

Museum Co-operation 2004

Newsletter of the Intensive Course on Museology

Steering Committee for the Intensive Course on Museology
National Museum of Ethnology, Osaka



Steering Committee for the Intensive Course on Museology



National Museum
of Ethnology

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of Ethnology

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Contents

4		Preface	Kazuyoshi OHTSUKA
7		Curriculum 2004 Curriculum Study Trips Forums	
11		International Forum on New Museology 2004 : <i>Museum and the Public Sphere</i>	
13		Agendas	Yukiya KAWAGUCHI
14		Presentation-1	Ethnographic Museums and the Public Sphere Kenji YOSHIDA
21		Presentation-2	The Contribution the British Museum Can Make to the Civil Society Brian DURRANS
26		Presentation-3	Building National Identity : Archaeology & History in Eritrea Haile BERHE BRU
31		Presentation-4	“Daily Museums” : a Project of the National Museum of Colombia Ana Maria CORTES SOLANO
35		Record of Study Trips & Visits	
43		Voices of Participants	
53		Contributions Contribution-1 Contribution-2	The Carton-Tech Innovation Charity Mwape Namukoko SALASINI The Hiratsuka Museum of Art Acts as a Host for “Insaka” –The Real Sprit of Sharing Kazuko YAMAGATA
65		Notice	

Prof. Kazuyoshi OHTSUKA (Leader 2004)
Prof. Kenji YOSHIDA (Sub-Leader 2004)
Dr. Naoko SONODA (Sub-Leader 2004)

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National Museum of Ethnology 2005

Preface



Contemporary museums have been recognized as one of the effective devices to review the cultural journey of human beings and enable new cultural creation and its sustenance based on intelligent heritage. Since the 1970s in Japan, backed up by the high economic growth of that time, the construction of museums by both public and private sectors started a boom. Not only were the development of new exhibition techniques redefined, but theory and practice of museology itself were as well. Along with this movement, a relationship between the museum and its user-communities was given greater importance. Various forms of museum activities taking advantage of the special characteristics of communities were projected for citizens, and this has produced certain results.

Commissioned by the Japan International Cooperation Agency (JICA), the National Museum of Ethnology had organized “International Cooperation Seminar on Museology” over the decade from 1993. This program made a great contribution to the technical advancement of the participants from the so-called developing country, as well as the multi-directional exchange among museums. Building on this experience, this fiscal year the museum newly established an “Intensive Course on Museology.” The subject of the course is aimed exclusively at those who engage in museum activities, with its content focused on the learning of more sophisticated museum practices.

The hosts of the intensive course are the National Museum of Ethnology and the Lake Biwa Museum in Shiga Prefecture. In preparation, the staffs of both museums discussed the curriculum organization in advance so as to accommodate the participants’ needs — as learned from past experiences — as much as possible. The Lake Biwa Museum organized a special program for practical activities that are closely connected with local communities.

The focus of this course is to learn the condition of the techniques and management of museum activities in Japan and to acquire the skills and knowledge that can be utilized for museum activities of the participants’ own countries. Just as importantly, the staffs of Japanese museums gain knowledge of museum activities in various parts of the world from the participants. During the training period, we were able to have this sort of mutual opinion exchange and constructive discussion, as anticipated beforehand. A resulting questionnaire survey showed that these discussions were very significant for all the participants and that no one was dissatisfied with the course. This outcome delighted us as the hosts of the program, and inspired us to create a more productive program for the coming year. Mails and

letters of gratitude from the participants of diversified countries also prove that they continue to have a favorable impression of the program.

As for the study trips, we organized a trip to Hiroshima to visit the Hiroshima Memorial Museum, an unfavorable legacy of past deeds. We also made a tour to interact with the Ainu, the indigenous people in northern Japan, and to learn about exhibition activities of various museum in Hokkaido.

Furthermore, for the specialized program, we were able to arrange one that met the expectations of each participant, thanks to support from the museums or research institutes and corporations around the country. Those who hosted the seminar conveyed to us that they will welcome such continued exchange in the future.

This intensive course was the first step in the new as well course, and we were concerned about its effects and subsequent reviews. In the end, we received favorable reviews from both the participants and the hosts, thus proving that the program was more fruitful than we had expected. We hope that the network of information exchange between all parties concerned will continue for many years to come, and that we will be able to construct even better museums that suit the needs of the current age.

Kazuyoshi OHTSUKA
National Museum of Ethnology, Osaka

Japan International
Cooperation Agency
Group Training Course
“Intensive Course on
Museology”

Curriculum 2004

Duration : August 30 ～December 4, 2004
Training Institution : National Museum of Ethnology, Osaka
Lake Biwa Museum

(i) General Program : August 30 ～ November 14, November 29 ～ December 4.

Overview			
	Museum systems in Japan	Kazuyoshi OHTSUKA	National Museum of Ethnology, Osaka
	Representing culture in museums	Kenji YOSHIDA	National Museum of Ethnology, Osaka
	Museums and tourism	Shuzo ISHIMORI	National Museum of Ethnology, Osaka
	Museums in the world	Shoichiro TAKEZAWA	National Museum of Ethnology, Osaka
		Yukiya KAWAGUCHI	National Museum of Ethnology, Osaka
	Management and preservation of natural and cultural heritage	Yoshiyuki KURAKU	Osaka Prefectural Sayamaike Museum
Collection planning, Acquisition and Documentation			
	From collection planning to exhibition	Yasushi KUSUOKA	Lake Biwa Museum
		Tomoo NUNOTANI	Lake Biwa Museum
	Collecting local materials	Mark J. GRYGIER	Lake Biwa Museum
		Keiichi TAKAHASHI	Lake Biwa Museum
	Systematic storage of materials	Tomoo NUNOTANI	Lake Biwa Museum
	Documentation	Masatoshi KUBO	National Museum of Ethnology, Osaka
	Photography	Hitoshi TAGAMI	National Museum of Ethnology, Osaka
	Audio-visual documentation	Yasuhiro OMORI	National Museum of Ethnology, Osaka
Basic Conservation			
	Object inspection	Naoko SONODA Shingo HIDAKA	National Museum of Ethnology, Osaka
	Conservation and restoration 1 (ethnographic and historical)	Naomi UEDA	Gangoji Institute for Research of Cultural Property
	Conservation and restoration 2 (archeological)	Katsuhisa TAKAHASHI	The Nara National Cultural Properties Research Institute Archaeological Center
		Hisashi CHIGA	The Museum Archaeological Institute of Kashihara, Nara Prefecture
	Museum environment	Naoko SONODA Shingo HIDAKA	National Museum of Ethnology, Osaka
	Pest control	Kazushi KAWAGOE	Oita Ikari Techno-s Co., Ltd
	Packing and transportation	Koutaro NAKAJIMA	Nippon Express Co., Ltd
	Management of audio-visual materials including multi-media	Akira SUZUMURA	National Museum of Ethnology, Osaka
Exhibition			
	Museum buildings	Kazuoki OHARA	Yokohama National University
	Permanent exhibition - design	Yasushi KUSUOKA	Lake Biwa Museum
	Permanent exhibition - display	Taihei SAMEJIMA	Nomura Co.,Ltd.
	Temporary exhibition - design	Takashi KUMAGAI	Comode Design
	Temporary exhibition - display	Takashi KUMAGAI	Comode Design
	Traveling exhibition	Yukihiro AMANO	The Asahi Shinbun
	Open sites and living monuments		Kyoto National Museum, Sanjusangendo

Education and public relations			
	Museum education services	Tomoo NUNOTANI	Lake Biwa Museum
	Public participation	Atushi MAKINO	Lake Biwa Museum
	Evaluation (visitor studies)	Minako ASHIYA Tomoo NUNOTANI Yasushi KUSUOKA	Lake Biwa Museum
	Disabled visitors	Kayoko OKUNO	Kanagawa Prefectural Museum of Natural History
	History education	Kazuhiro AISO	Osaka Museum of History
	Human rights education	Takeshi ASAJI	Osaka Human Rights Museum
Other			
	Risk management, security, disaster and crime prevention, and insurance	Hiromasa NASU	Specialist of guard
		Eiichi HAKOMORI	Fine Art Risc Consultant
	Intellectual property rights	Tetsunori KIMURA	Agency for Cultural Affairs
	Museum shop management, museum goods development	Takehiko FUJINO	Benrido Co.,Ltd
	Funding sources (Japan's Grant-in-Aid program)	Akiko KAMEDA	Ministry of Foreign Affairs
	Model making	Masaaki MORIGUCHI	Keikan Mokei Studio

(i i) Specialized Program* : November 15 ～ November 28

A.	Exhibition design	Takashi KUMAGAI	Comode Design
B.	Model making	Masaaki MORIGUCHI	Keikan Mokei Studio
C.	Study visits to museums around Osaka	Akira WATANABE	Takenaka Carpentry Tools Museum
		Koki OKAMOTO	Hyogo Prefectural Museum of Art
		Masahiro YASUGI	The National Museum of Art, Osaka
D.	Collaboration with local community	Tomoo NUNOTANI Yasushi KUSUOKA	Lake Biwa Museum
E.	Conservation and collection management	Naomi UEDA	Gangoji Institute for Research of Cultural Property
		Naoko SONODA	National Museum of Ethnology, Osaka
		Kazuo ICHINOSE	Osaka Center of Cultural Heritage
F.	Databases	Yasunori YAMAMOTO	National Museum of Ethnology, Osaka
		Masatoshi KUBO	National Museum of Ethnology, Osaka
G.	From stored object to exhibit	Tomoo NUNOTANI Yasushi KUSUOKA	Lake Biwa Museum
H.	Ethnographical film	Hitoshi TAGAMI	National Museum of Ethnology, Osaka
I.	Management of local museum	Manabu FUJIWARA	Suita City Museum
J.	Museum education	Satoko HAYAMA	The Hiratsuka Museum of Art
		Tetsukazu HAMAGUCHI	Hiratsuka city Museum
K.	Photography	Hitoshi TAGAMI	National Museum of Ethnology, Osaka

