

# Co-operation

Newsletter for the Minpaku Seminar  
on Museology

**2000**

International Cooperation Committee on Museology  
National Museum of Ethnology

## Preface

The National Museum of Ethnology (Minpaku) has been organizing two-week International Cooperation Seminars on Museology every year since 1994. The Seminar's aim is that participants understand our museum's activities, concept and present situation, and exchange their views and experience on museology. The Seminar is closely related with a half-year training course on Museum Management Technology (Collection, Conservation, Exhibition) held by the Japan International Cooperation Agency (JICA). Trainees of the JICA course and foreign research visitors at Minpaku participate in the Minpaku seminar. The total number of participants from the first to the most recent seminar reached nearly seventy.

Now we would like to establish a network for all seminar participants. We hope the network will promote friendship and communication between participants and us. As the first step, we publish this newsletter to introduce some recent news from former participants. The network is not limited to our "Members," but is open to everyone who works at a museum or related institution and is also interested in museology. Our newsletter will also include news from those whom we call "Colleagues."

We named our newsletter *Co-operation* at a member's suggestion. The opening address by Prof. Tsuneyuki Morita, Leader of the International Cooperation Committee on Museology gives an example of cooperation between museums in various countries. Our network has just been established and is still small, but we hope that a number of cooperative projects will be planned and carried out through the network.

We would like to thank Ms. Tamiko Urano and Ms. Mariko Hasegawa of the International Cooperation Section, Research Cooperation Division in Minpaku for assistance, Ms. Setsuko Ikuta and Ms. Mugi Yamamoto for translation, Ms. Yuka Sato for coordination, and Ms. Hayuma Mori for editing this newsletter.

March, 2000

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## JICA's International Cooperation Seminar on Museology - Memorandum

Tsuneyuki Morita

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The Japan International Cooperation Agency (JICA) has hosted its fifth International Cooperation Seminar on Museology. The program lasted for five and a half months, from August 2, 1998 to January 18, 1999. It was organized by JICA in cooperation with specialists from public and private museums and relevant organizations including Minpaku. Many specialists attended from Kinki, Chugoku, and Tokyo. One of the aspirations and aims of the program was to raise the level of museum staff in developing countries. Topics discussed were collection, conservation and display of valuable objects, and museum management technology.

A completion ceremony started just before 5.00 pm on January 18, 1999. It was held at a large conference room in the Osaka International Center (OSICS) of JICA, not far from Minpaku. This closing reception marked the end of the fifth seminar for museum management technology. According to the organizer, it was a closing reception rather than completion ceremony. The reason why it was held late afternoon was because it was during Ramadan and Muslims could not eat and drink at the party in day. There were six participants from five nations this year, fewer than usual due to cancellations by two people.

The course was a pilot program within a five-year limit, according to the organizer. Last autumn, a representative of the organizer came to Dr. Ishige, Director-General of our museum, and said that the course would be raised to a regular course, and that they would need our further cooperation. He told me the same. I have been a leader of the steering committee ever since this program started in 1994, and have managed to run the course for five years. Since the program is continued as a yearly program, my management has been successful, I presume.

At the end of the pilot program, I would like to look back these five years, revealing some secrets.

### **Establishment of the Seminar on Museology**

The JICA Osaka Office reorganized and expanded their activities when a new building was completed in the spring of 1994. JICA extensively reorganized. It seemed the Tokyo Office was full, and their activities were more than one office could handle.

Dr. Tadao Umesao, the first Director-General of our museum, was a member of the planning committee for the new Osaka Office. At the meeting, he always emphasized that the training course in Osaka should not be in regard to only industry and economy, but also be deeply inspiring culturally.

It was probably in the spring of 1990 when I happened to meet Mr. Kozuki of the old Osaka Office. He asked me if there was a possibility of organizing a training course to teach conservation technology of cultural assets. I still do not understand why he asked me such a question. I replied that it might be difficult when we consider the number of paid instructors that would be needed, the burden of host organizations, and the different cultural backgrounds of numerous participants. He was persistent and asked me if I had an alternative idea. I said, "A course on museum technology might be possible." I suggested a course on museums, and thought he gave up. Several weeks later he came to me and said, "A course on museums will be acceptable, so would you please make up a plan?" I contacted my friends from my curator's list and several close researchers in the museum to explain the situation. After discussing feasibility, we came to believe that we could make it if we approached the program using proper methods. I made my personal plan. I reported my plan to Dr. Komei Sasaki, then Deputy Director-General. I showed my plan to Mr. Kozuki. After about one year without any progress, Mr. Kozuki visited me again, saying, "We conducted a preliminary survey to see how many people want to attend, and not one responded yet."

I thought that couldn't be true. At that time Minpaku was receiving many direct or indirect requests from developing countries. Museum curators often requested to have their members trained at our museum. Such requests were so many that we began to feel that we could no longer ignore them, though we didn't have enough financial resources and accommodations to respond favorably. There seemed to be some way to respond to requests in cooperation with JICA. JICA hadn't sent any questionnaires to directly survey relevant institutions abroad. It is no wonder that they received indifferent replies from the government offices related to economies or foreign relations. The departments they had contacted were not directly involved in museum activities.

I had not been informed of any survey at all, and thought that my plan had dissolved. Later they received actual requests. I should have felt lost if I had then been asked to make an implementation plan.

After discussing this matter with Dr. Sasaki again, Minpaku decided to cooperate to bring that the plan into effect, though unofficially. JICA also expressed their strong interest in helping organize a training program.

A tentative plan, made by Mr. Kozuki, Dr. Sasaki as adviser and also by myself, started to move forward. We made a presentation promoting to preparations needed for one year prior to the opening of the course. One of the difficult problems was to decide a main organizer. It was clear from the very beginning that Minpaku alone could not handle the work load. Minpaku is a research institute. It yet complied with all requisites for standing as a museum. In addition,

Minpaku is too large an organization to become an example for developing countries. Support from other institutions would be essential in organizing such a course. Many lecturers would also have to be contracted from outside of our museum. A lot of clerical work would be necessary; our Administration Department, however, was unable to undertake a large additional project.

