

Co-operation

Newsletter for the Minpaku Seminar
on Museology
2002, 2003

International Cooperation Committee on Museology

National Museum of Ethnology

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Preface

The National Museum of Ethnology (Minpaku) has been organizing a two-week International Cooperation Seminar on Museology every year since 1994. The seminar aims to promote understanding of our museum's activities, its concept and present situation, as well as to exchange views and experience in museology among participants. The seminar is closely related with a half-year training course on Museum Management Technology (Collection, Conservation, Exhibition) run by the Japan International Cooperation Agency (JICA). Both trainees of the JICA course and foreign research visitors at Minpaku participate in the seminar.

Since 2000, we have been publishing a newsletter named "Co-operation" to share recent news and information from former participants and our colleagues. We consider this newsletter as a first step towards establishing a network for all seminar participants, and for anyone working at a museum or related institution and interested in museology. Our network is still small, but we hope that a number of cooperative projects will be proposed and carried out through the network.

Tsuneyuki Morita, who was a Leader of the International Cooperation Committee of Museology from the time of its foundation to 2001, left his position because he reached mandatory retirement age. We take this opportunity to express our warm appreciation for his contributions, which have greatly enriched the seminar. Kazuyoshi Ohtsuka assumes the position of Leader from 2002.

The opening essay of "Memory of a Museologist" by Tsuneyuki Morita is an English version of the speech, given in commemoration of his retirement on March 27, 2002. This issue also includes three other essays, "A study trip of the International Cooperation Seminar on Museology 2002" by Kazuyoshi Ohtsuka, "The start of the Nepal National Ethnographic Museum" by Makito Minami, and "Working in collaboration with the National Museum of Ethnology and PNG National Museum & Art gallery" by Michael Kisombo.

Finally, we would like to thank Mr. Youichi Banjo, Mr. Koji Nishiyama and Ms. Naoko Ohnaka of the International Cooperation section, Research Cooperation Division at Minpaku for their assistance and Ms. Tomoko Kamata for coordination.

March, 2003

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Memory of a Museologist



Tsuneyuki Morita

Professor emeritus, National Museum of Ethnology

(This is an English version of Professor Morita's speech entitled "Memory of Museologist", which was given in commemoration of his retirement on March 27, 2002. at the National Museum of Ethnology, Osaka.)

I first set my sights on finding a job with a museum in my second year of high school. I had stopped off as always at the bookstore on my way home to browse through the magazines when I noticed a short article in a magazine that talked about how to become a museum specialist. I knew at the time that the job of museum specialist in Japan was a specialized position for which one needed to obtain a qualification from the national government.

My interest in museums and art museums had been sparked during my second year of junior high school. The art teacher who had been assigned to my school that year occasionally took us along to museums on Saturday afternoons. By the time I became a high school student, I was often going to see exhibitions.

I enrolled in the Aesthetics and Art History Department at Tokyo National University of Fine Arts and Music, which proclaims that it offers an education that is both theoretical and practical. I thought that there was more to be gained from being around people who actually made things rather than to study art and art history in a literature department. After 45 years, I still think that choice was correct. Even so, I started to have some reservations after one or two years had passed. My class in art theory involved offering personal impressions and conjectures regarding a given creator's sensibilities, and I began to feel reluctance about doing this.

Immediately after the spring break at the start of my junior year, I happened to notice a listing for the conservation laboratory in the new campus phonebook that had been delivered to my department's office. I asked our department's research assistant where the program's office was and what it dealt with, but the research assistant didn't know. The program was almost completely unknown around the school. It had been opened two years previous by an assistant professor of oil painting and a research assistant. Six months earlier, the research assistant had left to study abroad; and the program had just reopened with the addition of three students in the oil painting course. I visited the professor to ask about the program and after listening to what I had to say, he invited me to join them. He then added that "for you to come here because you are feeling unsettled will be problematic. So you should get the approval of your department's chairperson and then come back." The chairperson thought it would be fine since the university's objective was to offer education in both theoretical and practical matters and he wrote me a formal letter of introduction. This was when I changed my major.

At the time, only universities from the old system had graduate schools. However, as part of the transitional process leading toward also establishing them at new universities, it became possible to create specialized two-year programs and so the university started to put together such courses of study. The thinking at the time was that if there actually were a student of the sort being sought, creating a conservation and restoration science program in the painting department would do. Therefore, simultaneous to my graduation I became the program's first student. I have heard that it was the encouragement of the Council for the Protection of Cultural Properties, which today is the Agency for Cultural Affairs, which helped bring about the program's establishment. At the point that I finished my two-year program, the two-year specialized study program was abolished and the graduate school established, so I was the first and last student in the program.

The background of the professor who created the program was in art practice, so afterward scholars from the Tokyo National Research Institute for Cultural Properties' Department of Conservation Science and the National Research Institute of Police Science gave me lectures in the natural sciences. The Tokyo National Research Institute for Cultural Properties was small, with only three chemists, two physicists, and one biologist; and classes were held quite irregularly because they had to oversee all of the country's national treasures and important cultural properties. I started my studies, and by time I entered my fourth year had begun to understand quite a lot of things. When I became more serious about my studies, the professors could not provide good answers to the questions I started to present. This state of affairs could not be helped since there were very few specialists in this field.

I worked as an assistant for a year and a half after graduation, but then I passed an examination to study abroad and in autumn 1964 went on a scholarship from the Belgian government to become a research student at the Institut Royal du Patrimoine Artistique (IRPA).