* Participants will select three themes from A-K

Study Trips 2004

Nara

Sep. 21 (Tue)	Gangoji Institute for Research of Cultural Property
Sep. 22 (Wed)	The Nara National Cultural Properties Research Institute Archaeological Center
	The Museum Archaeological Institute of Kashihara, Nara Prefecture

Hokkaido

Oct. 25 (mon)	Chitose Salmon Aquarium
	Ainu Association of Hokkaido
	The Foundation for Research and Promotion Ainu Culture
Oct. 26 (Tue)	Historical Museum of Hokkaido
	Historical Village of Hokkaido
	Biratori Town Nibutani Ainu Culture Museum
	Ainu Cocking Society
Oct. 27 (Wed)	KAYANO Shigeru's Nibutani Ainu Culture Museum
	The Ainu Museum
Oct. 28 (Thu)	Lake Toya
	Hakodate City Museum
	Kitakogane Kaizuka Information Center
Oct. 29 (Fri)	Hakodate City Museum, Goryokaku Branch
	Hakodate City Museum of Northern People

Hiroshima

Nov. 12 (Fri)	Hiroshima Prefectural Museum of History
	Fukuyama Castle Museum
Nov. 13 (Sat)	Hiroshima Peace Memorial Park
	Hiroshima Peace Memorial Museum
	Itsukushima shrine

Forums 2004


Oct. 12 (Tue)	International Forum on New Museology 2004 : <i>“Museum and the Public Sphere”</i> National Museum of Ethnology, Osaka
Nov. 6 (Sat)	Public Forum : <i>“Museums in the World 2004”</i> Osaka University Nakanoshima Memorial Hall

International
Forum on New
Museology
2004

*Museum and
the Public
Sphere*

International Forum on New Museology 2004		
“Museums and the Public Sphere”		
Date:	12 October 2004	
Place:	National Museum of Ethnology, Osaka	
Purpose:	In the age of globalization, construction of public sphere which allows diversity of opinions and viewpoints is in great demand. The Forum is to discuss how museums can contribute to the construction of public sphere in this new sense of the word.	
Program :		
13:30-13:40	Opening Remarks	
	Yukiya KAWAGUCHI	National Museum of Ethnology, Osaka
13:40-15:40	Presentation	
	Kenji YOSHIDA	National Museum of Ethnology, Osaka
	Brian DURRANS	British Museum, UK
	Ana Maria CORTES SOLANO	National Museum of Colombia, Colombia
	Haile BERHE BRU	National Museum of Eritrea, Eritrea
16:00-17:00	General Discussion	
(English will be used in presentation and discussion)		
Participants (Discussants):		
	Brian DURRANS	British Museum, UK
	Clas GUNTHER	National Museums of World Culture, Sweden
	Ken VOS	National Museum of Ethnology, Netherlands
	Maria Jose TAVERES	Macau Scientific and Cultural Centre, Portugal
	Janet Tee Siew MOOI	Department of Museums & Antiquities, Malaysia
	Yukiya KAWAGUCHI	National Museum of Ethnology, Osaka
	Syoichiro TAKEZAWA	National Museum of Ethnology, Osaka
	Masayuki DEGUCHI	National Museum of Ethnology, Osaka
	Kenji YOSHIDA	National Museum of Ethnology, Osaka
	and members of the ‘Intensive Course on Museology’	

Agendas



International Forum on New Museology 2004:
Museum and the Public Sphere
Yukiya KAWAGUCHI
National Museum of Ethnology, Osaka
Japan

Since the mid-1980s, as you know, there has been much discussion on how to represent art and culture through displays in museums. Art museums that chronicled objects or performances in an artistic context were once thought to be presenting some shared universal values. Similarly, other kinds of museums, such as those centering on natural history, science, history, ethnology and so on that chronicled objects or incidents in a scientific context were believed to be revealing to us the absolute truth. But such halcyon days are gone for good, and no one today believes that museums are temples for art and for truth.

On the other hand, in the 1990s, the rigid structure of the Cold War that controlled the postwar global system for so long had collapsed. Nationalism, having been dormant for a long spell, was then awakened to cause a myriad of religious, ethnic and other conflicts in many corners of the world.

We dreamt that the 21st century would one of peace and prosperity. The reality that has arisen right before our eyes, however, continues to betray that dream, showing no reliable framework under which a new world order could be erected.

Now, at this highly transitional stage of world history, when the great era we know of as “modern times” has faded away and the new era to come has yet to take form, can we not all agree that the coming era should be one in which we construct a new public sphere open to all of humankind — one in which justice, fairness and diversity is guaranteed through a sense of mutual trust?

If so, then we must ask ourselves what and how museums can contribute to the creation of a common public sphere. If not, we must ask ourselves what it is that should be added to “museums” as we know them, and exactly what kind of institutions could replace museums in the future.

Finally, I would like to take this opportunity to invite you to participate in discussing these various issues in marking a important step in our contribution to the constructing of a new global order.

Presentation-1



Ethnographic Museums and the Public Sphere

Kenji YOSHIDA

National Museum of Ethnology, Osaka
Japan

The word ‘public’ means the community in general, thus it always has the connotation of homogeneity and uniformity. In the age of globalisation, however, construction of a public sphere which allows for a diversity of opinions and standpoints is in great demand. In today’s presentation, I would like to discuss how museums, especially ethnographic museums, one of which I belong to, can contribute to the construction of a public sphere in this new sense of the word.

In recent years, there has been a vigorous movement among peoples in countries all over the world to construct museums as well as to hold exhibitions in an effort to represent their own cultures. Since the mid-19th century, when countries began to compete to establish ethnographic museums one after another, the general rule for ethnographic exhibitions has been that the curators and researchers affiliated with large-scale museums plan such exhibitions based on their expert knowledge and field investigation results. In these cases, museums took the initiative in selecting the exhibits. Peoples’ attempts to construct museums and to hold exhibitions for the purpose of exhibiting their own cultures is nothing other than a movement to regain the rights of cultural representation to the owners of the culture.

The movement has challenged ethnographic museums to incorporate voices of aboriginal peoples into their exhibitions. On the wave of the movement, there is a growing trend among major ethnographic museums around the world to hold exhibitions through collaborative efforts with representatives of the subject culture and to provide them with opportunities to exhibit their own culture. The National Museum of Ethnology, Osaka (Minpaku), to which I belong, is also attempting to transform itself into a museum that assumes the role of a “forum,” i.e. a place to maintain two-way or multidirectional communications, where the hosts of the exhibitions (museums), the people exhibited (those belonging to the culture represented) and the people observing the exhibitions (visitors) will be able to interact with each other [The Second Stage Exhibition Plan of the National Museum of Ethnology, 2001].

Our recent exhibition “Message from the Ainu: Spirit and Craft,” was realized by connecting the aforementioned movement concerning aboriginal peoples with the growing trend among museums. The focus of this exhibition is to provide Ainu people, who are the aboriginal people in Hokkaido, northern Japan, with an opportunity to present their own culture in public museums. This was the first attempt of its kind for both the Ainu

Presentation-1

and the museums. In this brief talk of mine, after reviewing the movements surrounding museums and aboriginal peoples in the world, I would like to consider the significance of this exhibition in the context of these movements.

Prior to this exhibition, in November 2002, a forum marking the fifth anniversary of the enactment of the “Law for the Promotion of Ainu Culture and Dissemination of Knowledge Regarding Ainu Traditions” was held at our museum, the National Museum of Ethnology, Osaka, as a part of the preparation for the exhibition. The forum was entitled “Revitalized Cultures of Indigenous Peoples: Museums and Aboriginal Peoples.” Gloria Webster and Djon Mundine, who have been leading the worldwide aboriginal culture movement, were invited to this forum from Canada and Australia, respectively, and we were able to directly exchange opinions with them regarding the relationship between museums and aboriginal peoples.

It is Gloria Webster who has been leading a movement to regain ownership of the cultural heritage that is being kept by museums in Canada, a country where activities for the recovery of aboriginal peoples’ rights were developed relatively early on. She was born in the native Kwakwaka’wakw community of Alert Bay, located on the northwest coast of British Columbia, Canada, and is known as the person who repatriated the potlatch-related treasures that had been forcibly taken away from her father, Dan Cranmer, by the Canadian government.

I was very much impressed by what she said at the forum about repatriation. Repatriation of artifacts from museums to their places of origin is a complex issue. Webster said, “It is unrealistic and even unnecessary to demand that all aboriginal regalia owned by large-scale museums be returned to their rightful owners.” She appreciated the role of museums, not only because aboriginal culture can be observed by more people through exhibition in the museums, but also because it can lead to more opportunities for meaningful collaborative activities between museums and aboriginal peoples. She underscored that in making their request for the repatriation of the potlatch regalia, they never intended to utilize them after the handover, but rather to correct the illegal acts of the federal government. In fact, the returned objects were not good enough to be used, but people were, and still are, able to make regalia to perform ceremonies. Potlatch in Alert Bay is now fully revived, and Gloria Webster is also working as a member of the board of trustees at the Canadian Museum of Civilization.

In Australia, as in Canada, the relationship between aboriginal peoples and museums has greatly changed over the past 20 years. A key figure in the movement is Djon Mundine.