Through a repeated process of trial and error, various public museums, including those of regional history and fine arts in Japan have greatly developed since the 1970s. We were developing during the 70s and 80s and experienced what we think we never experience again. The good results and lessons learned through our failures might be useful now to leaders in these fields in developing countries. In other countries new museums are being built and old ones are being renewed. Therefore, we hoped that our now stable public museums would be capable of leading planning and program. On the other hand, we worried if this might be asking them too much. They might not have enough employees and budget to comply fully.

Official personnel from JICA negotiated with members of boards of education and other educational institutions in the Kinki district. They made efforts to find out whether the plan could be put in their hands. Finally the Osaka branch of the Japan International Cooperation Center (JICE), an auxiliary organization of JICA, accepted. They agreed to be a secretariat to carry out the plan, and several other institutions agreed to assist by dispatching some of their staff to the steering committee.

At first the steering committee consisted of one member each from the following institutions: Nara National Research Institute of Cultural Properties; Osaka City Museum; Hyogo Prefectural Museum of History. Three members from Minpaku could also join. Then the member from the Osaka City Museum was replaced by one from the Osaka Municipal Museum of Art. The member from the Hyogo Prefectural Museum of History was replaced by one from the Suita City Museum. The Ritsumeikan University Museum for World Peace, Kyoto also offered to participate in the steering committee. The committees from Minpaku have been Prof. Ohtsuka, Prof. Tamura, and myself. The chairperson was to be elected by mutual vote, but I have been holding the post in succession, because I proposed to start the seminar.

In the autumn of 1993, the committee decided to begin a pilot course in 1994. The tentative plan was soon come into reality.

Before the course began, Minpaku had a short international seminar of museology in February 1994. The details were already published in the same periodical before, so I will not repeat; this seminar, however, served as a model for organizing the course. Minpaku's own work group became quickly organized. In 1995, we implemented our original two-week international seminar on museology. Participants in the JICA course also joined.

Making a curriculum was a difficult task. We had only a short time to make up a list of requirements for applicants. A steering committee had already been adopted, but we needed to decide the term of service and election method of the committee members. By the first meeting, we had to decide at least the outline of the seminar. Our final draft was organized for a six month plan; four weeks for Japanese language and affairs; eight weeks for lectures and training; four weeks for visiting museums; six weeks for individual training; and one extra week. The program at Minpaku would be part of the six weeks of lectures and training. The program featured overall group training for four months, combined with a so-called intern system for four weeks. This would be an individual training program according to each participant's specialty, experience and future needs. This program is very unique among JICA's training programs. JICA is proud of their specialized and well-tailored program.

There was no problem in giving lectures about Japanese language and affairs since JICE already had so much experience in these areas. The greatest difficulty was in making a practical museum training program. The outline could be decided at the early stage, but details would have to be adjusted after participants had been chosen. A museum has a wide range of jobs. For example, staff members at an art gallery and those at a museum of natural history have interests in different subjects. Officials at a cultural agency and people active on museum education have various interests. Participants were required to have at least five years of experience at a museum, but their positions varied from directors to relatively young staff members who had just worked for five years at a museum. Based on the participants' curricula vitae and request sheets, the committee added or cut out some subjects suggested for the course. Then it was decided which museums or institutions would be visited. Organizing a training course for experienced participants was thus more difficult than organizing a course for less experienced participants.

The course was originally held for six months from September to February. Since 1997, the courses have been held from August until January. The reason was that the weather during February proved to be too cold for participants from the tropics. Generally museums in Japan have fewer visitors and become less active from the latter half of January through February. This is a JICA's course, but it is funded by ODA, which is a Japanese government organization. The program is maintained through governmental aid, provided in the annual budget. In April, a list of requirements is sent to all related institutions. In June, candidates are chosen on the basis of completed documents. Since 1997, we have been very busy making the recent programs, even though we now have accumulated experience. The secretariat must have had a hard time, adjusting the detailed training schedule with nearly forty prospective lecturers. All this had to be accomplished before summer vacation.

It was very difficult to find suitable organizations for individual training. The steering committee

members had interviews with the participants several times after they had arrived in Japan. Special requests were discussed between the lectures and study trips, and suitable organizations were chosen according to the interests and jobs of participants in their home countries. The committee members visited proposed organizations and asked them to further train participants. Since the training was regarded as something similar to a practical training for university students, the host organizations, participants, and the committee members were not always happy; However, some museums were very cordial and warmly welcomed our participants. A good example was the Suita City Museum. It is a middle-sized museum in Japan. It has a staff of about thirty employees and a total building area of about 3,000 m<sup>2</sup>. It is funded by a middle-sized local government. For developing countries, such a museum provides an attainable model. Our participants were warmly welcomed by the Director and all staff members. Foreign visitors enjoyed their hospitality and instruction very much. They were surprised at the museum's system. Only a few curators handle everything and sometimes even sell tickets! Such a cooperative system is common in small/medium-sized museums, but rarely realized by outsiders. The participants who noticed this must also be excellent observers! From 1993 to the present, the Hiroshima Prefectural Museum of History, Fukuyama and Japan Footwear Museum have received our participants annually. The staff in Fukuyama has held a small party after each museum tour and instruction.

During the past five years, there have been big changes in responsibilities and subsequent work loads of those in charge of Minpaku. Part of this has been due to broadening and loosening restrictions for would-be researchers. Originally, the Ministry of Education, Science, Sports and Culture (Monbusho) in Japan prohibited inter-university research institutes to accept professional researchers for further training. The regulation was revised in 1997, and the institutes can accept researchers in the same way as they are accepted by universities and technical colleges. All the participants were given a title of Research Visitor during their courses at Minpaku and study trips. Minpaku receives some funds for training courses. This enables us to purchase educational materials and consumables for taking photos and videos. This more generous approach has increased clerical jobs at Minpaku. However, we all appreciated the extra effort so much.

We attribute the success of the course to the hard work of all the members of the International Cooperation Committee on Museology and the wonderful steering committee. I especially thank Prof. Tamura for his good organizational abilities and dedication to even the most practical jobs. Without him, we would never have come so far!