The institute's then-director, Dr. Prof. Paul Coremans, was also a specialist board member in the Division of Cultural Heritage of the United Nations Educational, Scientific, and Cultural Organization (UNESCO). He accepted research students from around the world at the IRPA on a yearly basis and trained them. There were 15 of us during my first term, with my classmates coming from 13 countries: two students each from Germany and Spain; and one each from Austria, Brazil, Cuba, France, Iraq, Mexico, Peru, Sweden, Thailand, and Yugoslavia. In addition, Prof. Tomokichi Iwasaki at the Tokyo National Research Institute for Cultural Properties came as a visiting scholar for six months and fell in with the research students. I believe that Professor Iwasaki, too, got a handle on the totality of preservation science during this period. During my second year, there 16 research students people from 11 countries: in addition to myself there were three from Yugoslavia; two each from India and Peru; and one each from Brazil, England, Ghana, Iraq, Japan, Nigeria, Norway, and Thailand. No students were taken during my third year there and I was the only one who remained, having been given a part-time researcher position. My two years at the IRPA turned out to be the key that decided what I would do later. At the time, most countries other than those of Western Europe were still developing. Through my friends of the time, I became intensely familiar with the problems that enveloped developing countries and their ethnic and racial difficulties.

Another thing I learned was how interesting joint research could be. Brought together at the IRPA were more than 80 people in the natural sciences, art history and archaeology, and photography, as well as conservators of all stripes. A variety of pieces to be repaired were brought to the institute from around the country. Monday mornings were the time for public inspection meetings in the institute. On these occasions, people would discuss conservation policies and present progress reports on their work. Over the course of several weeks we'd look into the historical background of pieces that had newly arrived at the institute, as well as past restoration work undertaken on them, the materials and techniques used in their creation, and the suitability or lack thereof of the materials to be used in the restoration. Each section in the institute would offer reports and then everyone together would examine them. At the end, Professor Coremans would appoint a supervisor for the project, but anybody could participate in the course of the investigation. From time to time, people would whisper to us research students about some of the problems being anticipated with a given project. The implication was that we should conduct some investigations of our own beforehand. I learned the significance and value of collecting information from across a broad spectrum in order to do better conservation work.

A third thing I acquired from the experience was the chance to understand those points at which the natural sciences and humanities truly connect. Four of the fellow research students from my first year there were from the field of chemistry. Together with these four I was assigned to the chemistry laboratory. Of particular interest was the fact that three of these people were employees of their respective governments (Iraq, Peru, and Thailand) and were to work in museums because they were women. They fretted over understanding what their connection with

the humanities was. When they learned that my background was in art history, they decided to launch an after-hours study group. The idea was that I would give them extra lessons in art history and in return would receive instruction in chemistry. We would hold our meetings at each of our lodgings in turn, and on our days off, we would visit museums. I spent the most time serving as a teacher, but I was also the person who learned the most. Questions would come up about things that I hadn't even once learned or thought about such as "Why were paints applied in such a complicated order in 15th and 16th century oil painting?" and "Why is the sense of opacity so strong in the works of the Impressionists?" I was able to supply answers to many of their questions because I had started out with a topic for my graduation thesis that was close to the history of science and technology, but I needed to give answers that could be understood by a mind imbued in the natural sciences. I learned the natural sciences not as knowledge but as an idea. It was in this study group, too, that I discovered picture painters and house painters were the same profession. My three colleagues, too, found a way to arrange cultural phenomena in the context of natural science, and all four of us went through a major change of direction. The Peruvian conservator who joined our group the following year was an artist who had outstanding copying technique. He found time between his regular jobs and did reproductions. He threw out a variety of hypotheses based on the conclusions our four-person study group had produced. He also became deeply interested in our discussions and tried offering his own suggestions. This, too, was an interesting learning experience.

On November 3, 1966, there was a great flood in Firenze (Florence), Italy, and a request for assistance went out around the world for help in restoring cultural artifacts that had been submerged in the water. The IRPA did not have staff to spare at the time, so I asked my Peruvian colleague if he would like to go there with me to both get practical experience and to help out. So, for three weeks the following April we were members of the help team. The city streets six months after the flood were like a field hospital; people who understood the principles of conservation and restoration were mechanically dispatched from the relief coordinating committee as assistant supervisors to groups of student volunteers. Only the old panel paintings were to be handled exclusively by veteran European conservators. My assignment was the library. A Ghanaian who was at the IRPA at the same time as I was with me. I learned that it did not matter if you didn't take the best measures; but just to apply emergency measures, even if they are not the best, in the shortest period of time. I had to utilize all of my knowledge. Subordinate to me were some 30 student volunteers, whose nationalities and backgrounds varied widely. It was a team that possessed only good intentions and muscle power. The overall director of the effort was the most noted professor in the conservation field. Just before he retired, he turned the reins of his old position over to his successor and situated himself in Firenze. Every evening, we would have dinner with the professor and plan the steps to be taken the following day. It was a busy three weeks, but they gave me a lot of confidence.

A job at the Japan World Expo was waiting me upon my return to Japan. Nearly 500 famous works of art from around the world were brought together at the exposition, and many countries had stipulated that a specialist in conservation management be assigned to the exposition site. Just when the Expo's overseers were worrying about how to find the needed staff, the right person appeared. It was my debut as a museum specialist, but I was completely unknown to everyone other than the professor who had recommended me. There were people among the couriers accompanying us who would say "Professor Coremans said a Japanese person had come to his institute who might be available as a conservator. Is that you?" By the end of the exposition, many people were aware of my existence!