Djon Mundine, originally from the Bandjalang ethnic group, worked as an art adviser in Central Arnhem Land between the late 1970s and the beginning of the 1990s. He is better known for the installation entitled “Aboriginal Memorial,” a forest of 200 funeral poles made in 1988 as a comment on the “White Australian” celebration of the anniversary of the coming of the British colonists in 1788. “Aboriginal Memorial” was held to commemorate the 200 years of death, dispossession and disempowerment of Aboriginal peoples.

The work is now permanently displayed at the National Gallery of Australia. (Ohtsuka and Yoshida 2003: 72-73)

Various protest activities that occurred on the occasion, including the display of his works, have obviously brought about changes in the recognition of rights of Aboriginal peoples. In 1993, Mundine also jointly created with other artists and curators the guidelines for forging relationships between museums and the Aboriginal people, titled “Previous Possessions, New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples,” for the International Year of the World’s Aboriginal People.

The policies specify that Aboriginal peoples have the right to decide how their cultural properties now owned by museums should be treated. The chief obligation placed on museums is to consult, seek permission from and engage with indigenous people in the display of the materials. Another obligation has been the implementation of a program for the return of human remains from museum collections. The guidelines also mention that artifacts that have been used in esoteric ceremonies must be separated from other items, and should be handled according to the characteristics of the artifacts. Since these guidelines clearly and specifically regulate the relationship between museums and Aboriginal peoples, in the years to come they will surely become something that cannot be ignored — not only for museums in Australia, but also for those in the rest of the world.

Another noteworthy activity among Mundine’s efforts was his production of the “Shrine of the Lost Koori” for the cultural programs held concurrently with the Sydney Olympics in 2000. The shrine was erected to recall the stealing of human remains for racist scientific purposes since colonization, and was also meant to comfort the “lost souls” of the victims of the pillage.

Aboriginal peoples who came to the shrine were asked to speak to the symbolic dead body on the burial flame in their own language and to offer gifts. The shrine is now exhibited in the National University Sculpture Park in Canberra. (Ohtsuka and Yoshida 2003: 72-73)

For Djon Mundine, these works were the weapons to reconfirm his identity as well as to make his appeals to the world. At the forum held in Osaka in November 2002, he related that some of the best supporters for Aboriginal peoples have been museums. According to him, the museum is a place where people from different cultures can come together and talk, and through these conversations people can change themselves and cultivate their minds. (Ohtsuka and Yoshida 2003: 66)

Thus far, we have only covered part of the movements regarding museums and aboriginal peoples in recent years. However, even from the few examples mentioned above we can clearly see that the relationships between museums and aboriginal peoples for the next generation have already begun to form through the various attempts made in the past 20 years. To summarize, the museum is just a custodian, rather than the owner, of the objects collected; the ultimate owner of the collection are the people who made the objects.

Our recent exhibition, “Message from the Ainu: Spirit and Craft,” was intended to create a new relationship between museums and the aboriginal people in Japan.

As is commonly known, many exhibitions on Ainu culture have been held over the years. However, exhibitions of Ainu culture have been primarily created by curators of non-Ainu descent.

The exhibition “Message from the Ainu: Spirit and Craft” was held with the primary aim of enabling Ainu people to represent their own culture.

Planning began nearly two years before the opening of the exhibition. As for this exhibition, everything from creating the concept for the exhibition to selecting the exhibits was carried out by planning committee members of Ainu descent who sympathized with the exhibition and quickly agreed to participate in the project. Many ordinary Ainu people also made recommendations regarding objects to be exhibited. Though four curators, including Professor Ohtsuka and myself, from the sites of this traveling exhibition — i.e. the Tokushima Prefectural Museum and the National Museum of Ethnology — joined the planning committee as representatives of the host museums, our roles went no further than planning the spatial arrangement for the

Presentation-1

exhibits, while at the same time taking account of how visitors accepted exhibits at each venue.

After lengthy discussions, the concept of the exhibition became firm: It should focus on “Ainu history directly leading up to the present” and bring “people” rather than objects to the fore. It was the intention of Ainu committee members to create an exhibition that, instead of concentrating on timeless traditions, actually described Ainu people as those persons who live in the present while continuing to inherit their ancestors’ cultural traditions.

Both the title “Message from the Ainu: Spirit and Craft” and the formation of the sections entitled “My Heritage Now,” “Forms of Identity,” and “Explorations” were directly derived from the above-mentioned intention.

The first section, entitled “My Heritage Now,” was composed of five small rooms, each of which was dedicated to a certain artist. Needless to say, those five artists were selected by Ainu committee members. It was because they wanted to focus on the artists themselves rather than the Ainu people in general that we made separate rooms for the artists. In each room, the daily activities of the artist were on display in relation to the objects and people which he or she had been influenced by. (Plates 1 & 2).



Plates 1 & 2:
From Section 1, “My Heritage Now,” in the “Message from the Ainu” exhibition at National Museum of Ethnology, Osaka, 2004.

The second section was called “Forms of Identity.” Based on the recommendations made by many Ainu people, dresses and wood carvings were exhibited as objects to be proud of. The exhibits were also items that people want to pass on from generation to generation. (Plate 3)



Plate 3:
Section 2, “Forms of Identity,” in the “Message from the Ainu” exhibition at National Museum of Ethnology, Osaka, 2004.

Presentation-1

In the last section, entitled “Exploration,” various trials to explore new possibilities of expression were introduced. Among them were a wedding dress containing Ainu embroidery and a bathrobe with Ainu traditional patterns. (Plate 4)



Plate 4:
Section 3, “Explorations,” in the “Message from the Ainu” exhibition at National Museum of Ethnology, Osaka, 2004.

On the day of the opening and on every weekend, dances, gallery talks and workshops on Ainu craft were organized. Thus, for the Ainu people, the exhibition was an opportunity to convey their message to the audience and to the world. After all, the exhibition actually became the nation’s first traveling exhibition in which Ainu people represented Ainu culture on their own.

This movement of self-representation is important, and ought to be promoted further. However, it should be noted here that self-representation does not settle the question of “Who has the right to represent a culture which is not their own?” No group of human being is uniform; there are a variety of images of their own culture according to age, sex, social status and region. Which view can represent the whole community? Usually images of their own culture held by the elite or curators are on display. Then, the question of ‘Who has the right to represent a culture’ has not yet been solved. The attempt of self-representation only shifts the question from the intercultural to the intercultural sphere. We cannot be free from the issue of power and politics of representation as long as we are engaged in an exhibition.

It goes without saying that our acts of exhibiting “other” cultures cannot be freed from the bonds of our own way of thinking. What is crucial for ethnographic exhibitions today is to look into the stereotypes which govern our images of others, as well as to develop a dialogical sphere where the hosts of the exhibition (museums), the people exhibited (those belonging to the culture represented) and the people observing the exhibitions (visitors) can interact and learn with each other. Since the activity in which ethnographic museums are engaged is the communication between different cultures, we can model it only on the most basic mode of communication — that is, the personal communication through which we can grasp the other

Presentation-1

and the self at the same time and change each other based on mutual understanding.

I would even dare to say that “The museum can change the world.” The museum is a place to create the world.

The museum has long been considered a place of representation, preservation and conservation of objects of the past. From this point of view, there seems to be little room for museums to contribute to the construction of a new public sphere. Indeed, for many years, museums have often been open to the criticized that they have created one-sided images of cultures by displaying stereotypical objects. However, this very fact illustrates that the museum has been creating a view of the world. Thus, if we change the way of representation of cultures, we may change that view of the world.

That is not all: The museum can function as an arena where people meet and develop their pride and identity, learn about their traditions and hand them down to the next generation, and make an appeal to the world. The accumulation of these activities will certainly lead to the movement to change the world positively. This is exactly what I mean when I say that “The museum can change the world.”

I do believe that the museum has much to contribute to the construction of a public sphere which allows for a diversity of opinions and voices.

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Presentation-2



The Contribution the British Museum Can Make to the Civil Society
Brian DURRANS
The British Museum
United Kingdom

I will refer to some aspects of the work of the British Museum that may not be as familiar as (for example) the fact that the Rosetta Stone is part of the Museum’s collections. In singling out this object, I am aware that among those taking part in this symposium is a colleague from Egypt, the original home of the Rosetta Stone. I notice also that there is a colleague from Ethiopia, another country from which there are significant objects in overseas museums, including the British Museum.

Such matters arouse divergent views. Occasionally in the past, objects were acquired by methods that would be unacceptable today, but since we are invited to consider the theme of Museums and the Public Sphere in an open-minded way, I make no apology for speaking up for museums as places which bring together objects from different periods and places to encourage comparison. Comparison complements the detailed description and analysis of a particular artefact, way of doing things, or culture. The better our understanding of the particular, the richer the prospects for comparison elsewhere, and the wider our understanding, the more fully can we appreciate the particular. Whether by collecting or by loaning wherever circumstances permit, bringing things together serves scholarship and public understanding by facilitating comparison.

The British Museum was founded in 1753 and in 2003 celebrated its 250th anniversary: an occasion to re-examine the circumstances in which it was originally established. An additional incentive for doing this was the opening last year of a new gallery, the Enlightenment Gallery, occupying the space of the former King’s Library, the books of which belong to the British Library where they are now located. The intellectual side of preparing the new gallery involves trying to understand how our predecessors in the 18th century thought about the world and why they compiled the collections they did. It is the educational mission of the Enlightenment Gallery to convey something of that world view – or rather of a succession of changing world-views – to our visitors by means of exhibits, and the ways the exhibits are displayed. From the start, the Museum looked outward, opportunistically, with a strong sense of purpose rather than gloating over its treasures like an acquisitive recluse. Research in the archives reminded us that the creation of the British Museum was more an accident of history rather than the expression of some ambitious national design.