### **Unexpected results**

During these five years, further successes came as a result of the course. I will explain some of them.

The first situation was in Mongolia. Ms. Tsedmaa, an officer in charge of Mongolia's Cultural Agency, and Dr. Lkhagvasuren, the then President of the Mongolian Cultural Fund, planned a short international seminar on museology in Mongolia. Their course would provide further training for Mongolian museum experts. They consulted with us in March, 1995, just before Mr. Tsedmaa returned to her home. Fortunately, their plan qualified for a grant. The grant assisted experts to travel abroad and participate. It was offered by UNESCO Asian Center. The course was held from April 1 to 7, 1996, in collaboration with the Mongolian Ministry of Science, Technology, Education and Culture, UNESCO Asian Center, and the Embassy of Japan in Mongolia. One hundred participants came from across Mongolia. Two senior curators participated from Japan: Mr. Akitsugu Sato of the Hiroshima Prefectural Museum of history and Mr. Yoichi Azuma of the Fukui Prefectural Museum. I also participated in the course. The Mongolian government made up a draft of the Cultural Properties Protection Act and regulations for its enforcement. Those regulations were in the course. I was surprised and pleased to see this unexpected and early result from the JICA course. In Mongolia, a second seminar was held a few years later, in April of 1998. Assoc. Prof. Kazuyoshi Fumoto from the Nagoya Institute of Technology, and I attended.

The Law for the Protection of Cultural Properties in Japan is well-known among experts engaged in cultural management throughout the world. It was enacted to value intangible cultural assets, partly through protection of some novel articles. Few museum staff know much about such laws. Generally speaking, Japanese museum staff are not interested in the museum laws. Quite a few of our participants have known that museums and cultural assets in Japan are protected by laws. I have heard that participants who work in political fields have endeavored to make similar regulations for their own nations' cultural assets.

There have been more than fifty participants during the past five years. Every year, some participants say that they have thought Japan was a country well-known for producing good automobiles and cameras with advanced technologies. They have been surprised to find that Japanese people are so diligent. Japan seems to give them a cultural shock with its long history and present situations. Mr. Joseph Gazari Seini of the Ghana Museums and Monuments Board participated in the third symposium. He plans to hold an exhibition *Japan Today*. He took many photos including vending machines on the streets and Shinjuku Station during rush hours. He asked the Japan Foundation for related information. One year after his return, I received a letter from him about the opening of the *Japan Today* exhibition. The ambassador of Japan was present as a guest. Mr. Mubau from Cameroon had a similar plan, but I don't know what happened to his plan, because I have heard nothing from him. Mr. Tshering of Bhutan National Museum (first year participant) and Mr. Dorji (third year participant), both from Bhutan, have been preparing for an exhibition of Japanese culture in cooperation with Prof. Yasuyuki Kurita of our museum.

Mr. Frederick Karanja Mirara, Principal Education Officer at the National Museum of Kenya, came



to Japan with an idea to organize an exchange exhibition of children's paintings between Kenya and Japan. He wished to find a Japanese collaborator during his stay. I contacted some museums and institutions, but they had little interest in children's paintings. School teachers showed interest, but had no power to organize an exhibition. Finally, I called Mr. Taeko Takaoka, who helped me as my private secretary at the first JICA course. As she had been interested in museum education, she had looked for a position as curator. After working as a part-timer for one year, she became a curator at the Ikeda Public museum of Art in Nagano Prefecture. I expected her to be sympathetic and accept his idea, since she was such a hard worker. I also hoped that a small museum, like the Ikeda Public Museum of Art, would like to help promote an international exchange in the local community. She was willing and agreed with his idea. Then, Mr. Karanja, Ms. Takaoka, and I planned how to organize the exhibition. The paintings by children could be sent by mail. The budget would be relatively small. We needed some places to circulate the exhibition. An ordinary exhibition of children's paintings would not be very appealing, so we made a theme: "Food, Clothing and Shelter through the Eyes of Children." Each painting would have a brief caption. After a time period needed for gathering paintings and other preparation, the exhibition was held for one month respectively in Ikeda in August 1998, and at the Children Culture Center, Yonago in October, 1998. The exhibition of children's art from Japan was then sent to Kenya. The showing was held at the National Museum, Nairobi, from January 28, 1999. It was brought to three other affiliated museums within the next six months. Mr. Karanja felt an exhibition of children's paintings of life was refreshing. Young curators at the two institutions in Japan had done their best to organize the Japanese children's exhibition.

Khamis Bin Hj. Abas (participant in 1994) from the Malacca Museum Cooperation, Malaysia, was at the time a researcher of contemporary history. He traveled throughout Japan whenever he had time during the JICA course. He observed how Japanese museums regarded World War II. At the Ritsumeikan University Museum for the World Peace, Kyoto, he was asked to give suggestions about ways to represent in Japan the World War II, as seen by the people and countries which had been occupied by Japanese soldiers. He was at a loss over this difficult question. This became a good opportunity for him to think about the problems from both viewpoints. Recently he has planned to organize a symposium on tourist development and museums. He has gotten good ideas from school excursions and trips he learned about while in Japan, he is planning some special activities to draw many visitors, I hear. He has been steadily growing into an important person at a semi-governmental corporation. The position deals with the history and culture of Malacca in Malaysia. He brought back many ideas with him, which will surely bear fruit in the near future.

From the Ministry of Culture in Myanmar, three observers participated in all programs, and two participants attended some of our programs. All of them have been playing a leading role at the refurbished Yangon National Museum in Myanmar.

We are so pleased to hear of the added benefits and influence, and want to thank every single person who helped us to perform well.

(Notes)

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# Message Board

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The year of participation: 1997

#### <Activities>

My work is to identify and inventory art objects. Because of a lack of security we can not open to the public. All the depots are used to keep and preserve the artifacts or statues. We also plan to build a museum in Siem Reap to exhibit only the art objects. The knowledge from my training course is very useful for my country, and my work, but the main problem is that we haven't enough materials for our museum and depots for preservation.