After my job at the exposition came to an end, I went to the Saitama Prefectural Museum as museum specialist responsible for conservation. The museum's only conservator, I was attached to the planning and promotion section where everyone else was involved in handling publicity and education activities. When they got busy, I would also lend a hand with educational duties. I knew from when I was a university student and from reading books on museum studies in other countries that conservation and educational activities in Japan's museums were far behind, so when I was in Europe I also looked through educational materials whenever I got the chance. That stock of information started to become useful as a side job.

Unexpectedly, after about two and half years, I moved to the Tokyo Metropolitan Art Museum. The art museum, which had rented exhibition spaces, had switched over to a model of handling its exhibitions on its own in a newly built facility. It was while I was in discussion with another museum specialist who had entered the field after me that I came to feel that I needed to move on. Therefore, I switched positions on the condition that at the art museum my responsibilities would primarily be to devise and carry out all aspects of operational planning far beyond the planning of exhibitions. I felt my first job was to rid the image of the museum as having specialized in providing rented spaces for groups of artists and develop a new visitor base with broader interest in art. I tried a variety of things, including having visitors look at the setting in which artists do their work and the place where restoration work is carried out, with explanations provided; establishing a relationship with a school for the blind; and providing basic instructions for beginners. Demonstrations at science and engineering museums and my own education experiences from my time at Saitama proved extremely helpful. Given that the plans I developed were improved and used by museums established later, I think they served as a trendsetter, so to speak.

The invitation from the National Museum of Ethnology, Osaka (Minpaku) came around the time that I had become tired of the job at Saitama and was looking to return to my work as a conservator. For a while, I was absorbed in research work on folk technologies and conservation, away from the normal work of a museum. Nevertheless, I could not be rid of the museum

specialist deeply ingrained in me, and I continued from time to time to volunteer at other museums.

What brought me back into the world of museums was the International Symposium on Art Museum Education and Promotion held at the Yokohama Museum of Art in June 1992. I was brought in as a person who had played a role some 15 years earlier in giving a jumpstart to the area of art museum education, which was now experiencing boom times. This served as an opportunity to renew old acquaintances, while at the same time my interactions with younger people revived me. At around the same time there was talk from the Japan International Cooperation Agency (JICA) that it would create a program to reeducate museum workers in developing countries, so I decided it was time to once again return to the world of museum specialists. At the same time, it was decided that Minpaku would hold a seminar on international cooperation among museums.

I have long felt a psychological debt to Professor Coremans and my old colleagues, who formed the core of my being. The feeling that drew me to this big job is that at least through my current work I would like to pay off some of that debt, even it would only amount to the interest on the debt. I believe all of our readers are familiar with the basics of the museum studies seminar and the JICA program. Based on the things I have thought of over the preceding third of a century, they are intended to light some fires of their own through the experiences and exchanges that take place thereafter. Even so, to implement them I have in fact incurred other debts of assistance from many people. I hope to pay off at least the interest on these various debts, too, but I have no confidence that I will ever be able to pay them all off.

A study trip of the International Cooperation Seminar on Museology 2002

Kazuyoshi Ohtsuka

National Museum of Ethnology

The International Cooperation Seminar on Museology, which is entrusted to the National Museum of Ethnology from JICA, is held for three weeks every year. It consists of two weeks of lectures and practical lessons at the museum and a one-week study trip.

This year, the seminar was held at the museum, from October 7 to 18, then, from October 21 to 25 the participants went on the study trip, accompanied by myself, T. Iida for the first half and A. Nobayashi for the second half. The purpose of the trip is to deepen overall museum expertise, with reference to theoretical lectures, through the experiences of trips to a variety of museums and sites.

The specialized fields and preferences of the participants were taken into the consideration in selecting the sites to visit. Their prospective fields of study were focused on museum management, archeology, art, and preservation science, and their preferred destination was a historical site where one could observe preservation, protection and educational utilization of ruins. For this reason, we scheduled a visit to the Yoshinogari Historical Park, in Kyushu, despite the fact that our choice of the site had been limited to the Chugoku region of the main island of Japan. The following is the outline of our schedule.

- October 21, 2002

In the early morning, we left Osaka for the Yoshinoagri Historical Park in Saga prefecture. This is one of the largest archeological sites of the Japanese rice farming culture, where a massive power structure was considered to exist about 2000 years ago. The first-stage preservation work had just finished. Mr. Tadaaki Shichida, the head of the excavation office, gave us a tour of the excavation site and reconstructions that were built after the excavation, and introduced the indoor displays. After that, he gave us a lecture, “The Yoshinogari ruins and preservation of the historic site.”

- October 22, 2002

Mr. Daizou Tasaka, a Deputy Director-General of the Fukuoka City Museum, gave us a lecture about the exhibition of museums and the management of material, which was followed by a tour of their permanent exhibition rooms and storages. We also observed the creation of a database.

- October 23, 2002

We visited the Hiroshima Peace Memorial (Genpaku Dome) and other monuments related to the area where the first atomic bomb exploded. Mr. Kazuhiko Takano, a Deputy

Director-General of Hiroshima Peace Memorial Museum, gave us a lecture concerning “the role of the museum, which conveys true history,” and then we looked at exhibits in the museum.

- October 24, 2002

We visited Tokushima Prefectural Museum and Tokushima Modern Art Museum. These institutions built in a “Bunka-no-Mori Park” that is located in the suburbs of Tokushima city. First of all, a lecture about “prefectural museums and the construction and evaluation of the Bunka-no-Mori Park” was given to us by Mr. Yosiro Morozumi, a Director-General of the Tokushima Prefectural Museum. He also explained to us about the creation of data information and the way it is presented to the citizens, with a practical demonstration. At the art museum, Ms. Mieko Yoshihara talked about the collection, exhibition and management of works of art.