The Museum was secondary to the collection it was established to house, and the collector who had put the collection together was neither a monarch,

nor an aristocrat, but Hans (later Sir Hans) Sloane, a physician, who hawked his collection around Europe before offering it, not to the British King, but to the British Parliament. The Museum was established through public funding (a national lottery) as an institution governed not by the Crown nor the state but by independent trustees. Like many of the leading thinkers of his day, Sloane was committed to the view that the world can be understood through reason based on evidence. This did not mean that he (or they) eschewed religious (or other) faith, that evidence was always properly interpreted, or that reason was always impartially or consistently applied. It did, however, reflect an aspiration to understand the world as a means of improving it, an understanding for which empirical evidence – such as amassed in museums – was essential. This explains Sloane's (and some of his contemporaries') zeal for collecting, the scope of their collections, and the concern to make the material widely available and to preserve it for the future.

By vesting responsibility for the Museum in trustees, Parliament sought to ensure that it would begin and remain independent of at least more overt forms of political pressure. The Museum would be at the service of the 'curious and studious' including future generations, regardless of nationality. This principle may seem ordinary enough today, but at the time it was a startling innovation. The phrase 'curious and studious' is mildly entertaining in English, for while 'studious' has an unambiguous meaning, 'curious' can mean inquisitive - no doubt its intended meaning in this context - or, alternatively, odd or eccentric. (It is possible, of course, to be curious in both senses at once.)

It is this strategic detachment of the British Museum from the state that allows the Museum to function, or more precisely to function in a particular way, in the public sphere or civil society. Reflecting on the Enlightenment origin of the Museum has not altered its status in this respect but has made that status more explicit than it has been for a very long time, and perhaps since 1753 itself. A civic space or forum where political issues can be discussed in a reasoned way is as important as universal franchise or the secret ballot in the exercise of democracy. Because such space is squeezed by monopolistic tendencies in the media, the disengagement of citizens from the political process, or a blunting of critical awareness by formulaic thinking and jargon, it is now more necessary than ever.

Given the potential size of the political agenda, it would be absurd for any museum to offer itself as more than a minor contribution to that space,

yet because of the coverage of its collections across the world and through historical (and prehistoric) time, there are nevertheless certain issues for which the British Museum is an extremely suitable context for reasoned debate. For example, our expertise and collections relating to ancient Iraq are evident in gallery displays and in the assistance we have given and continue to give to colleagues in Baghdad and elsewhere, both before and since Saddam Hussain.

This year we have a special exhibition on ancient Sudan, with satellite displays in other parts of the museum to remind visitors of links from old to new, and cross-regional relationships, which underpin the character and conflict of contemporary Sudan. In conjunction with the Guardian newspaper, the Museum has organised public debates on both Iraq and the Sudan, to capacity audiences in its main lecture theatre, when opposing arguments were exchanged in an impassioned yet fair-minded way. Next year, Tehran has agreed to lend important material for our major exhibition on the ancient Persian empire, and the Museum is shortly to publish a collection acquired through recent visits to North Korea. In the meantime, we collaborate with colleagues throughout the US and actively investigate aspects of earlier and contemporary Americana relevant to our collections and mission. Whether a nation calls - or is called by - another a 'rogue state' does not and should not negate its cultural interest to the British Museum or anyone else, and although the British Museum does not and should not itself take a political position, its collections allow others to reconnect politics to cultural context.

The contribution that the British Museum can make to civil society depends not simply on an institutional status which does not rule this out, but also on active engagement with the broadest public, and an awareness of what its contribution can be and why it is important. At certain points in the past, the British Museum has been a focus for momentous debates about the nature of mankind and the course of history – epitomised, for example, by evidence for evolution and the antiquity of man; by the Rosetta Stone, which allowed the decipherment of Egyptian hieroglyphs; by the Parthenon Marbles, whose arrival in London revolutionised Western aesthetics; and by the Benin ʼ bronzes,¹ which began dramatically to undermine outsiders' assumptions about African cultures. In all these cases, attention focused on the British Museum to the extent that its collections entailed a scientific or cultural argument. The idea that a political issue not obviously or immediately linked to

the work of the Museum might usefully be explored against the background of the collections has emerged only recently, a function of the scrutiny which such matters have received during critical reflection on 250 years of history but equally on globalisation and 'identity politics'.

Our public is now neither taken for granted nor identified only as 'curious and studious'; we have important constituents, stake-holders, on our doorstep in the London Borough of Camden, throughout Britain and around the world. Our public is not restricted to those who come through our doors; millions more visit our website or read our books; and yet others know us through aspects of our work, such as the informants and hosts and local populations with whom fieldworking or excavating curators collaborate. Such mutual dependency has deepened over the years and most of us are now more aware of this, and of the variable yet essential inputs from its own staff on which the Museum depends. All these constituencies play their part in public life, and for this reason, museums dedicated to culture and its interpretation have as strong a moral duty to address cultural politics in major areas of public concern as to defend their own cultural research and stewardship from the parochial politics of others.

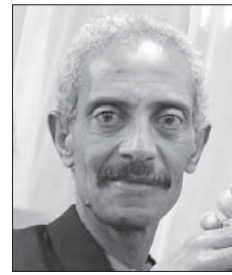
One consequence of such thinking is the even greater importance now being attached to overseas partnerships and other collaboration. The British Museum, in common with many others, has a long and continuing record of assistance to colleagues in Africa, Asia, Latin America and Oceania, reciprocating favours in joint research and collecting projects. As work on almost any collection gets underway, curators grow increasingly aware of the significance of material held elsewhere, and of insights and understandings which collectors failed to record, at least in sufficient detail, when objects were originally acquired. At the same time, we are become more sensitive to the significance which our collections may have for source communities, and are eager to find practicable ways in which we can respond to their own aspirations. Among our present or potential visitors are growing numbers in diasporas communities within the UK who trace their origins to countries from which we sometimes have strong collections.

Such people may especially appreciate the attention which the Museum can give to their own backgrounds. Equally, such attention, which is not necessarily or only in the form of displays but may involve educational events, performances, talks or lectures, seeks to reduce scope for social discord by informing others about the cultures of their co-citizens.

Increasingly, as in next year's African programmes in the British Museum and elsewhere in the UK, an attempt is made to maximise reach and impact by concentrating effort and resources on a particular part of the world for a definite period of time. In such circumstances the outcome can be much more than the sum of its individual inputs.

To conclude, the British Museum – or any museum – needs to be alert to the context in which it works and in which it has significance for others. Making the best use of its origin in the European (specifically the English) Enlightenment means for the British Museum broadening its engagement with peoples and publics way beyond what its founding fathers, however enlightened, might have judged appropriate. The return of the ethnographic collections back to the main site in Bloomsbury from the former Museum of Mankind, and the emergence of an anthropological style of comparison across the whole museum, suggest a growing understanding of cultural achievement and interest beyond the familiar boundaries of urban civilisation, literacy, state religion, monumental architecture, or simply of the past. Never explicitly an 'art' museum, the British Museum has nonetheless been deeply influenced by often unexamined, culturally-biased, assumptions about what in any given instance constitutes 'art' or 'good art'. As we move forward, this awareness means that the conventional idioms of aesthetic elites – whether out there or back then, or in here and right now - are more readily questioned and less likely to structure the choice and manner of presenting objects of other cultures or of our own.

Along with the collections and the responsibility to add to the collections and hand them on to our successors, this questioning spirit is for the British Museum perhaps the most important legacy of its Enlightenment origins. But wherever it came from, it is necessary now, and freely available to any museum in the world that takes seriously its place in the public sphere. We should perhaps recognise that the benefits rightly belong not just to the 'curious and studious' but equally – for we all share the same shrinking and precarious world – to everyone.



Building National Identity :
Archaeology & History in Eritrea
Haile BERHE BRU
National Museum of Eritrea
Eritrea

Introduction

The state of Eritrea geographically located in East Africa (Horn of Africa) is bordered by a 1000 km Red Sea Coastline to the north and east, Ethiopia and Djibouti to the south and Sudan to the west. It encompasses roughly 124,000 square km. A number of islands and 4 million people composed of 9 ethnic groups. The population is divided into harmoniously coexisting Christian and Muslim communities. The north central part of the country are mountainous and cool with elevations reaching more than 3,000 meters, while the eastern and north western regions are low lying hot and arid. The land of Eritrea is full of diversified physical features that result in different seasons in areas that are not far from one another. Sometimes it is referred to as a country with three seasons in two hours. The country is home for mosaic of cultures. The nation of Eritrea is exceptionally endowed in archaeological remains. The country possesses a priceless heritage that covers all periods of human existence extending from paleontological, prehistoric, protohistoric (the time before written history) , ancient, medieval and historical and the recent historic period. The archaeological sites of Eritrea hold a rich and unparalleled heritage. Eritrea has one of the highest densities of archaeological sites known in the African continent.

Eritrea has a varied collection of immovable cultural heritage. This comprises ruined palaces, churches, mosques, temple complexes, ancient dams (reservoir) , watch towers, elite residences, non-elite residences, columns, pillars, obelisks, stone with inscriptions, rock paintings and engravings etc. And what should also be added to this list are recent sites i.e. the creative underground dwellings (schools, pharmacies, garages, hospitals, factories, offices, entertainment halls ...etc) which are the result of the long struggle for independence. (Plate 1,2) Archaeological remains are primary source of data reconstructing the socio-economic and cultural history of a region.



