku

Exploration and migration across the Pacific and Indian oceans was achieved largely thanks to outrigger canoe designs and navigation methods that allowed groups of people to travel with relative safety over long distances — between familiar islands and also beyond them, into unfamiliar regions of the ocean. One key to this story was being able to chart return courses according to familiar stars that remained visible low on the horizon, long after leaving a familiar region of ocean. The other key was developing robust canoes that could be built, maintained and repaired using the natural resources found on islands.

The first outrigger canoes may have been made in southeastern Asia more than 6,000 years ago, during the early Holocene era when sea levels were rising. Outrigger canoes have continued to evolve in design and function up until the present. The last object displayed in the *Vaka Moana* exhibition is a modern fibreglass and metal outrigger paddle canoe (a single-seat *vaka ama*) that is now popular for recreational racing in New Zealand and other parts of the Pacific.

Preparation for the *Vaka Moana* exhibition began some years ago, and was presaged by a symposium of the same name held in Auckland in 1996. Receiving an international travelling exhibition (*Vaka Moana*) and mounting a new exhibition (*Island Life Today*) simultaneously and under one title (The Great Ocean Voyage) has been a great challenge in terms of cost, logistics, and personal efforts. The present author and Michiko Intoh (Minpaku) were co-leaders and we have been well supported by our exhibition committee and exhibition coordinator (Setsuko Ikuta). The exhibition was co-organised by Minpaku and the Asahi Shimbun, a major Japanese newspaper, and supported by other five sponsors.

Peter J. Matthews
Exhibition Leader
National Museum of Ethnology

Collecting the World: Minpaku Staff Selection

Thematic Exhibition, July 26, 2007 – March 4, 2008

To commemorate Minpaku's

30th anniversary, a thematic exhibition was organized, in which the museum's 56 researchers have each selected one piece from its enormous collection, based on his or her interest. These are displayed with explanatory text and related photographs. One of the major objectives of this exhibition is to present materials and artifacts in Minpaku's collection that so far have not been easily accessible to visitors. At the same time, this exhibition is meant to help portray how each researcher conducts fieldwork and presents the current world situation. As of April 2007, Minpaku possesses approximately 265,000 artifacts, most of which have been collected by its researchers from various parts of the world over the past three decades. Indeed, Minpaku has been 'collecting the world' throughout its history.

When Minpaku was opened to the public in 1977, it owned approximately 48,000 items, including: (i) 6,200 items from Anthropological Institute, College of Science, Imperial University of Tokyo; (ii) 21,000 items from Education Ministry Museum (*Monbusho Shiryo-kan*), which acquired the collection of the Attic Museum founded by Keizo Shibusawa in the Taisho era; (iii) 640 items which constituted part of the collection of materials and artifacts gathered from many parts of the world for exhibition at Expo 1970, Osaka; and (iv) other items that Minpaku collected for future exhibition. In thirty years that ensued, we added more than 200,000 items to our initial collection.

Cultural anthropology is based on the premise that all cultures of the world are equal in value and the differences among them simply represent the diversity of mankind living in the contemporary world. This way of thinking is known as cultural relativism. While cultural relativism as a theory has been exposed to a great deal of criticism in recent years, its assumption still underlies our attitude toward other cultures. As far as anthropologists take this stance vis-à-vis the cultures of the world, they will find it difficult to regard a product of any one specific culture unconditionally as a 'masterpiece' or select a 'tour de force' from a wide variety of products generated from many different cultures. They will inevitably face the questions, 1) who chooses the 'masterpiece' or 'tour de force', 2) from what standpoint, and 3) for what purpose. That is exactly why Minpaku has not released any publications under such titles as 'Catalog of Masterpieces'. What Minpaku can do instead is to let each of its researchers select an item that has greatly affected the way he or she lives and works. The item may not necessarily be a 'masterpiece' but definitely reflects his/her academic and personal inclination. In this sense, this thematic exhibition has provided each Minpaku staff member with an opportunity to rediscover the Minpaku collection from his or her own perspective.

The title of the exhibition may appear somewhat arrogant. What are we to pick things arbitrarily from all over the world and show them off? But that is exactly what the museum is all about, an authoritarian institution bent on collecting objects for display. From this perspective, we reappraised the nature of the conventional museum and contemplated what Minpaku should be like in the years ahead. As a result of this soul-searching, we have come up with a new concept of a museum as a forum for interaction and awareness-raising among the exhibitors (museums), the exhibited (those representing cultures exhibited at museums), and the viewers (visitors to museums). This thematic exhibition is yet another step towards materialization of this concept. As Minpaku staff, we are both proud and critical of what we do, and that is the message we seek to convey through the expression 'Collecting the World'.

Thanks to their contribution, this thematic exhibition has turned out to be the most suitable opportunity to commemorate Minpaku's 30th anniversary in grand style.