- October 25, 2002

Mr. Motoyasu Nishida, a member of Kensho-kai, gave us a guided tour of the Tokushima Prefectural Torii Memorial Museum in Naruto city. There, materials and publications collected by Dr. Ryuzo Torii, a precursor of Anthropology in Japan, through his fieldwork in the East Asia, are exhibited. It is typical of museums that exhibit the contribution of an individual.

The above is the summary of the study trip. The following are several points that participants were particularly interested in and talked out.

1. At the extensive Yoshinogari Historical Park, questions regarding its maintenance, management and budget are asked.
2. At the Fukuoka City Museum and Tokushima Prefectural Museum, the participants asked questions concerning the museum management and services for visitors including information presentation.
3. At the Hiroshima Peace Memorial Museum, there was a serious discussion about what the dropping of the atom bomb had brought about and how true history should be passed down from generation to generation.
4. At Tokushima Modern Art Museum, many questions about lighting technique and commentaries for delicate art works were asked of the curator.
5. At the Tokushima Prefectural Torii Memorial Museum, there was a strong impression that each participant was considering the cases in their own countries, with Dr. Torii, who took advantage of photography to record local manners and customs, with regard to the representation of the personage and justification of such museums, focusing on the individual. Needless to say, the participants always seemed to be considering how they could

apply the theories or practices that they have learned through this seminar into their own countries.

One of the aims of this study tour, which seems to have been achieved, was to understand that not only a museum itself but also the whole environment of the museum, including transportation, access and so on, is of great significance. As an assignment for next year, we need to think about the better integration of lectures at the museum and outside tour through the seminar.



At the Yoshinogari Historical Park

The Start of the Nepal National Ethnographic Museum

Makito Minami

National Museum of Ethnology

In November of 2002, I visited Nepal for the first time in over a year and met Dr. Ganesh Man Gurung, who had participated as an observer in the 1999 Japan International Cooperation Agency (JICA) training course on Museum Management Technology (Collection, Conservation, Exhibition). In this essay I report on the progress that has been made thereafter towards the establishment of an open-air museum that he took the lead in planning; the Nepal National Ethnographic Museum.

My first involvement with the Nepal National Ethnographic Museum Management Committee (hereafter, Management Committee) came in 1997. Subsequently, every year when I went to Nepal, Dr. Gurung held a meeting of the committee and I accompanied him to places such as the Embassy of Japan and JICA's Nepal office to explain his plans to establish a museum. I tried to invite members of the Management Committee over as JICA museology seminar trainees, but was unable to do so because the museum was still at the preparatory stage of its foundation. Fortunately, however, Dr. Gurung was able to spend six months at the National Museum of Ethnology, Osaka (Minpaku) with a Japan Foundation subsidy and was able to participate in the seminar as an observer. Moreover, that same year Mr. Bharat Raj Rawat – an officer at the National Museum of Nepal, Chauni – was participating as a trainee, and it was fortuitous that the two of them met in Japan. This is because many of the members of the Management Committee were university anthropologists, and they did not have sufficient connection with specialists who work in museums.

Champadevi and the Toppan Project

In 1999 the Management Committee, Minpaku and the Toppan Printing Co. Ltd. concluded an agreement whereby the Management Committee was provided with a set of video-making equipment and the three parties were entitled to freely edit and use the video that was recorded with this equipment. This is the Toppan Project that is being pursued by a number of the trainees in their respective countries. In December of 1999, Mr. Yasushi Kobayashi of Toppan Company and I visited Kathmandu for the presentation ceremony of the video equipment. This was the first time that I inspected Champadevi, the planned construction site for the open-air museum. However, as soon as I got there I was stunned. The reason being that the place was at the foot of the mountains in the Kathmandu Valley, barely accessible by an unpaved road over which only Jeeps could pass. I suppose you could say that the place was appropriate for the construction of an open-air museum. However, a plan for the museum's establishment that necessitated starting with road construction seemed to me like a dream or a fantasy.

At that point, I proposed to Dr. Gurung a more realistic plan that could likely be achieved in about five years. As a first stage, this was to start the museum by renting a manor house of the

former nobility – even a small one would do – located somewhere within Kathmandu’s Ring Road, and after that succeeded the second stage would be to develop the open-air museum. Dr. Gurung and the vice chairman Dr. Som Prasad Gaucan were kind enough to give open-minded consideration to this sudden proposal, and they apparently persuaded the members of the Management Committee. I say this because the next time that I visited Nepal they had prepared a program to go and view the buildings that were candidates for the museum.

The Offer of Space by the Nepal Tourism Board

Although an appropriate old manor house just could not be found, the situation unexpectedly took a turn for the better. In 2000, the Nepal Tourism Board sought a group to plan an exhibition in the Ethnic Exhibition Hall (two rooms of 15 meters by 15 meters and 10 meters by 15 meters, plus a terrace) on the second floor of the Tourist Service Center. The Tourist Service Center is a large, attractive building newly constructed in the middle of the city in conjunction with the “Visit Nepal ’98” campaign. According to the director of the Nepal Tourism Board, they wanted to create a facility where foreigners who came to the Immigration Office, which would be moving to an adjacent building, could drop in and learn about Nepal’s peoples and cultures while they were waiting. The Management Committee immediately prepared plans for an exhibition in the space and received the consent of the Nepal Tourism Board. With this, the goal of opening the museum in a prime area within the city of Kathmandu was achieved.