At the same time, I'm also continuing to work on a program to restore the Bapuon Temple. I participate with the French team who excavated in the ancient Royal Palaces (Siem Reap). After they finished the layer of soil that they need, the hole is refilled without opening to the people.

### 2. Rep of Guatemala

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The year of participation: 1997

#### <Activities>

Six months after I returned from Japan I resigned from my job as Curator of the Popol Vuh Museum. It was time for a change. My line of work now is to plan to museums. I had (only) thought about pursuing the Museology, but there was a need for general knowledge about museums. I truly enjoy participating in this change. I am working independently and I have named my company MUSEUM(Although people are still not used to the idea of a name, so far I use my own). I am working on four different museum projects due at the end of this year.

#### <Comments>

I do feel that visiting all the museums and attending your seminar, for example, is a good way to learn. My only suggestion is to provide more written information or give more lectures (like a university lecture). Other than that, I really liked participating in the course.

### 3. Rep. of Indonesia

#### Aris Ibnu Darodjad

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The year of participation: 1996

**<Activities>**

In 21 December-19 March 1999, I participated in the administration management training Course (SPAMA) of Bogon.

In 23 December - 30 March 1999, Lecture in Training Course on conservation and exhibition for lower division employees. Organized by Army Museum "Satraia Mandala" of Jakarta.

In April - Present, Preparing Basoeki Abdullah Museum (Memorial Museum) of Jakarta.

**<Comments>**

The knowledge that I've acquired through the seminar is very beneficial to me.

## 4. Rep. of Indonesia

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The year of participation: 1997

**<Activities>**

Research about collection environmental.

**<Comments>**

The idea of the seminar about museum is still

useful in my job as conservator, especially to determine good conditions for the collection correlating with temperature and humidity

For improving our network it will be useful for us to publish about activities (such as research about conservation) in their museums. In that way members could understand our activities. The aim to publish the newsletter is to provide information concerning:

1. museum activities
2. Research and development about education, conservation and exhibition.
3. Activities of seminar participants.

In looking toward in the future, the newsletter must strive to represent all of the museums in the world.

## 5. Rep. of Kenya

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The year of participation: 1996

**<Activities>**

(a)Wetland workshops for teachers on 22 and 29 January, 1999. An environmental awareness program for primary school

teachers.

(b)Japan/Kenya Children Environment Exhibition. An exhibition of artwork by children from the two countries. It was shown in Nairobi Museum and Fort Jesus Museum, Mombasa in February and March 1999 respectively. It will travel to Kisumu Museum in April and May 1999.

(c)An interactive programme for secondary school, "Adaptations of Animals". The programme included a teachers' workshop, and a temporary display. Then students learned through the display. The teachers' workshop prepared them for the programme. The programme was then conducted by the teachers. Students were given an opportunity to touch and handle selected objects or specimen during the programme.

(d)Museum Interactive Programme for children. This was a programme for children aged between four to six. The objective of the programme was to sensitize children to museum environment, expose them to collecting, sorting and displaying culturally important object stories and relate them to children personally. The programme took place in Nairobi Museum and consisted of three parts.

- ( ) Introduction and welcome to the museum
- ( ) A tour of the ethnographic gallery
- ( ) Hands on activities in the newly opened interactive center.

(e) Drama is an integral part of the museum's cultural activities. Through drama, traditions and customs are transmitted from generation to the other. Efforts are made to use drama to enliven the otherwise seemingly dormant culture in the artefacts. A freelance group was invited in March 1999 to present a play "The Burdens" in the museum. The target audience was students in secondary schools.

(f)An outdoor environmental education

programme was offered to secondary school students. This was offered in an indigenous forest owned and protected by the museum. It is about 15 km from the museum. In the forest, students were taught the values of trees, threats and measures to conserve them. Values include medicine and shade among others.

(g)National essay competition on "My Favourite Animal". This is a national competition aimed at enhancing skills in writing and environmental awareness. The winning essay will be published as a book.

(h)On 12 March 1999, I gave a lecture on the role of the museums in environmental education in a workshop organized by the Environmental Action Learning Group.

(i)I'm also participating in the planning of activities to mark the International Museums Day celebrated on 18 May 1999.

(j)I'm also involved in planning activities for the street children in Nairobi. This is a social problem for which we are creating awareness of its causes and solutions.

These are just some of the programmes that have been going on and are in the pipeline. Enquiries related to them and other aspect of museum work are welcome.

#### <Comments>

My experience during the International Cooperation Seminar has been very useful in my work. One aspect that has benefited most has been the development of the interactive centre. Some of the ideas acquired during the seminar have been applied. I noted with interest your organizational skills at the seminar. Since I came back from Japan, I've organized several workshops. I think the seminar week was very enriching as is covered a wide range of aspects in museum management, I also learnt a lot from the participants.

There is a need to maintain the network

created during the seminar. This will enhance the growth of Museology through the network. Our audience will also benefit from this network. This network can be improved by the formation of an association of the participants. The association would then be responsible for soliciting for ideas from the members and publishing them in a newsletter.

The association would organize meetings for members once in while. The association would also arrange for past participants to get involved in the current seminars. This may sound difficult, but I think it is worth trying.

## 6. Rep.of Maldives

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The year of participation: <b>1996</b>

### <Activities>

Presently work at the National Museum concerns improving the standard and quality of exhibition and design and printing new labels for the exhibits.

### <Comments>

The knowledge received from the International Seminar is something that is being made use of now, and will also be used in the future.

I'd like to propose a few suggestions to make the International training Seminar even better. That is to provide more opportunity for the

participants to ask questions and gather more information. Instead of the present system of lectures by experts on different aspects of museology, information could be imparted in looking at museum objects in relation to different regions from which the participants come. Emphasis could be placed on the environmental conditions of these regions. I am stating this because, compared to that of Japan, the environment and self-sufficiency of under-developed and developing countries are vastly different.

Hence, information that is relevant to the participants' home conditions would be most beneficial.