Plate 1:
The site for the underground dwellings
constructed during the struggle for independence



Plate 2:
One of the underground dwellings constructed
during the struggle for independence

Material Cultural Heritage

Eritrea, a small East African nation, was the last county to win its independence from successive colonial dominations in the Africa continent. By virtue of its strategic geographic position in the Red Sea, this country has always been vulnerable to attack and suffered all forms of interference since ancient times. Because of these contacts with the external world and the country is obviously rich in ancient history and archaeology. And yet no big and significant research has been made to unveil the mystery of ancient civilization of the people and country for the last 100 years.

Although much was not known about Eritrea due to colonial problems that existed, it embraces a very fertile ground for those who need explore with a wide range of research opportunities on various aspects of past culture.

To give a short note about the antiquity of the land, the earliest elements found indicate that Eritrean Stone Age can be traced back to the middle paleolithic period (ca. 100,000-40,000 years age) and that the country has been continuously inhabited since that time, and new research will probably extend the origins of the human settlements of Eritrea back to the days before the emergence of modern man more than a million years ago. The recent discovery (in 1995) of the Buya woman in the Denakil region of Eritrea will probably have to bear the testimony of it.

The Debub or the Southern region is one of the richest historical locations in Eritrea. The ancient urban city Qohaito lies at the crossroad of the main communication axes between Adulis (Red Sea) area in the North and the mainland of Mettera and Axum in the South. Qohaito appears to have been a garden city, with cultivated areas between the building complexes. There are about a dozen ruined building complexes and about a half dozen columned structures or temples on platform. A fifth century B.C. dam at Qohaito is still used by local people. There are other remains of urban areas at Tecondae and Keskesse including ancient, small farmsteads, hilltop fortification dams, wells and terraces.

Another important ancient city at Mettera contains a unique stela with its pre-Christian symbol of the disc over the crescent, the Stela of Mettera which dates back to about the third century A.D. (Plate 3).



Plate 3:
The Stelae of Mettera

In the middle of the Stele is an inscription in Geez on which the Tigrigna language is based. Today we find ancient stele lying on the ground knocked down in recent war 2,000. The monument of Mettera bears a testimony to one of the most ancient writing that found in Africa. In the center of the ruins of Mettera there is a large structure made of huge blocks of chiseled granite with a stairway leading downwards to corridor.

Rock painting and engraving also represent one of the most remarkable aspects of Eritrean Archaeology. Rock art is abundant in Southern region. At Hishmele the rock shelter is situated on hill facing a magnificent view of a wide deep valley. 26 figures are found such as hump less cows with short horns, wild animals which resemble oryxes and antelopes and human beings painted fully and realistically (Plate 4).



Plate 4: Rock painting of Hishmele Rock Shelter

The paintings are directly exposed to the sun and wind and are therefore deteriorating fast.

This site of Adulis (dated 2nd millennium B.C. almost 4,000 years old) was one of the most important port sites in the ancient world. Today some archaeologist have classified Adulis as one of the most significant archaeological sites in the world and is also the only port city of the ancient world, though not properly excavated. The coastal town of Adulis became the most important port along the Red Sea coast in the 3rd, 4th and 7th centuries A.D.. Moreover it was a gateway to the hinterlands such as Qohaito, Keskesse, Mettera and beyond to Axum. Adulis exerted great influence over a period of about 400 years within a cultural area of the southern Red Sea in the spheres of architecture, town planning and landscaping. It also bears an exceptional testimony to the civilization of ancient Eritrea. For many centuries the development of Red Sea interchange was crucial for direct connection between India and Mediterranean countries as well as for economic and cultural development in both areas.

The National Museum of Eritrea

The National Museum of Eritrea is a young institution established shortly after the independence of the country in 1992. The primary objective of this

institution is to display and preserve objects of historical value and conduct archaeological surveys and excavation to recover new collection that would provide new insights of past cultures.

The Museum thus have three main sections with the exclusion of zoological bodies representing the Eritrean wildlife which are set apart in the stores;

1. Archaeological museum houses evidence of the material culture of Eritrea past.
2. The ethnographic museum is intended to account for the wide variety of customs and forms of social life in Eritra.
3. The military museum is provisionally the only monument to Africa's longest and most successful armed war of national liberation. It is a living memory of the heroic struggle of the Eritrea people. It really arouses the feeling of liberation war experience.

As is known Eritrea is mainly preoccupied with the reconstruction of war ruined economy. It does not have resources that the protection and preservation of cultural heritage demands and deserves.

Conclusion

We are in process having a national inventory: a complete survey has been so far accomplished in the southern region at the site of Quhaito. Another survey was conducted around the Greater Asmara area. A lot of activities have been done to improve the presentation and exhibition of the museum. But it is not progressing as needed; this is due to several problems. List of problems are:


1. Lack of well documented inventories of the museum artifacts in Eritrea;
2. Lack of proclaimed law for the protection of cultural heritage;
3. Lack of equipment like computers etc;
4. Lack of transportation facilities;
5. The present building was not initially designed for a museum;
 - Too small to accommodate large number of artifacts
 - Humidity
 - Too little or too much sun light
 - Not fit for display artifacts
6. Lack of enough trained manpower.

Presentation-3

- And problems related to modern development:
- 1. Expansion of cities, towns, villages in destroying many archaeological sites
 - 2. Road construction
 - 3. Big dams
 - 4. All construction activities
 - 5. Land distributions, etc
 - 6. Lack of communication among the different institutions and ministries.

Eritrea's rich cultural heritage is still largely unknown. Moreover, because of the long war of liberation, the development of archaeology, museology and heritage management has by necessity been ignored along with many other national priorities. Now that Eritrea is an independent state there is a growing awareness that its heritage resources are among its most important resources. The systematic preservation conservation and scientific study of these heritage resources are a critical component in successful nation building. They are an important part of building a new national historical identity that goes beyond the liberation period. And they are essential and very central part of healthy economy.

Presentation-4



“Daily Museums” : a Project of the National Museum of Colombia
Ana Maria CORTES SOLANO
Consultant to the National Museum Network
Colombia

The National Museum of Colombia was established in 1823 as an institution dependant of the Central Government. Nowadays it is appointed to the Ministry of Culture and manages a budget that varies yearly depending on the Ministry's own budget and the results achieved throughout the year.

The Museum exhibits a selection of objects arranged in a chronological order that intends to illustrate visitors about the different periods of national history through a route that starts with the earliest testimonies of the presence of man in Colombia until the events occurred in 1948. The collection consists of more than 28,000 objects, but only a 30% is exhibited because the Museum does not have enough space. The actual area is 8,551 m² distributed in three floors. There are plans to enlarge its facilities.

The Museum was moved four times since its establishment. In 1948 an edification that had been the most important prison for 72 years in Colombia was adapted to house the Museum. It is a building that was designed in the shape of a cross with a tower in the center in order to have a 360 line of vision of the inmates.

In 1922 an ambitious process of renovation and restoration was initiated. It ended in year 2,000 when 16 galleries with a complete renovated exhibition design with high quality standards in the lighting, showcases and security systems were opened to the public.

Throughout the last 12 years the Museum has also developed in relation to the actual museum work and started the Education Department, the Conservation Department, the Communications Department and the Marketing Department.

A Project of the National Museum of Colombia

When I think of concepts such as Public Sphere, Museums and Diversity, the latter appears more appealing to me, maybe because its importance not only in the score of the natural sciences, but also in the score of the cultural field.

My thoughts turn to my country's multiplicity of cultural manifestation and its biodiversity which results from the fact that it has two coastlines, one facing the Caribbean Sea and the other the Pacific Ocean that the Andes Mountain chain crosses it (lengthwise) and that part of the Amazon Tropical Forest is located in its territory.

The various environments created by these features shelter infinity of species of birds, frogs, insects, mammals and fish which constitute a fundamental factor in the conformation of the ethnical and cultural diversity that

can be seen all across the land in the form of dances, music, material culture, traditional fiestas and knowledge, architecture and languages. All are manifestations of a tangible and intangible cultural heritage that museums protect and preserve as one of their functions.

But museums are called to broaden their tasks in order to face up the rapid changes and improvement in technology and the menacing process of globalization, which is threatening Tradition and Culture all over the world. In this sense, museums should no longer be mere containers of objects, but should turn into institutions that provide a space for people to reflect and discuss about matters relevant to the safeguarding of customs. As it has been mentioned various times in the Museology Course, they must turn into Forums where all voices are taken into consideration. In this way, they are contributing to the protection of cultural diversity and at the same time they are stimulating people to participate in processes directed to the recovery of identity and cultural and personal heritage.

Based on this criteria, the National Museum of Colombia has engaged in projects that look forward to transcend the actual exhibits and philosophy behind them, attached to a type of representation that privileges an official history, and intend to gather people's opinions and contributions in relation to the Museum's collections, activities and exhibits. It also wants to provide a space for people to speak about their daily life, their memories and hopes as a way to recognize a personal heritage.

In response to the latter, in 1997, the Archaeology and Ethnography Department of the National Museum in conjunction with other institutions, started a project entitled "Daily Museums" which main objective was to create a space for recording common people's relation to the city, to the neighborhood they live in, to the icons and markers in their territory and their social environment and to the cultural heritage, all of this in order to acknowledge other ways of understanding for future representations in the Museum.

Daily museums are spaces where each person can recognize and identify itself through its own memories, hopes and life projects, places where sense of belonging is concentrated as a personal heritage is created with the things people collect.