Moreover, in the same year funding was received from the Japan Foundation Asian Center for a project directed at the museum’s construction entitled “A Feasibility Study on People and Culture of Nepal for Establishing the Nepal National Ethnographic Museum.” Research was then initiated on five ethnic groups (hereafter in alphabetical order): the Gurung, Magar, Sherpa, Thakali, and Tharu. Since I had been doing research on the Magar, I sat in on the meeting of the Magar group. There I introduced them to the following methodology: “Select a representative family from the survey village, take pictures of all of the domestic articles in the home, inquire about their local names and write them all up in a ledger. Then, while examining the ledger (or photo list), discuss together what should be collected and exhibited.”

During my recent visit to Kathmandu, preparations for the exhibit at the Nepal Tourism Board were proceeding steadily. The Management Committee had two people that were keenly interested in culture and traditions recommended as research team members by each of the eleven ethnic associations. They then had a discussion centered on the two representatives from each ethnic association about what sort of materials and exhibition format to use to express their culture. In addition, they asked the ethnic association to collect the materials that were needed for the exhibition and either donate or loan them to the Management Committee. They thereby received the cooperation of eleven ethnic groups – the Chepang, Gurung, Magar, Limbu, Jyapu Caste of Newar, Rai, Sherpa, Sunuwar, Tamang, Thakali and Tharu – and assembled the materials. Moreover, two examples of ritual apparatus for Hinduism and Buddhism were recently donated by the Bahun caste (Brahmin) and Buddhist Lama respectively. With the aim of opening the museum in February or March of 2003, they are presently at the stage where the

exhibition is being constructed by volunteers and representatives of the ethnic associations and religious groups. As such, the eight years of planning for the establishment of the museum is about to have its first stage realized this year. I wish to extend my heartfelt congratulations to Dr. Gurung, Dr. Gaucan and Mr. Sharada Prasad Dhital of the committee's office.

The Future of Museums in Nepal

I would like to end by describing one scene that lends this welcome beginning both hope and courage concerning the future of museums in Nepal. This scene occurred on December 28, 1999 at 4:50 in the afternoon. Having met with the director of the Hanuman Dokha Museum, Mr. Kobayashi and I went outside and were met with the sight of about 200 blue-shirted and sandal-wearing students making a U-turn in single file. Upon asking the teacher that was leading them, we were told that "since it is already closing time for the Hanuman Dokha Museum and we are unable to enter we are going to see the National Museum of Nepal, Chauni. If that is also closed, then we will head to the Balaju Water Garden." Following along behind the line, we saw two beat-up buses stopped about two kilometers ahead, across the Vishnumati River. The group turned out to be students who had come on a field trip from the Kabhre-palanchok District that is one or two hours away by bus from Kathmandu. These were children in the fifth through seventh years of school. I was told that they had begun in the morning and had visited Bhaktapur's three museums (a comprehensive ticket costs 2 rupees per person), the city of Patan, the zoo, and the National Assembly building, and then had come to the Hanuman Dokha Museum after being unable to visit the Radio Nepal broadcasting station. Incidentally, they hadn't seen the Patan Museum because of the high price of admission.

From this incident, we can see that museums with inexpensive admission fees are utilized as part of Nepal's school curriculum, that parking lots are not an absolute requirement for museums, and that teachers are not sufficiently informed about their school trip destinations. Mr. Kobayashi and I believe that the Nepal National Ethnographic Museum is a place for Nepal's children to experience their country's cultural diversity. Fortunately, the location of the Nepal National Ethnographic Museum is in a place that is very convenient for both Nepalese and foreigners. What remains to be resolved is the efficient provision of information to teachers in local schools. Or rather, before that, what is probably first needed is a shift in thinking to include Nepalese when considering the visitors to the Tourist Service Center. The renovated Patan Museum has raised their admission fee and restricted their target to foreign tourists. The National Museum of Nepal, Chauni is, despite its low admission fee, an extremely run-down museum. I hope that the Nepal National Ethnographic Museum will make the most of its advantageous location in a building of hotel-like splendor and become a place where children – while feeling somewhat nervous in such an atmosphere – may join foreigners in reappraising the culture of their country.

Finally, there is one more piece of news worth celebrating. As it happens, in 2002 Dr. Gurung was appointed one of the six members of the Public Service Commission that is established by Nepal's constitution. This post is filled by nomination from among those who

possess a post-graduate degree and are highly regarded in research and education in science, the fine arts, literature and law, and it is a special post that for six years does not even permit concurrent work as a university professor. I have written that as a joke I once said to Dr. Gurung “Isn’t your becoming a Minister or something the fastest way to open a museum?” I then introduced him by saying that Dr. Gurung’s inestimable talent meant that this not entirely a joke (Minami 2000). It seems my prediction was not far off. I’m sure his new post will keep him busy, but in the future, I hope that he will continue to exert himself towards the goals of the museum’s opening and its further progress.