## 7. Union of Myanmar

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The year of participation: <b>1994</b>

### <Activities>

(1)January 1995 to February 1996 – I prepared to open the four storey building, the new Rakhine State Cultural Museum by means of displaying the museum exhibits in nine showrooms and shifting the museum and library objects from the former, old and small two storey building. The new museum opened on 19 February in the grand scale.

(2)March 1996 to July 1996 – I managed for the systematic storage work for the museum objects and started museum cataloging on museum exhibits of the Rakhine State

Cultural Museum.

(3)August 1996 to September 1996 – After being transferred and promoted to the Assistant Director Post in the Department of Cultural Institute in Yangon, I participated in the display work at the showroom of the culture of National Races of the National Museum and cooperation in the grand opening ceremony on 18 September 1996.

(4)October 1996 to July 1997 – I was transferred to Sittwe with the same post at my former Rakhine State Cultural Museum and library, where I carried on storage and cataloging work.

(5) August 1997 to April 1998 – After having been promoted and transferred again to the National Museum in Yangon as the Deputy Director, after one year service in the Assistant Director post in Sittwe, I was assigned to the entire display work at the new Bagan Archaeological Museum as the team leader of display works in co-operation with the staffs of the Department of Archaeology. I successfully made the assignment till the opening day(17 April 1998) of the Bagan Museum.

(6)May 1998 to the present time – After coming back from Bagan, the person in charge of the National Museum handed over the responsibilities and duties to me. The first work I've done in this museum is the management for the systematic storage work and this work goes on till now. The second work is to establish five working groups for museum activities (collecting groups, conservation groups, display groups, research and record group and public relations and education group). Each of the assistant curators (gazetted officer level) is a group leader of one of these five groups. I've trained the junior museum staff for these five activities.

<Comments>

The knowledge that I've acquired through the Seminar is still useful for my work. I am now in charge of the National Museum of my country and the museum management technology is more important for me.

## 8. Union of Myanmar

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The year of participation: 1994

### <Activities>

1995-1996 Opened the National Museum in displaying museum exhibits, publishing museum guide book, and pamphlets.

1996-1997 Stabilized the Museum in various works.

1997 August, September In Bagan, drew the display plan for a new Archaeological Museum as a member of a team lead by Daw Nu Mra Zan (now the Director of Yangon National Museum).

1997 October-1998 September Attended a course at Yangon Institute of Technology and received the Diploma in English for Specific Purpose [Dip(ESP)]

1998 October The display of special exhibition held by the government.

1998 November-Up to now

· Set up the new library for Yangon National Museum, to use the museum as a reference

library. Start from the very beginning of the library such as registration the old books, buying the new books, catalogues according to the AACR2 system. The general administration and technical administration of the reference library.

- As a leader of research and record section
- starting the MUSEUM CATALOGUE
- wrote booklets about some attractions of the Yangon National Museum
- researched some museum exhibits' background history
- recorded the interest of vision from various fields
- recorded the museum activities

<Comments>

Almost all countries in Asia and the Pacific have been interested in improving their museums. All of us are faced with the difficulty in conserving and restoring.

Today museums are not only facilities for collecting and exhibiting material culture, but also the new media to construct a new communication system. The museum can contribute to the promotion of cultural exchange overseas.

The seminar is effective to promote exchange of cultures among the neighbouring countries. Because of that, the new generation can forget and also forgive the old historical events and want to try a good relationship and feel the same way to promote mutual exchange of culture based on museums. I understand very well what the museum is and clearly the importance of the museum in every country. I've seen various functions of the museums such as research department, conservation and restoration, displaying, collecting, distribution the information, etc.

Many experts and workers do the museum activities practically and skillfully in the museum(MINPAKU). They cooperate with

each other for good results in museum activities. They have keen interest in museology and their patience and dedication to their work. After the guided tour to storage areas, laboratory, etc, I understand "the important work in the museum" and "what we need in the museum". Moreover, I understand what we need is not only methodology but also the spirit, the eagerness to all lectures gave me a lot of museum knowledge in different fields. Before the seminar, there was no relationship between the museum and library in my mind, but now I know "the importance of the reference library" in a modernized museum.

Management and administration, public education and displaying the exhibits are the most interesting aspect for me. Now, although I do nothing about conservation, restoration and collection, I know the connection and relationship among these events. A museum's activities are generally related with various areas. All the knowledge I've got is still useful for my work.

During the Seminar, if the participants discuss the problems at their museums, it's better for all participants. All participants can have a chance to hear other Museums' strong and weak points and they'll understand how to solve the problem according to our teachers' advice.

## 9. Union of Myanmar

<b>Htay Htay Swe</b>
Assistant Curator,
[Office]
National Museum
66/74, Pyay Road, Dagon Township Yangon,
Myanmar
Tel:[Office]( + 95)1 282608/1 282563
[Home]
Building(2), Room (201), 2 <sup>nd</sup> Floor



Anawrahta Quator, Botahtawng Pagoda Road, Yangon, Myanmar Tel:[Home] (+ 95)1 200469
The year of participation: 1997

**<Activities>**

In my museum, I'm a leader of the conservation section. My major work is conservation and preservation of museum artifacts. I thought that our museum needed to establish the laboratory system. After getting permission from my ministers, I could introduce the laboratory system in June 1998.

I'm currently preserving and conserving the royal regalias which are made of gold and precious gems, and also other museum artifacts which are made of iron, bronze, precious stone, wood and fossils. We then have a plan to preserve and conserve the ancient paintings in collaboration with the Archaeology Department in the near future.

I also participate in other museum activities such as the state special exhibitions, other local exhibitions and foreign cultural exhibitions: ex. Japanese Dolls, Japanese Traditional Kites and Tops, Chinese Photographs, Israeli Photographs, etc. Besides I have to participate in the public education work of our museum. I have to educate the visitors such as school children, students, teachers, trainees, and special foreign visitors from other countries.

I'm also a member of group of video-recording (Joint Research Project of the Department Cultural Institute and National Museum of Ethnology (OSAKA) and Toppan Printing Co., Ltd.(Japan). I take part in the video documentation in various parts of Myanmar.