In year 2003, this project was carried out with people that had been forced to leave their land and moved into the cities as a result of the confrontation between guerrillas and paramilitary groups in the countryside. The

recording of their experiences on how they relate to the cities and the Museum is of an utmost importance as their traditions and identity are clearly endangered.

Throughout this year (2004) a third phase is being carried out.

Finally, through the 10 year Strategic Plan that the National Museum implemented in year 2001, the importance of communicating and promoting the multiethnic and multicultural character of the Nation was placed as one of the 3 strategic areas. In response to this, a great deal of the activities the Museum will carry out during the span of the Strategic Plan will be directed to fulfill the objectives related to this area.

Records of
Study Trips
& Visits



Study Trip to Nara

Date : Sep. 21-22, 2004

Naoko SONODA

National Museum of Ethnology, Osaka

The aim of the study trip to Nara was to understand the on-site approaches of conservation and restoration in Japan. At Gango-ji Research Institute for Cultural Properties, we had a presentation regarding the specific measure of preserving archaeological and ethnographic objects, such wood works, metal products and paintings. At the Nara Research Institute for Cultural Properties, the preservation of ancient sites was the focal point of the trip. At the Museum Archeological Institute of Kashihara, we learned how to exhibit materials that have gone through the restoration process.

In an interval during the training, we had the opportunities to savor Japanese culture by visiting Nara Park and Todaiji temple.



Gangoji Institute for Research of Cultural Property



Todaiji Temple



Nara Park



Study Visit to Kyoto

Date : Oct. 19, 2004

Kenji YOSHIDA

National Museum of Ethnology, Osaka

In the morning, we paid a visit to Sanju Sangen-Do, where 1,001 Buddha statues of the Kamakura Era stand in row, and the Kyoto National Museum, which is located nearby. As for the Buddha statues that are still the object of worship in a temple, and those that are exhibited as artworks or historical materials in a museum, the question inevitably arises: What sort of new meanings did these statues embody when they left the temples, their lively places of worship, to be collected by a museum?

In the afternoon, we visited Benri-Do, where the museum goods of the Kyoto National Museum are produced, and we learned the know-how of product development that takes advantage of museum collections.

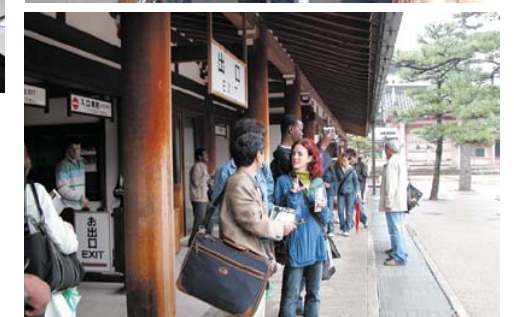
During the one-day visit to Kyoto, we experienced the process of how one entity acquires new meanings: from being the subject of worship to one of aesthetic appreciation to one of consumption.



Benrido Co., Ltd



Sanju Sangen-Do





Study Trip to Hokkaido

Date : Oct. 25-29, 2004

Kazuyoshi OHTSUKA

National Museum of Ethnology, Osaka

This study trip was a five-day program intended to promote an understanding of the Ainu, the indigenous people of the northern part of the Japanese archipelago. The Ainu, a minority ethnic group of 50,000 people, were coerced by Japanization when Japan became a modern nation-state. They were denied their indigenous rights and suffered economic and cultural devastation. The movement to recapture their ethnic pride and identity finally resulted in the passing of the “Act for the Promotion of Ainu Culture” in 1997.

We first visited an organization and association that aims at promoting Ainu culture. We then actually looked at how Ainu history and the present situation of the Ainu are exhibited and performed at a variety of museums in Hokkaido, and held discussions with the exhibition staff to share ideas on the issue. We also interacted with the Ainu people living in the community and tasted Ainu cooking. All participants said that experiencing a part of Ainu traditional life culture was enjoyable and impressive.



The Ainu Museum (in Shiraoi)



The Ainu Museum (in Shiraoi)



Biratori Town Nibutani
Ainu Culture Museum (in Nibutani)



The Foundation for Research and
Promotion Ainu Culture (in Sapporo)



Study Visits to Osaka

Date : Nov. 6, 8, 2004

Yukiya KAWAGUCHI

National Museum of Ethnology, Osaka

At the Osaka Municipal Museum of History, Mr. Kazuhiro Aiso, deputy director, explained to us about the history and general information of the museum for about an hour and half. He then introduced to us the method of making a basic material database, giving us practical training in the process. After that, we toured the exhibition of the museum.

At the Osaka Human Rights Museum, Mr. Takeshi Asaji, chief curator, explained about the new exhibition concept of the museum, where a complete renewal is now underway. Though it was unfortunate that we were not able to look at the exhibition hall, which closed due to construction, we could nevertheless enjoy a very fruitful discussion with Mr. Asaji.

The participants had a deep interest in both of the museums, and enjoyed a vigorous exchange of opinions.



The National Museum of Art, Osaka



Osaka Municipal Museum of History





Study Trip to Hiroshima

Date : Nov. 12-13, 2004

Naoko SONODA

National Museum of Ethnology, Osaka

We visited different types of museums during the study trip. At the Hiroshima Prefectural Museum of History, we actually experienced the storage and arrangement process, as well as an exhibition with a full-size diorama. At the Hiroshima Memorial Museum, we learned how the tragedy inflicted by the atomic bomb is presented and linked to peaceful messages.

At the end of the tour, to appreciate the Japanese autumn, we stopped at Itsukushima Shrine, one of the World Heritage sites, which was under recovery from the previous typhoon.



Hiroshima Prefectural Museum of History



Hiroshima Peace Memorial Park



Ferry boat to the Miyajima Island



Miyajima Island - Itsukushima Shrine



Genbakudome



Hiroshima Peace Memorial Park and Genbakudome



Fukuyama Castle

List of Participants 2004

Country	Name	Present Position
Colombia	Ana Maria CORTES SOLANO	Consultant to the National Museums Network National Museum of Colombia
Costa Rica	Fiorella RESENTERRA QUIROS	Museographer / Exhibit Designer Museum of Costa Rican Art
Côte d'Ivoire	KONE Siaka	Curator Direction of Cultural Heritage
Egypt	Hemmat MOUSTAFA SALEM	Curator The Museum of Islamic Art
Eritrea	Haile BERHE BRU	Archives and Documentation Officer National Museum of Eritrea
Ethiopia	Wodaje Messele DESTA	Documentation Expert National Museum of Ethiopia, Authority for Research and Conservation of Cultural Heritage
Nigeria	Justin Chukwuma NWANERI	Chief Curator National Museum Minna
Peru	Elena VEGA Obeso	Directress Site Museum of Chan Chan
Turkey	Mustafa METIN	Archaeologist / Museum Expert The Museum of Anatolian Civilizations
Viet Nam	HO Van Quang	Conservation Officer Quangnam Center for Conservation of Monuments and Heritage

Voices of Participants



Ana Maria CORTES SOLANO

Consultant to the National Museums Network
National Museum of Colombia

Colombia

The end of the Intensive Course on Museology arrives and with it the time for expressing our impressions and thoughts on everything we saw and all the information we received throughout these three months. During this period of time there was not a day when I did not learn something. From the very beginning important information was given to us, being it in the form of a lecture or through a study trip to a museum. Every care was taken in order to give us a general scope of the museum system in Japan but most of all detailed and useful information regarding the various aspects that make up the museum field. Sometimes we were taught through practical experiences, sometimes we listened to experienced curators and museum workers that generously shared their knowledge with us. No matter the method used, the outcome of each day was always the same in the sense of the valuable information we received on the different topics that were included in the course program. I am going back to my country with a most agreeable feeling because all my expectations in regards to the training were fulfilled and also because I had the opportunity to see Japan, a very beautiful country inhabited by the kindest of people. Thanks a lot for everything.



Fiorella RESENTERRA QUIROS

Museographer / Exhibit Designer
Museum of Costa Rican Art

Costa Rica

Before coming to Japan I did not have an idea about Japanese museums or how Japanese curators were developing museology. My first impression was to find out how important educational roll inside Japanese museums is; for example, the National Museum of Ethnology (NME) using its exhibition galleries as a tool for researchers and curators. Also, it is very impressive to see that the curators of some museums, like the Lake Biwa Museum (LBM), are insisting in the importance of education, trying to reach the different publics and making the collections and knowledge accessible to everyone. In the case of both institutions (NME and LBM), it is amazing the fact that you can touch almost everything. It was astonishing to see how many museums in Japan are working with their communities and trying to find ways to contact them. Even the small museums have this strong linkage, mounting displays about local subjects and conducting programs in cooperation with the local community. I also like the fact that all projects had a lot of planning since the beginning and they make clear its specific objectives. During this training course I learned a lot about new approaches to museology, and how Japanese museums are looking forward to evolve towards the concept of museum as a forum, where exhibitions are organized by those exhibiting and exhibited, and galleries function as generators of ideas and spaces opened to the dialogue.



KONE Siaka

Curator
Direction of Cultural Heritage

Côte d'Ivoire

The trip made during this training contribute to understanding of Japan society as well as it enlarge participants view on museums world.

In this intensive course on museology, all the proposed topics are interesting, but the time given to the specialized training is not enough. Most of participants have specific needs in their country so they are expecting special solutions.

MESSAGE TO OTHER PARTICIPANTS

For the future participants, as we all museums professionals, we already have certain knowledge. So some of the lectures and workshops match with your knowledge; but please pay attention to each sentence delivered by the lecturer. The techniques and ideas expressed here are improved. If you get full access to the content of your courses, you will acquire amazing and very useful ideas.