Brief History

- 1995 Inception of the Nepal National Ethnographic Museum Management Committee
- 1996 International conference towards the establishment of the museum
- 1999 Dr. Ganesh Man Gurung comes to Osaka (Japan Foundation invited fellowship)
- 1999 Video filming (Toppan Project)
- 2000 Fieldwork in Nepal (Japan Foundation Grant)
- 2001 Agreement with the Nepal Tourism Board
- 2002 Collecting and exhibition
- 2003 Opening of the museum (expected)

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Dr. Gurung in the Management Committee office



Courtyard of the Tourist Service Center



Collecting artifacts for exhibition



Working in Collaboration with the National Museum of Ethnology and PNG National Museum & Art Gallery

Michael Kisombo

Papua New Guinea National Museum and Art Gallery

Introduction

The National Museum of Ethnology (Minpaku) has been involved in the group training course in Museum Management Technology conducted by the Japanese International Cooperation Agency (JICA) and as such has contributed largely to developing museums in the world. Through this contribution by Minpaku, the Papua New Guinea National Museum and Art Gallery has come to know Minpaku, after sending three of her staff for the said program. These officers are Mr. Paul Wanga, a technician within the Natural History museum, Mr. Owaka of the JK McCarthy museum located in the Eastern Highlands Province and the writer who was the principal education officer with the Papua New Guinea (PNG) National Museum and Art Gallery from August 1999 till January 2000. The museology course offered was clustered around the core functions of the museum from acquisition, research and documentation, conservation to exhibition and education.

The writer was attached to Minpaku during his practical training and has a great interest in the field of multimedia. Through his perseverance and ambition, he has successfully negotiated for some video equipment through Minpaku from Toppan Printing Co. Ltd. who donated the equipment to the PNG National Museum and Art Gallery. Apparently, the two museums have established a sister relationships to work in collaboration in certain joint research projects. The first one was the Toppan project in which the museums were presented with the video equipment and were tasked to document daily life events. The PNG National Museum and Art Gallery records these events and they are sent to Minpaku for editing. These events can then be produced in the form of video and distributed throughout PNG and Japan. The second joint research project is the Tsunami joint research project. The purpose of this essay is to consider the sister relationship of the two museums, and will focus mainly on the joint research projects in which the writer is involved.

The Toppan project

Many museums around the world are using various forms of multimedia to disseminate ethnographic information to societies around the world. Consistent with this notion, the PNG National Museum and Art Gallery has been privileged with a kind donation from Toppan Printing Co. Ltd in Japan, to work in collaboration with Minpaku to document such information and disseminate it to the public via various forms of multimedia. The writer has been involved in the project by shooting approximately 34 tapes of footage that were brought back to Minpaku in October 2001. These tapes are now being edited into various forms of multimedia and will be used throughout PNG and Japan and at various schools in the two countries. Whilst at Minpaku,

the writer spent a week observing and directing one of the tapes at the studios where he did his practical work during the last month of his museology training. The staff of the Audio Visual section, under the supervision of Mr. Hitoshi Tagami, was very cooperative.

The utility value of this project is focused towards secondary and primary schools in PNG. While we think of various forms of multimedia, many schools in PNG have had video players donated to them, and as such, we hope to have our information in the form of VHS tapes. Information in the form of CD-ROM will be utilized in some primary and secondary schools after assessing the availability of this equipment. Other forms like DVD and website will also be made available eventually. The writer is working on the second phase of the project by taking further footage that will be edited next summer.

The Tsunami joint project

In November 2001, the writer was invited to accompany Associate Professor Isao Hayashi of Minpaku and Dr. Norio Maki of the Earthquake Disaster Mitigation Research Centre (EDM) of Japan to Sandaun province to investigate how the flows of tsunami affected people. This research was to find out how the people were coping after a huge wave that claimed more than 2,200 lives, destroyed food gardens and washed away all the households of the survivors of the Sissano lagoon people on Friday 17 July 1998. The writer's principal task was to record and interview the people on how they were currently progressing with their daily lives at their new location under the auspice of the counterpart researchers. As soon as the colleagues from Japan arrived in Port Moresby, we had a brief session at the museum with the Director and other senior staff. The writer then prepared the video accessories ready for the trip into the lagoon. Firstly, the writer reviewed the filming techniques taught to him by Mr. Tagami and his staff at Minpaku. For instance, zooming techniques, wide and close shots and the careful selection of scenes for editing. It was agreed that the scenes taken will be brought back to Minpaku for editing, and later will be used to promote awareness of natural disasters for the people of PNG and other areas. We set off for Sandaun province and into the lagoon the following day. Whilst in the disaster-affected area, we traveled by a dinghy to every village around the lagoon; Arop 1 and 2, Olbrum, Rowoi, and Wipon. Every time we visited an area, the writer had to take shots during the interviews and the activities of the villagers. The video camera was so compact and produced some very high quality images and sound. Each night the writer would check the recordings in order to make sure they had been recorded successfully. The results of the shots were so impressive. The video techniques taught me whilst training at Minpaku was well executed. Moreover, each time a mistake was made, it reminded the writer of how Mr. Tagami would really press on hard during a week's intensive training using some of those sophisticated video equipment at Minpaku. Zooming in and out was not a problem to me except that simple mistakes had incurred. This would be corrected as more filming are done with the Toppan project.