**<Comments>**

I have nothing to say the knowledge that I've acquired through the seminar, it is really still useful for my work. Through the seminar, I can transmit the knowledge and experience to

our new generation and I can do my work systematically. The training programme has been quite timely in view of the fast developing technology and the need for improving managerial skills at the National Museum of Myanmar.

## 10. Solomon Islands

Lawrence I. Kiko
Field Archaeologist, [Office] Solomon Island National Museum P.O.Box 313, Honiara Solomon Island
Tel:[Office](+ 677) 22309 Fax:[ Office](+ 677) 23351
The year of participation: 1995

**<Activities>**

At the moment I am very busy with one of the major mining companies which operates here in Solomon Islands, especially on areas which directly involve archaeological sites disturbed by major operations.

It was such a very big task but the knowledge I acquired during the training in Nara Research Institute, Fujisawa, has given much courage to do the task.

Apart from archaeological assessment in the mining sites I also engaged in similar cases where landowners request at me to assess archaeological damage destroyed by logging companies.

Logging activities and the recent giant open cut mining are major threats to archaeological sites here in Solomon Islands. The only way to stop such behavior is (for me) to travel from village to village to educate people on the bad effects of (major) operations like logging. The bad effects could be ecological, archaeological or environmental.

**<Comments>**

In general, the knowledge which I acquired during the seminar has been put in to action. Our exhibition is now improved, but still needs more improvement. Our lighting system is a problem which also needs (more) improvement in the future.

## 11. Syria Arab Republic

<b>Rabab Al. Shaar</b>
Curator Department of Ancient Oriental Museum, National Museum
[Home] P.O.Box 34022, Damascus, Syria
Tel:[ Home](+ 963 ) 11 2214855 Fax:[ Home ](+ 963) 11 2247983 E-mail:Antiquities@Syriatel.net
The year of participation: 1997

### <Activities>

Teaching at the Intermedia Institute of Archaeology and Museums.

Preparing and participating in international and local exhibitions.

## 12. United Republic of Tanzania

<b>Constantinus Misago Nyamabondo</b>
Curator of History/Ethnography, Dar Es Salaam National Museum
[Office] National Museum, Dar Es Salaam, P.O.Box 511 , Dar Es Salaam, Tanzania
Fax:[Office](+ 255 )51 112752/4
The year of participation: 1998

### <Activities>

Recently I've been appointed as a member of a committee to ensure implementation of our

museum plans.

For the past 3 months I've been improving captions on objects which are on display in the permanent exhibition. I'm also finalizing a survey and report on insect infestation.

I presented a temporary exhibition on traditional musical instruments on Tanzania at the occasion of the establishment of the National Cultural Trust Fund which took place on 24 April 1999.

I'm also preparing a temporary exhibition on general collection which I've selected to be used during the renewal of the existing ethnographic exhibition.

I'm also finalizing a project proposal for a countrywide collection of ethnographic materials.

### <Comments>

The knowledge I gained through the seminar has been very useful in all activities I've been doing.

I'm of the opinion that the idea of making a newsletter would improve our network, and it should be produced twice annually with contribution of articles from former participants. The participation of former participants in the forthcoming seminars would also improve our network. On my part I'm ready to contribute articles.

## 13. Kingdom of Thailand

<b>Jarunee Incherdchai</b>
Curator (Curatorial Section) National Gallery Bangkok

[Office] National Gallery Na Phra That Rd., Bangkok 10200, Thailand
Tel:(+ 66) 2 2820637/2 2822639 Fax:(+ 66) 2 2820637/2 2822640
The year of participation: 1994

**<Activities>**

My responsibility is researching modern / contemporary art in Thailand, the main permanent exhibition in the Gallery; selecting and inspecting the art work in order to arrange temporary exhibitions; taking care of art work both on display and in storage; manage educational and propagation activities.

**<Comments>**

All the knowledge I gained at the NME International Cooperation Seminar, "Museum Management Technology", is absolutely still useful for my work. I can find the way and method to solve many problems of our museum, even I move to work in the Gallery, because the gallery is deal as same as the museum, not only display or collection. There's the problem I have faced is storage's control. It is not available for conservation and preservation of art works.

# Colleagues

## 1. Rep. of Bulgaria

<b>Chudomira Cherneva</b>
Senior Conservator at the National Gallery for Foreign Arts in Sofia
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### <Activities>

Since 1990-Paper and painting conservator in  
National Gallery for Foreign Arts.

1996-Special training program for  
paper conservation NEDCC. And over MA  
U.S.A.

Since 1998-Senior conservator at the National  
Gallery for Foreign Arts.

## 2. Canada

<b>Carlos G. Elera</b>
Department of Archaeology, University of Calgary
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Calgary, T3B 2V4 AB, Canada
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E-mail :acgelera@ucalgary.ca

### <Activities>

I'm still liked to the Department of  
Archaeology of the University of Calgary as  
well as the learning Commons of the same  
institution (Multimedia Learning Tools and  
others). I'm also in contact with Peruvian  
Museums.

## 3. Kingdom of Denmark

<b>Jette Sandahl</b>
Exhibitions and Public Programs Director, National Museum
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## 4. French Republic

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## 5. Federal Republic of Germany

<b>Walter Raunig</b>
Leading Director Saatliches Museum Für Völkerkunde of

Munich
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[Home] Lamontstr. 1, D-81679 München,

**<Activities>**

My special interests are the Near East (including Northeast Africa) and Central Asia (Afghanistan). I published books and articles about those regions. Our Museum does research in Yemen, Ethiopia, Eritrea, Pakistan, Liberia, Indonesia, India, Tanzania, Canada and Chile.

## 6. Hong Kong

Naomi Yin-yin Szeto
Curator (Ethnography & Urban History), Hong Kong Museum of History
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E-mail :nyyszato@email.usd.gov.hk

**<Activities>**

- Working on the permanent exhibition project for the new Hong Kong Museum of history.
- Planning for a loan exhibition on Johann Strauss from the Historical Museum of the City of Vienna, Austria.