Catalogue 'Collecting the World: Minpaku Staff Selection'

Kenji Yoshida
Chair, Executive Committee
National Museum of Ethnology

Conferences

Tools of Thought: A Comparative Study of 'Texts' and Their Social Functions

International Symposium
May 29, 2007, Paris

In December 2004, the National Museum of Ethnology signed a convention of scientific cooperation with the Fondation Maison des sciences de l' homme (MSH) in Paris. This symposium was the first major event jointly organized by the two institutions. The symposium held at MSH with the title 'Les Outils de la Pensée: Étude Comparative de «Texts» et de leurs Functions Sociales' was also part of the Minpaku's core research project, 'Textology: An Interdisciplinary Study in the Relations between Man and Text in Historical and Comparative Perspective' coordinated by Akira Saito.

The main purpose of this symposium was to gather Japanese and French

The symposium coordinators giving their paper on 'textology'

researchers who specialized in the study of 'texts' and to promote exchanges of opinions, views, and ideas. The symposium was a preliminary step toward the creation of a new discipline which might be named 'textology'. Here we use the term 'text' in the sense of 'document', i.e., a two-dimensional object with visual signs inscribed on its surface. The 'text' serves as a tool for our information-processing activities such as thinking, calculating, classifying, memorizing and communicating. We seek to understand the complex relations between men and this tool in historical and comparative perspective.

In the symposium, we focused on three aspects of the relations between humans and texts:

(i) the development of techniques for arranging visual signs spatially,
(ii) the social implications of how texts are produced, reproduced, diffused, consulted, preserved and transmitted, and
(iii) the encounters of different textual traditions in colonial situations.

In the opening, the coordinators of the symposium, Saito (Minpaku) and Yusuke Nakamura (University of Tokyo), delineated the basic framework of 'textology'. Then the participants presented case studies of particular kinds of texts. Roger Chartier (EHESS/ Collège de France) gave concluding remarks.

The kinds of texts considered in the symposium ranged from lists and tables in 17th century France, literary anthologies of 18th century Britain, written testimonies presented to a Mameluke court in 14th century Jerusalem, and maps of 18th century India among others. The comparisons between the different examples led us to fruitful discussions, new insights, and new questions. For example, how did confidence in written records develop among the common people, in different regions?

The revised papers will be published next year in French and Japanese.

Akira Saito
Coordinator
National Museum of Ethnology

Transnational Migration in East Asia — Japan in Comparative Focus

International Symposium
May 31 – June 1, 2007

This symposium was organized as part of a project on 'Transborder Anthropology', a core research project of Minpaku, with additional support from the 'Comparative Research Project on East Asian Migration' led by David Haines (George Mason University), and a JSPS funded project, 'Aging Society and International Migration in Asia and Oceania' organized by Koji Miyazaki (ILCAA, Tokyo University of Foreign Studies). During the two-day symposium, eighteen papers were presented and discussed (see programme details at the Minpaku website: www.minpaku.ac.jp/english).

In the opening session, a framework to compare transnational migration in East Asia and the implications for wider migration studies in the world were introduced. Two further sessions were held on the 'Ethnography of Transnational Migrants in Japan'. Case studies were presented on Koreans, Chinese old-comers and as new-comers, Brazilian *Nikkeijin*, Filipinas and Filipinos, Vietnamese refugees, Nepalese workers, and others.

While Japan has become more multiethnic due to the influx of immigrants, has Japanese society become more tolerant of immigrants and their cultures? The fourth session 'Multicultural Japan?' considered this question, taking up such issues as multilingualism, religion (especially Japanese women's conversion to Islam by their international marriage with Muslims), and multicultural education in Japan.

The rapid aging of the Japanese population has caused many changes in migration patterns. Post-retirement emigration by elderly Japanese to Asia and Oceania has increased rapidly in recent years. The immigration of female care workers, who look after elderly Japanese, has also increased. In a session on 'Japan's Aging Society and Transnational Migration', we focused on the accelerating trend of long-stay tourism among retired pensioners.

In the sixth session,

Transnational Migration in East Asia — Japan in Comparative Focus. International Symposium, May 31 – June 1, 2007

'Comparative Perspectives', examples of immigration policy, migration history, and the functions of nation-state and 'third sectors' in China, Korea, Japan, and Europe (especially in France) were discussed from more theoretical and historical perspectives.

Through these sessions, we were able to reconsider transnational migration phenomena in Japan from the viewpoint of global (especially East Asian) human flows. One significant consensus among symposium participants was that current transnational migration is in many ways the epitome of a globalizing world. As a result, transnational migration must be an ideal common subject to break new ground for a true world anthropology. Symposium proceedings will be published soon as one volume of Minpaku's *Senri Ethnological Reports*.

Makito Minami (Minpaku)
Shinji Yamashita (University of Tokyo)
David W. Haines (George Mason University)
Organizers

The Great Navigators in the Pacific

International Symposium
September 22 – 23, 2007

Peopling of the Pacific islands has always been a significant issue for anthropologists, linguists, and archaeologists working in Oceania. The navigation knowledge and skills developed in the traditional island societies were outstanding and challenging. This theme is developed in 'The Great Ocean Voyage' exhibition presented by Minpaku for the 30th Anniversary of its opening to the public. Our symposium was organized in association with the exhibition.