The second phase of the joint research project

The first phase of the invitation then went onto the second phase in which funds were sourced from the National Research Institute for Earth Science and Disaster Prevention, through EDM, in Japan that made available one million yen to our museum to buildup a data base on natural disasters. The significance of these funds was to keep a database on natural disasters in the country in the form of various multimedia and later be disseminated to the public to increase awareness of future natural disasters. After returning from the Tsunami disaster area last year (2001), the museum's senior staffs had a meeting with the counterpart researchers and discussed the importance of enhancing public awareness toward natural disasters by using all forms of media. Video and printed materials were some forms of media suggested to enhance a successful exhibition initiated by the PNG National Museum and Art Gallery that traveled through out PNG and Sydney, Australia in August 2002. Thus after the counter part researchers left for Japan, they sent some funds that was made available to our museum as per the conference we held. By using some of these funds, the writer then joined Isao in September this year (2002) at the tsunami disaster area specifically to investigate the economic flow of the people and the education system. This time stayed longer than on the previous trip. We were based at Arop 2 and went out to other villages to interview and record the people's perceptions. Whilst Isao was recording the responses in his note pad, the writer was once again recording the responses using the video camera. Since our stay was longer than last year, the video camera ran out of battery on the last two or three days. However, we managed to grasp what we had focused on during this trip. When we returned to Port Moresby, Isao was asked to formerly present the equipment purchased with the money to the Director of our museum. The equipment includes a digital color scanner to scan photos displayed in the traveling tsunami exhibition, a computer and its accessories to setup a database. The writer's task for this joint research project is now to interpret the video captured both last year and this year and come up with a storyboard to produce a video on the same theme. Minpaku and the PNG National Museum's belief that *'where there is existence of human being's, they is a living culture. Where there are no people, there is no living culture'*. As such, the people need to be made aware of similar disasters in order that they can be prepared at least to safe their lives. This is a continuous research as part of the Toppan project and as we grow closer to each other, both museum's consolidate their sister relationship and work in collaboration.

Conclusion

After the writer's training by JICA and Minpaku, he was equipped with video camera equipment and the basic skills and know-how to produce materials for the museum-goers in PNG. This equipment and the skills acquired have enabled the writer to further increase awareness of the museum's existence in the writer's society. Some tangible activities executed were the continuous working in collaboration with the staff of Minpaku, filming real-life events of PNG for the Toppan project, producing school holiday programs using various forms of media and the most notable one is by using the video camera and various presentations using diverse methods in articulating the museum's roles and it's exhibits. These activities have had

significant impact as is evident in the increase of the number of people visiting the museum. The joint research project currently has funds allocated which our museum can no longer withstand, and as such have boosted the initiatives taken to increase awareness of the people about natural disasters. The project will eventually produce videos to be distributed throughout PNG and the writer will be heavily involved in this particular project. It is anticipated that some tangible results will be shown by the end of the next fiscal year for Japan in order to demonstrate to the tax payers of Japan how the funds has been used. At this point in time, the writer is fully engaged in interpreting the interviews taken from the recent research in the tsunami disaster area. He is expecting to carry on with a storyboard to come up with our first video program in due course.



Program 2001

Date	Time	Subject	Teacher
Oct. 9 (Tue.)	10:00--10:30	Opening Ceremony Opening Remarks	Naomichi Ishige (Director-General)
	10:30--12:00	Organization of the National Museum of Ethnology	Masaki Kondo
	13:00--16:00	Museum Tour	Yoshitaka Terada Isao Hayashi
	16:00--17:15	Official Visit to the Director- General	
	17:30--19:00	Welcome Party (at Museum Restaurant)	
Oct.10 (Wed.)	10:30--16:30	From Acquisition to Display at National Museum of Ethnology	Ryoji Sasahara Yoshiaki Iijima
Oct. 11 (Thu.)	10:30--16:30	The Museum Documentation	Masatoshi Kubo
Oct. 12 (Fri.)	10:30--16:30	The Museum Lighting	Tsuneyuki Morita
Oct. 15 (Mon.)	10:30--16:30	The Museum Environment	Tsuneyuki Morita
Oct. 16 (Tue.)	10:30--16:30	Object Inspection and Identification of Materials	Naoko Sonoda
Oct. 17 (Wed.)	10:30--16:30	Photography (Theory and Practice)	Hitoshi Tagami
Oct. 18 (Thu.)	10:30--16:30	Audio-Visual Materials in the Museum	Akira Suzumura
Oct. 19 (Fri.)	10:00--12:30	Educational Activities at National Museum of Ethnology	Yuka Sato
	13:15--16:00	Overall Discussion	Chairperson : Katsumi Tamura
	16:15--16:45	Closing Ceremony Closing Remarks	
	16:45--17:00	Group Photographing for Memory	

Participants 2001

country	name	affiliation
Benin	BIAH Cocou Bertin Calixte	Responsible of Collection and Documentation, History Museum of Abome
China	WANG Fang	Assistant Lecturer of Cultural Relic and Museology, Fujian Provincial Museum
Lao P.D.R	Phetmalayvanh KEOBOUNMA	Museum Content Researcher, Lao National Museum
Lao P.D.R	Sengthong PHOTHIBOUPHA	Calutural Technician, Luang Nantha Provincial Infometion and Culture Service
Madagascar	ANDRIAMIARANA Sandilalao Nalimiandra	Curator, Museum of Art and Archaeology Institute of Civilization
Saudi Arabia	Abdulaziz Mansys ALOMARY	Director, Najran Museum Deputy Ministry of Artisties and Museums
Solomon Island	Enda BELO	Secretary/Librarian, Solomon Islands National Museum
Thailand	Krisada PINSRI	Chife, Surin National Museum, Office of Archaeology and National museum
Zambia	Chipo Munzabwa SIMUNCHEMBU	Senior Curator, Lusaka National Museum



Lecture by T.Morita "The Museum Environment"



Lecture by N.Sonoda "Object Inspection and Identification of Materials"



After the Workshop of Y.Sato "Educational activity as a tool for communication"