Hemmat MOUSTAFA SALEM

Curator
The Museum of Islamic Art

Egypt

I admired the Japanese museums that are developed through its researches, exhibitions design, services. Its programs that make it in a better future. It is important that many facilities are introduced by curators to visitors. Many exhibitions are holding on our museum like here. I like that museum is extending large space to have a lot of galleries. The most important functions for the museum is rediscovery and communication. The idea of seminar room is very benefit and is also a good idea. I like the idea of visitors to put their opinions about the museum that will help in solving many problems in the museums.

Most of museums have the same advantages in Japan like high technology, high lighting, many facilities for handicapped people, many schedules, information corner, public services, invitation for local people to participate in research activities, network to organize the researches. Everything is very well development and can raise the standard of cultural and historical for any country.

Many thanks for the Government of Japan, thanks for professors in Minpaku and in Lake Biwa Museum and many thanks for JICA staff!



Haile BERHE BRU
Archives and Documentation Officer
National Museum of Eritrea

Eritrea

During my stay in Japan I was impressed by the sustainable Japanese culture, from hospitality, kindness, respectful, cultured peace, welcomed, etc. During my course I had visited many Japanese museums and I was surprised by the different kinds of museums. I am very impressed by how this country is doing so well in increase museum for the benefit of education and research. My impression on museum in Japan is extra ordinary. By seeing and observing different museums and site, is not to mention the magnificent trip to Hokkaido where Ainu people live. I could discover and understand the culture and life condition of Japanese people. During the trip to Hokkaido, I enjoyed the landscape and the snow as well.

I used to know very little about Japan, especially about the atomic bomb drop in Hiroshima and Nagasaki that eliminated thousands of innocent people. I came to visit this place. Now, I have full picture what happened and why. It was really exciting and this was a wonderful experience.



Wodaje Messele DESTA
Documentation Expert
National Museum of Ethiopia Authority for Research

Ethiopia

My impression in Japan during study trips that I went in Hokkaido and Hiroshima. First, the Ainu people's culture and their particular way of living was impressed me. Second, before I came to Japan I had information about the history of atomic bomb which was dropdown from innocent people. Seeing is believing, when I saw the photos, clothes, watch, etc which was displayed in the exhibition and also when I heard the explanations about each exhibition corner, really during that time I was weeping in my heart. Especially when a child calls his mother by saying mam mam please water? Please water? it is very difficult to forget this.

Japanese museum exhibition display system is also impressive. They have good technique for making object more interesting using many methods and facilities such as hand touch, model, replica, multimedia technology (videotheque), etc.

Japanese museums are perfect organization in collection, conservation, and management of cultural asset. They are much more advanced in application of modern technology. Each institute is a place for scholars with various experiences and spirit of conserving the heritage.



Justin Chukwuma NWANERI
Chief Curator
National Museum Minna

Nigeria

The intensive course on museology is one programme through in a very special way as to provide the participants with the knowledge and skills required for the advancement of our individual country's museums. To plan a programme like this is not easy. We participants are from different countries and the needs of our museums varies from country to country, through our discussions with others participants, this course adequately met our needs. As for me, I'm now fully equipped with all the knowledge and skills I required to contribute effectively to the development of cultural tourism which is what my country needs now.

This course was planned in a way that while we were acquiring the knowledge and skills for the improvement of our museums, we were at the same time exposed to the culture of Japanese people in its totality. We visited important temples and shrines, world heritage sites, harbors, homes, lakes, etc. It is such a wonderful programme. For me, it is kudos to the planning / implementation committee of this course, staff of National Museum of Ethnology (Minpaku) and Lake Biwa Museum. Above all I say a million thanks to Japan International Cooperation Agency (JICA) and the government of Japan for making this course possible.



Elena VEGA Obeso
Directress
Site Museum of Chan Chan


Peru

The Museology Course was organized by Japan International Cooperation Agency. The main aim of this training was to teach the participants about the museum work. The three months "Intensive Course on Museology" commenced on 30 August and ended on 04 December, 2004. The National Museum of Ethnology, Lake Biwa Museum and other institution throughout Japan had also been very useful for me. I have visited many museums and institutions to see and learn about museum works.

The whole course included lectures by various distinguished professors and lectures from related institutions. The observation tours to various museums, temples and other related institutions the observation tours not only gave me the opportunity to see how the museums were managed, but also the opportunity to be acquainted with Japanese cultural life and property. The observation tours which took us to various parts of the country opened up my mind on the various activities of the museum not only of collection and exhibition but also designing and arranging special exhibitions and educations activities program. I have also learnt that the museum is not only for scholars and tourists but also a center of learning for children in particular and is a research center for researchers.

It was obvious that museum is a means for the future generation to learn and know about their tradition and culture.I have gained new ideas, new advance knowledge and improve my current technical skill which would help me to develop my country and museum field. The knowledge I gained here from this museum course will be implemented in museums in Peru.

It is ideed a great experience for me to be here in Japan and learnt so many new manage-ment techniques which would greatly help me in my day to day work. I would like to extend my extreme gratitude to JICA for sponsoring and conducting this training with great efficiency. I would also like to extend my appreciation and sincere thanks to Ms. Hayashi San coordinator and to professors the National Museum of Ethnology and Lake Biwa Museum.



Mustafa METIN
Archaeologist / Museum Expert
The Museum of Anatolian Civilizations


Turkey

During the training I learned very impressing things about museums of Japan and Japanese life.

Museum buildings are perfect with construction, departments, exhibition galleries, activities etc. We visited open air museums, excavations sites and monuments, castles, shrines and temples in Osaka, Nara, Kyoto, Hokkaido, Miyajima Island. I especially admired temples, shrines and castles. They are really magnificent cultural properties and they are protected very well. During the observations I felt myself in a different world. And I have admired Japanese paintings decoration on textile and wooden object.

During the Hokkaido Island study trip I liked Ainu Culture, especially their life style, houses and ceremonies, wooden and textile arts, finally of course their religion which are very impressive.

We have been at Peace Memorial Park and Museum in Hiroshima. I have listened the suffered people’s voices. It is really terrible disaster. I think that everybody should visit Hiroshima for peace in the world. Hiroshima and Nagasaki are very important points of human being history. I hope that it is never become again.



HO Van Quang
Conservation Officer
Quangnam Center for Conservation of
Monuments and Heritage

Viet Nam

During the training we lived 3 months in Japan. Of course we have been in different cities. I am really impressed by Japan; everything is perfect.

In Japan, we visited many museums and we studied and observed exhibition design, storage facility, education activities, information facilities. To prepare some activities and some special exhibition every year is really astonishing for me.

When we were in Hiroshima I was really impressed. Museum and Park are designed perfect. I thing everybody should visit that area. Especially pictures in the museum are very interesting.

We visited Ainu foundations and some museums in Hokkaido. Indigenous people’s culture is protected in the museums very well. It is very nice land and interesting culture with good nature.

I also visited The Hiratsuka Museum of Art and Hiratsuka City Museum. Here I observed public service and volunteers activities in museum. It was amazing.

Japanese life, traditional clothes, tea ceremony, and transportation system are very interesting and very attractive.

Many thanks for the Government of Japan, and JICA. Thanks for professors in Minpaku and in Lake Biwa Museum.

Opening Ceremony : Sep. 13, 2004



Reception : Sep. 13, 2004



Lecture and Work Shops : Sep. 15 - Nov. 30, 2004



International Forum on New Museology 2004 : Oct. 12, 2004



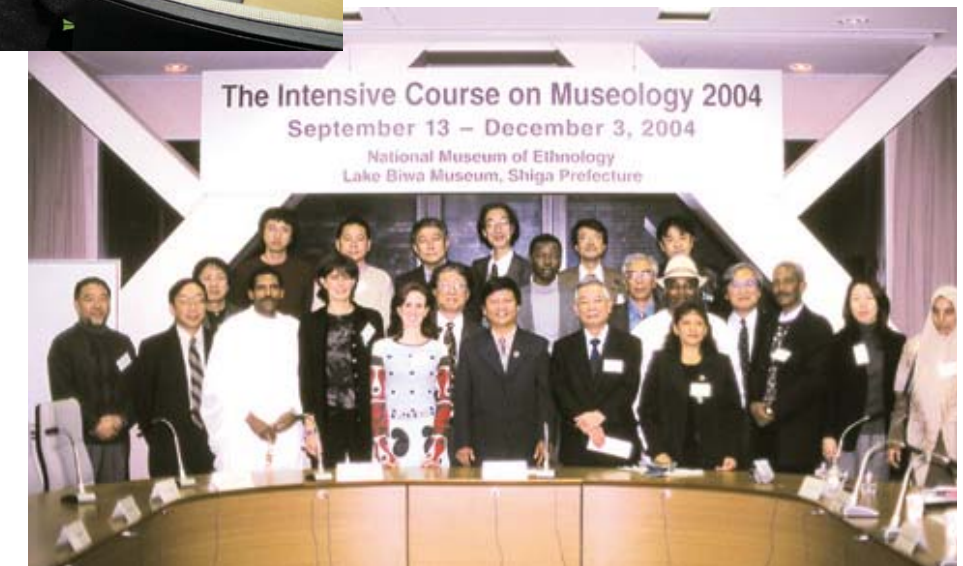
Country Report : Sep. 14, 2004



Public Forum : Nov. 6, 2004



Final Report : Dec. 3, 2004



Contributions

The Carton-Tech Innovation
Charity Mwape Namukoko SALASINI
Education Officer
Lusaka National Museum Education Department

Zambia
(A Participant in the “Museology” Course, 2003)

Introduction

Once upon a time Albeit Einstein, the great mathematician and physicist of the Century stated, “Imagination is more important than knowledge. For while knowledge defines all we currently know and understand, imagination points to all we might yet discover and create” The quote above is a true reflection of my learning experience on the Group Training Course in Museology (Collection, Conservation and Exhibition). The course was designed to foster leading specialists in museums by providing a wide range of training including conservation, acquisition, exhibition and education and thus to contribute to further the development of museums as centers of culture in developing countries.