The symposium 'The Great Navigators in the Pacific' had two parts: 'Seafaring and Human Dispersals' and 'Past and Future'.

In the first part, a keynote speech was delivered by

A view of panel discussion, 'Great Navigators toward the Future'

Naomichi Ishige in which the history of Oceanic studies at Minpaku was illustrated. The following two papers presented the most up-to-date scenarios of human dispersals across the Pacific. A film of the *Chechemeni*, a traditional ocean-going, single-outrigger canoe made in Satawal island in Micronesia, showed the audience how traditional navigation techniques were skillfully and bravely used to bring the canoe from Satawal to Okinawa in 1975.

The second part of the symposium began with papers explaining the reconstructed human dispersal routes from South East Asia to Polynesia. One paper received with great interest was presented by Lisa Matisoo-Smith, from Auckland University. She reported the new evidence of DNA studies of commensal animals in the Pacific. Her work focuses on the animals brought into the Pacific by the prehistoric people: the dog, pig, chicken and rat. The pigs brought to Melanesia and Polynesia were most likely from Indonesia and not from the Philippines. An important implication of this conclusion is that people did not bring all the animals as a set from the Philippines or Taiwan, as was suggested before, and did acquire new resources on their way to Remote Oceania. The acquisition of new resources may indicate the development of new strategies for colonizing island environments.

Other papers looked at traditional voyaging technologies in the Pacific. A great range of knowledge about sea currents, star movements, birds, and other natural phenomena was used for traditional navigation, together with stories about non-existing or imagined islands. Tomoya Akimichi from the Research Institute for Humanity and Nature pointed out that a 'closed area' (imagined as diamond shape) and various lines, were essential for open sea navigation in Micronesia. Scott Fitzpatrick from North Carolina State University demonstrated how quarried stone money was carried from Palau to Yap on bamboo rafts.

The symposium concluded with a panel discussion on 'Great Navigators: Tradition toward the Future'.

Michiko Intoh
Organizer
National Museum of Ethnology

New Staff

Motoi Suzuki
Associate Professor, Department of Advanced Studies in Anthropology

Suzuki studied cultural anthropology at the University of Tokyo (BA, MA, and PhD) and received further academic training at State University of New York at Binghamton. His first field work in the mid -1980s explored the meanings of ethnic identity for the Yucatec Maya in Mexico. Since the 1990s, his research interest

has shifted to development anthropology. Suzuki has published *Introduction to Development Studies* (2001, in Japanese, coauthored), *Guideline for Technical Cooperation to the Indigenous Peoples in Middle America* (2006, in Japanese, coauthored), and articles on development problems in the Philippines and Latin America. Before coming to Minpaku, he worked at Chiba University (1996-2007) and helped train several new development anthropologists.

Shimpei Ota
Assistant Professor, Department of Advanced Studies in Anthropology

Ota studied sociocultural anthropology and completed PhD courses at Osaka University and at Seoul National University (SNU), Korea. His research focus is the integration and diversity of self-representation in Korean society. His dissertation for Osaka University (2007) examined the patterns and interactions of narratives on Korean political history, and now he is preparing another dissertation for SNU, exploring the writings of *yangbans* (Korean scholar-bureaucrats) in pre-modern era, and the integration of images and representations of *yangbans* in modern times. This work is also extended to contemporary aspects of some descendants of *yangbans*, through fieldwork and historical anthropological methods.

Visiting Scholar

Angus Lockyer
Lecturer, School of Oriental and African Studies, UK

Lockyer was educated at Cambridge University, the University of Washington, and Stanford University, where he received his PhD in modern Japanese history in 2000. After teaching for four years in the US, he moved to London in 2004, where he is a lecturer in the Department of History at School of Oriental and African Studies. In his research, he looks at Japan with a global and comparative perspective in order to address broad questions of modernization and modernity. He is currently finishing a project on Japan's participation in international exhibitions, from the 1860s to the present day, as well as the use of exhibitions in Japan. Forthcoming articles include: 'Expo fascism?', 'The logic of spectacle circa 1970', and 'National Museums and other cultures in modern Japan'. This year he will be developing two new research projects, one on the 1930s and one on the history of Japanese golf.

(September 15, 2007 – June 15, 2008)

Publications

The following were published by the museum during the period from July to December 2007:

◊ *Bulletin of the National Museum of Ethnology* 32(1). Contents: S. Takezawa, 'Paris/Marseille (10-11/2005): integration/discrimination of the cultural others'; T. Sonohara, 'The rights of indigenous peoples as applied in the context of the principle of free, prior and informed consent' and S. Watanabe, 'Provincial rule in the Inca state: a case study in the Cajamarca region, northern highlands of Peru'.

◊ Konagaya, Y. (ed.) *The Twentieth Century in Mongolia (2): Political Life in Socialist Mongolia.* Senri Ethnological Reports, No.71, 366pp. (Japanese), No.72, 418pp. (Mongolian), August 2007.

◊ Hayashi, I. (ed.) *Forum on the Disaster Impact and Restoration in the 2004 Indian Ocean Giant Earthquake and Tsunami.* Senri Ethnological Reports, No.73, 150pp., December 2007.

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