Program 2002

Date	Time	Subject	Teacher
Oct. 7 (Mon.)	10:00--10:30	Opening Ceremony Opening Remarks Overview of Minpaku	Naomichi Ishige (Director-General) Kzuyoshi Ohtsuka
	10:30--12:00	Organization of the National Museum of Ethnology	Makito Minami
	13:00--13:20	Official Visit with Director General	Kzuyoshi Ohtsuka
	13:30--15:00	Museum Tour	Makito Minami Atsushi Nobayashi
	15:30--17:00	Museum and Lifelong Education	Atsushi Nobayashi
	17:30--19:00	Welcome Party (at Museum Restaurant)	
Oct. 8 (Tue.)	10:30--16:30	Dieplay Technique	Kazuyoshi Ohtsuka
Oct. 9 (Wed.)	10:30--16:30	Acquisition and Arrangement of Atifacts	Ryoji Sasahara Yoshiaki Iijima
Oct. 10 (Thu.)	10:30--16:30	Documentation for Artifacts	Masatoshi Kubo Taku Iida
Oct. 11 (Fri.)	10:30--16:30	Storage and Display Environment	Naoko Sonoda Shingo Hidaka
Oct. 15 (Tue.)	10:30--16:30	Inspection of Artifacts and Identification of Materials	Naoko Sonoda Shingo Hidaka
Oct. 16 (Wed.)	10:30--16:30	Photography (Theory and Practice)	Hitoshi Tagami
Oct. 17 (Thu.)	10:30--16:30	Audio-Visual Materials in the Museum	Akira Suzumura
Oct. 18 (Fri.)	10:30--12:30	Education Activities at Museum	Yuka Sato
	13:15--16:00	Comprehensive Discussion	Chairperson : Katsumi Tamura
	16:15--16:45	Closing Ceremony	Naomichi Ishige (Director-General)
	16:45--17:00	Group Photographs	

Participants 2002

country	name	affiliation
Bulgaria	Ekaterina Borissovna Djoumalieva	Senior Expert, National Centre for Museum, Galleries and Visual Arts, Ministry of Culture
Eritrea	Rezene Russom TESFAZION	Heritage Manager and Administration, National Museum of Eritrea
Indonesia	Mis ARI	Education Staff, Jakarta Textile Museum, Jakarta Culture and Museum Service
Jordan	Reem Samed ALSHQOUR	Curator, Madaba Archaeological Museum Department of Antiquities, Madaba Antiquities Office
Jordan	MASSADEH Sate Ahed	Curator, Aqaba Museum, Department of Antiquities, Aqaba Office
Mongolia	Dashdavaa ENKHTSETSEG	Director, The Mongolian National Modern Art Gallery
Nepal	Mandakini SHRESTHA	Chief Officer, Patan Monument Maintenance Office Museum Officer, National Museum of Nepal
Saudi Arabia	Mohammed A. M. AL-SHEHRI	Curator, Al-Namas Museum, Abha Deputy Ministry of Antiquities & Museums, Ministry of Education Abha
Thailand	Watcharawadee WICHANSRI	Director, Chumphon National Museum, Office of Archaeology and National Museums, Department of Fineart



With our Director-General, N.Ishige



Lecture by A.Nobayashi "Museum and Lifelong Education"



Welcome Party

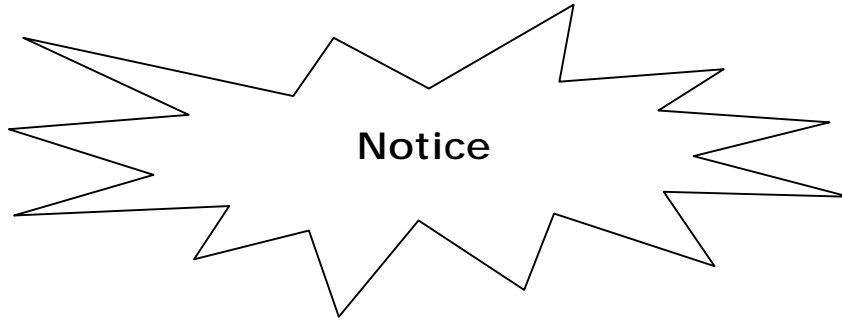


The International Cooperation Seminar on Museology, 2001
October 19, 2001 / National Museum of Ethnology

Participants by country

	1994	1995	1996	1997	1998	1999	2000	2001	2002	Total
China						1	3	1		5
Korea			1			2				3
Mongolia	2					1			1	4
Cambodia				1						1
Indonesia			1	1					1	3
Laos	1	1				1		2		5
Malaysia	2	1					1			4
Myanmar	2			2			1			5
Singapore			1							1
Thailand	1	2			(1) *			1	2	6(1)
Vietnam		(4)	1	1						2(4)
Maldives			1							1
Nepal						2			1	3
Pakistan					2					2
Jordan									2	2
Saudi Arabia				1			1	1	1	4
Syria				1						1
Bulgaria							1		1	2
Finland							(1)			(1)
Macedonia					1					1
Benin								1		1
Cameroon				1						1
Eritrea									1	1
Ethiopia		1								1
Ghana			1	1						2
Kenya			1							1
Madagascar	1							1		2
Senegal				1						1
Tanzania				1	1					2
Zambia			1			1		1		3
Bolivia			1			1				2
Brazil		(1)								(1)
Chile					1					1
Guatemala				1	1					2
Peru		1				1	1			3
Australia		(1)								(1)
Papua New Guinea		1	1			1	1			4
Solomon Islands	1	1						1		3
Total	11	8(8)	11	12	6(1)	11	10(1)	9	10	88(10)

*Numbers in parentheses are observers



We welcome articles for our Message Board concerning your work or research at your museum. Photos may be included. No deadline for submission.

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