## 7. India

K. K. Chakravarty
Director,

Indira Gandhi National Museum of Mankind
[Office] Post bag No.2, Shalra Hills, Bhopal-462 013, India
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**<Activities>**

Trying to engage with a d resolve questions of ideological encounters of the East and the West, Ancient and Modern, 'Classical' and the 'Tribal', as also of different disciplines in the development of Indian Civilization and Culture, and in Indian Intellectual History in the global context.

Also working on cost-effective environment-friendly methods of cultural rehabilitation of out-sees in large development schemes, including transplantation of the historic landscape, traditional settlement patterns and monumental features;

-on the practical applicability of heritage elements and concepts in modern cityscape and architecture;

-on the recycling and non-destructive adaptation of older for current utilitarian purposes;

-on the ways and means of re-creation and marking of moribund skills and techniques of ancient arts and crafts for architectural, sartorial, decorative designs and functional use;

-on the shape, meaning and life-enhancing quality of ornament, imagery, mythology and ritual;

-on the survey, documentation, multi-media presentation of regional history, culture, visual and performing art forms.

Currently as Director of Indira Gandhi National Museum of Man (since March, 1994), engaged in

-organizing conservation of living and life enhancing ways of indigenous communities

-setting up a multi-disciplinary museum,

-encompassing diverse aspects of human evolution and creativity, documentation, conservation and recreation of dead, languishing, vanishing art and craft forms, ethnic identities, skills and knowledge systems.

#### Visual and performing Arts:

-Organized and steered numerous workshops, performances and demonstrations in classical Indian music, folk and tribal music;

-built up archive of such music, nationally at Lalbag Museum, Indore;

-internationally, at National Museum of Mankind, Bhopal, through collection of rare recordings, extensive field documentation;

-edited volume of articles on Ustad Alauddin Khan, Maestro of classical music;

-contributed to workshop on performing arts traditions in South and Southeast Asia at Asiatic Society, Calcutta, 1995.

-Also engaged in building up a gallery on history of Indian Music in the global perspective at the Museum at Bhopal.

#### Exhibitions:

Organized numerous exhibitions on art, archaeology, environment; including rock art

in India and the world at the world Archaeology Congress, 1994. On indigenous knowledge systems and cultural diversity to coincide with ICOM / ICME congress, in 1996.

On Indian and Southeast Asian arts, titled 'Dwipantari' in 1998.

## - 8. Rep. of Italy

Gaël de Guichen / Catherine Antomarchi
The PREMA team
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#### <Activities>

Heritage-Save It Use It. That's the theme of the PREMA booklet.

Through this booklet, we've tried to present some of the PREMA results since its launch in 1986 as well as our hopes for the future. Its 50 pages are filled with photos selected from thousands in PREMA's photo/ slide collection and with facts, figures and quotes from reports, evolutions and archives to which you have all contributed. The booklet is meant to be much more than a publicity piece of PREMA accomplishments-our larger aim is to inform and motivate colleagues in Africa and around the world to help build and strengthen future partnerships.

## 9. Rep. of Korea

<b>Choe, Jong Ho</b>
Director, Korean Folk Village Museum
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E-mail : [Home] kfvm@chollian.net [Office]kfvm@netsgo.com.

**<Activities>**

Since Dec.1994-Director, Korean Folk Village Museum (Art Museum / Folk Museum)

Since Sep. 1997-Additional professor, College of Humanities, Soonchunhyang University, Korea

SinceMar.1999-Part-time lecture, Graduate school of Arts, Chungang University, Korea

**Major & Interest**

Korean Folklore (material culture, rites of passage, seasonal customs, and folk beliefs)

Museology (collection, documentation, interpretation, communication, and museum management; ethnographic museum of India, Japan, Korea, etc.)

Ethnography (tribal communities of western India)

Consulting on Museum Work management of ethnographic museum in India, Japan, Korea, etc.

## 10.Union of Myanmar

<b>Mie Mie Thet New</b>
Curator, National Museum
[Office] National Museum No.66 / 77, Pyay Road, Dagon Township, Yangon, Myanmar Tel:[Office](+ 95) 282608 / 282563
[Home] Room 18, Building No.104/112, 37 <sup>th</sup> Street Anawrahta Road, Kyauktada Township Yangon, Myanmar Tel:[Home](+ 95) 289148

**<Activities>**

At present, I'm a Curator of the National Museum. Besides being engaged in the activities of the national Museum, such as collection and display, I'm also responsible for publicity and educational works of the museum.

Whenever we have visitors to the Museum such as group of education students of various levels, regional nationalities study group from different region of the Union of Myanmar, various training courses groups and foreign dignitaries, it has become my routine duty and responsibility to explain and show them around the museum. It is also my duty to receive very important persons including foreign and domestic dignitaries and explain the activities of the museum.

I have made two kinds of memorial stamps based on those at the Tokushima Castle Museum where I've visited and these are kept at the National Museum as the public educational activity.

I took part in the preparation of the foreign countries cultural display exhibited in the

National Museum. I took part in the discussions held for the preparations and display of important government shows and am responsible not only for the cultural activities but also actively participated for its success.

In keeping with the Myanmar and Japan cultural promotion and exchange, national Museum of Ethnology, Toppan printing Co., Ltd., and National Museum (Myanmar) combined together to video-record and these were screened at the National Museum of Ethnology, Osaka. In this arrangement, I actively participated as a member.

At the moment, I'm engaged in the publication of new guidebook and up to date pamphlets about the National Museum. I'm making preparation to start a gallery tour programme at the National Museum.

## 11. Union of Myanmar

<b>Tin Aung Soe</b>
Assistant Director
Rakhine State Cultural Museum, Department of Cultural Institute Main Road, Sittewe, Myanmar Tel:[Office]( + 95 ) 43 21303 / ( + 95 ) 93 21687

### <Activities>

#### 1. Display in Rakhine State Cultural Museum

Besides the former exhibits, I've displayed more exhibits with the complete explanations. (e.g., the map of ancient cities of the whole country, in the ancient city show room, the world linguistics map and the chart of the evolution of inscription in literature show

room).

#### 2. Distribution of Museum Pamphlet

A small pamphlet of the Rakhine State Cultural Museum was distributed during 1998.

#### 3. Collection of Ethnological Materials

Ethnological materials such as videotapes, cassette tapes and photographs concerning 'National Races' (ethnic groups) living in Rakhine State were collected in 1998-1999 fiscal year.

#### 4. Cataloguing the Museum objects

About 100 catalogued in the museum objects of the Rakhine State Cultural Museum has been arrange last year.

## 12. Rep. of the Philippines

<b>Jesus T. Peralta</b>
Consultant, The National Commission for Culture & the Arts (NCCA)
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E-mail:[Office] info@ncca.gov.ph [Private]jperalta@pacific.net.ph

### <Activities>

Since December 1996 I've been retired from the National Museum having reached the compulsory retirement age of 65. I'm now connected with the National Commission for Culture and the Arts (NCCA) as a consultant on matters of building up a cultural-database and a Website on cultures of the Philippines



([www.ncca.gov.ph](http://www.ncca.gov.ph)) and cultural matters under the International Desk. This coming June I will be teaching at the graduate school, the University of Sto. Thomas on a one year course on Museology. This will be done in the Philippines for the first time since with the growth of museums in the country, we're in dire need of people trained in museology.

### 13. Rep. of Poland

<b>Anna Katarzyna Maleszko</b>
Curator of the collection of Japanese Art Department of Oriental Art, National Museum in Warsaw
[Office] Department of Oriental Art, National Museum in Warsaw Al, Jerozolimskie 3, 00-495 Warsaw, Poland Tel:[Office](+ 48 ) 22 621 1031 ext.218 Fax:[Office](+ 48) 22 622 8559 E-mail: kataribe@polbox.com

#### <Activities>

My precious and present research and activities are relevant with the exhibitions of Japanese art and are dealing with Japanese artifacts from the collection of the National Museum in Warsaw. Now I am preparing the catalogue of the collection of ukio-e prints and for the exhibition of Japanese works of art which will be in May 2000 in Opatowek; It is always very important for me to do the presentation of Japanese art, not only in big cities in Poland but also in small ones, where people do not have opportunities to see Japanese art.

### 14. U.K.

<b>Brian Durrans</b>
Deputy Keeper, Department of Ethnography, The British Museum
[Office] Museum of Mankind, 6 Burlington Gardens, London, W1X 2EX, U.K. Tel:[Office]( + 44 ) 171-323 8027 Fax:[Office]( + 44) 171-323 8013 E-mail: bdurrans@british-museum.ac.uk

#### <Activities>

My own activities in relation to the move and the planning of new galleries and our transfer to the Study Center are many and varied. In particular, I chair the Textile Center Working Party; the Clothworkers' Center for World Textiles is a dedicated facility for the storage and sturdy of the entire range of the British Museum textiles amounting to some 18,000 pieces. Again, planning for the storage and programmes which we will be running there is at an advanced stage. The first Textile Center Newsletter has already appeared and two further issues are planned before the CCWT opens.

In addition to the Department of Ethnography, the Study Center will also house the collections and offices of the Department of Prehistoric and Romano- British Antiquities, as well as some collections from the Departments of Egyptian Antiquities, Prints and Drawings, Japanese Antiquities, Oriental Antiquities, and Education.

My other work includes studies of body

modification, decorated transport, time capsules, representations of religion, textile metaphors, and aspects of collecting and consumption.

## 15. U.K.

### John Mack

Keeper of Ethnography & Senior Keeper,  
The British Museum

[Office]

Museum of Mankind, 6 Burlington Gardens,  
London, W1X 2EX, U.K.

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E-mail: [jmack@british-museum.ac.uk](mailto:jmack@british-museum.ac.uk)

#### <Activities>

At the Museum of Mankind I am responsible for creating new galleries of ethnography in the main British Museum and will in the year 2000 be curator responsible for a major new gallery of Africa. After that, we are creating a large gallery to explain the history of ethnographic collecting. Other major projects will follow. I also have a visiting professorship in the Department of Anthropology at University College London and help coordinate a course in museum ethnography held there.

## 16.U.K.

### Malcolm D McLeod

Director,  
Hunterian Museum & Art Gallery

[Office]

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## 17.U.S.A.

### I Ideko P. DeAngelis

Director Museum Studies Program,  
The George Washington University

[Office]

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Web site of our program:

<http://www.gwu/edu/~mstd>

#### <Activities>

I'm currently teaching two courses, one on the legal and ethnical issues involved in managing museum collections and the other on museum administration. Next spring, I will also teach a seminar on legal and ethnical issues faced by museum collecting cultural property.

## 18. U.S.A.

### Stefano Carboni

Associate Curator,  
Department of Islamic Art

[Office]

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List of participants for 'Minpaku' Seminar on Museology, FY1999

country	name	sex	age	position
<b>October 12-22, 1999</b>				
China	Yang Xiao-Jun	F	28	Conservator and Researcher, National Museum of Shaanxi History
Laos	Phouvong Sourya	M	40	Museologist, Division of Management of Museums, Ministry of Information and Culture
Mongolia	Oyunbileg Zundui	F	43	Specialist of Management and Policy Planning of Museum and Cultural & Historical Heritage, Department of Strategic Management and Planning, Ministry of Science, Technology, Education and Culture
Nepal	Bharat Raj Rawat	M	42	Museum Officer, National Museum, Chauouni
Zambia	Liywalii Mushokabanji	M	31	Keeper of Archaeology, Livingstone Museum
Bolivia	Eyzaguirre Morales Milton	M	29	Curator of Organic Material, National Museum of Ethnography and Folklore
Peru	Roxana Beatriz Shintani Kawano	F	31	Assistant to the Executive Direction, Museo Arqueologico Rafael Larco Herrera
Nepal	Ganesh Man Gurung	M	51	Professor, Tribhuvan University
Papua New Guinea	Michael Kisombo	M	29	Special Education Officer, PNG National Museum & Art Gallery
Korea	Hannee Cho	F	45	Professor, Taejon Health Science College
Korea	Kim Shi-deog	M	37	Curator, National Museum of Korea

Note: The age and position are as of the year of participation