The comprehensive and interactive course was divided into two parts. The first part dealt with the basic functions of the museum which included the following subjects.

- Introduction to Museology
- Museum Management
- Collection and documentation
- Exhibition
- Conservation
- Education and public relations
- Facilities and security

The second part of the course looked at specialized training. This type of training offered enabled the participants to understand the necessary knowledge and techniques in one or more of the specialties of collections/acquisition, conservation, display, education or other activities carried out at museums. Subjects of specialized training included:

- Collection and documentation
- Conservation and restoration
- Exhibition planning
- Model making
- Museum Management
- Production of film and video materials
- Public relations and educational activities of the museums

An Encounter with the Carton Boxes

From previous educational tours undertaken in the first part of my training

programme, I came across Lake Biwa Museum (Biwako Hakubutsukkan). To borrow the words of Mr. Hiroya Kawanabe, Director General of the museum, in his introductory remark to ‘A guide to the Lake Biwa Museum’ the museum was “established in order to introduce the nature and culture of this valuable lake to every one, under the theme ‘Lake Biwa and its People’”. After our comprehensive lecture and tour of the museum, shaped like a giant ship carrying ancient merchandise of value, fish inclusive, from the long past, I fell in love with Lake Biwa museum. I realised my love for this well meaning institution was not about its beauty, like any other museum or cultural institution that we had visited in Japan. My deeper sentimental liking for this giant ‘ship in the air’ was about how it interpreted its existence around the lake and provided itself as a forum for evoking and influencing change in the community.

At the end of the tour, I uncompromisingly chose Biwako Hakkubtsukan for my specialised training. I was not going there as a Science specialist, which many of the researchers at the institution were, but as an educational officer interested in learning how Biwako made itself a ‘forum for evoking and influencing change in the community’

During my stay at Biwako, I had rewarding experiences with volunteer groups, for instance in tour guiding (the *Tenjikouins*), Community research groups (the *Hashikakes*), Children researchers who had also mounted a sensitization and scientific exhibition on “Life in the Obagawa River”.

The unusual encounter was the exhibition on the theme “Alien Species.” The content and presentation of the exhibition was a big story to take home. But more capturing was the latter; the exhibition was presented on carton boxes! Through my hosting *senseis* Kusuoka and Gryger San, I requested for a meeting with the person who was in charge of the exhibition. Permission was granted. I had a lengthy discussion with him on the convenience and cost effectiveness of the exhibition. After the chat, I proclaimed that one of the innovations I had to promote back home in Zambia, was what I fondly called the ‘Carton Box Technique’ in (temporal) exhibitions.



“Arting in my way of life” part of the LuNaMu children’s expressive art exhibition on carton box panels.

Coining the Technique

My training programme in Japan came to an end in December 2003. On 20th December, I was on my way back to Zambia. I had a message for my museum, the Carton Box Technique. The first assignment for me in 2004 was to hold a workshop and exhibition on the Lusaka National Museum

Contribution-1



"Blend in for the fair end."
Some of the paper poles used in
the 'carton-tech' exhibition.

(LuNaMu) Junior Annual Art Competition. The competition was a collaborative partnership between Lusaka Museum and Zambia Daily Mail aimed at promoting children's expressive art and also children's participation in the media and their freedom of expression.

I saw this as an opportunity to test the technique. I first introduced the idea to the exhibitions/graphics designer, Jonathan Leya, who quickly appreciated the idea and promised to realize it practically. I worked closely with him, collecting carton boxes (rejects) from a local company named International Cartons Limited. We then deliberated on space appreciation, target audience and other specifications we needed to consider in order to realize a fair exhibition. In addition to the carton boxes we also collected what we called 'carton poles'. Carton poles were paper rolled 'poles' in various sizes and different heights.

They were commonly obtained in local shops where they served as fabric storage facilities. Usually carton poles were thrown-away material. Therefore when we requested for them from shop owners, we just helped some shops to clear off some 'junk'. When all the core material were in place, the work to mount the exhibition begun.

Adapting to the Local Environment

The children art exhibition had taken a different new approach that year. The whole set up was unique in itself. Instead of the usual heavy, cumbersome and expensive panel boards (exhibition stands) the eyes were used to, we had the light, colourful, easy to handle and cost effective panels resulting from the carton box technique. Two hundred and thirty children, sixty adults attended the official launch of the exhibition. Since its launch, close to one thousand children visited the exhibition. From the general comments collected one observation came out strongly, the carton box technique appeared like an exhibition on its own. It was a major attraction within an exhibition.

Benefits of the Technique

Coupled with the observations made by the visitors to the exhibition, the designer and I tried to analyze the benefits of the entire technique as regards our local situation.

Contribution-1



"Hands-on." Shamu Mwiinde,
Museum Attendant, positioning
a fabricated 'fence'. The designer
looks on.

Cost Effectiveness

Previously we spent close to One Million Zambian Kwacha (200USD) on panels and mounting of an exhibition. But the cost reduced by half with all the money being spent on paint, glue, strings and other exhibition material apart from panels. The carton boxes and the polls, that formed the panels, were freely obtained. This enabled us to obtain the other material adequately

Versatility

The technique was adaptable for many other different uses. Just as observed in the "Alien Species" exhibition, not only the panels could be fabricated from the carton boxes but also tables, stools, flip cards, containers, shelters and many more other contextual utilities.



"Harmony in the museum."
The carton box exhibition
panels and fence.



"Bulk carries of LuNaMu."
The exhibition designer,
Jonathan Leya,
moving carton panels around.

Contained Risk

As compared to timber or other relatively heavy panels, the carton boxes panels presented a good feature of contained risk as regards the shifting and descending of the panel boards in case of a disturbance. The light nature of the boxes would pose minimal danger or damage to the building and the visitors, especially children whose zeal to touch and push things was inherently irresistible.

Renewable

The technique offered a broad base for renewal and further perfection of a presentation in any given situation. Size, shape, colour could be easily changed to suit a given environment.

Highly Movable

The compressible and light nature of the carton boxes made them easy to transport and store. Further more, other media like cloth, grass, could be incorporated in the technique, on purpose.

Way Forward

The technique was a timely experience that could contribute to the development of the institution particularly in the area of education and public programmes. As earlier stated in my country report, the Education Department has a big task of interpreting the heritage/ culture of the peoples and

Contribution-1



"The Carton-tech team."
Left to right, Shamu Mwiinde,
Charity Salasini and
Jonathan Leya.

disseminating the information to the wider public. One way of carrying out this noble task is through exhibitions. Therefore, for a museum like mine which has a very low annual budget that do not even meet the cost of activities, the technique must be promoted in order to manage the headaches of mobile, hands- on, children and public exhibitions.

I am glad to mention that, with the help of the exhibition designer (and other interest groups) we will experiment more on the technique and see how it can further benefit our local situation (other museums included).

I intend to be reporting the new initiatives on the technique through the Co-operation Newsletter for Minpaku.

Arigato gozai mashita, for all past JICA participants to share information and knowledge on matters of culture and heritage through the newsletter. Ganbatte kudasai.

Conclusion

"Experiencing the experiences of the Experienced was the most rewarding experience of my training."

Contribution-2

The Hiratsuka Museum of Art Acts as a Host for "Insaka" – the Real Sprit of Sharing

KAZUKO Yamagata
Volunteer Staff at the Hiratsuka Museum of Art

Japan

Have you ever heard of a word "INSAKA", which is an acronym of "Initiative for Sharing Knowledge in Action"? Remarkably, this key word was put into practice in my invaluable experience as a language interpreter for overseas trainee visitors to the two museums in Hiratsuka in the latest three years about which I would like to report to you.

It was a great experience for me to participate in one of the JICA (Note #1) programs of "Spirit of Sharing" at the Hiratsuka Museum of Art (Note #2) and Hiratsuka City Museum (Note #3) as a volunteer interpreter in 2002, 2003 and 2004. Interpreting at the museums, no doubt, was a challenging task, but it actually turned out to be most rewarding. The event, in fact, gave me a chance to get acquainted, each year, with new overseas museum trainees and their countries as well as to gain a sense of accomplishment. I gathered my courage to accept the invitation to interpret at the museums for the first time in December 2002.

JICA Provides Hands-on Courses for Trainees at Museums

What kind of training course does JICA provide for overseas trainees? JICA, which stands for Japan International Cooperation Agency has a mission "to advance international cooperation through the sharing of knowledge and experience and to build a more peaceful and prosperous world as a bridge between the people of Japan and developing countries" (Note #1).

From 1994 to 2003, JICA provided a course "Museum Management Technology (Collection, Conservation and Exhibition)" for the trainees who work at museums in their home countries. The trainees study "museumology" that is "the science or profession of organization and management (Note#4)" at different museums in Japan and especially at the National Museum of Ethnology (Minpaku) in Osaka for nearly five months from July to December every year.

They need to attend the orientation lectures and learn Japanese (Note#5) for the first three weeks. After that, they continue to take some lectures and workshops for three months from mid August to mid November. What follows next is the specialized training from mid November through mid December; the trainees are to choose one or two themes they want to get specialized training. At the conclusion of these training programs, they complete the reports on what they have learned, make a Final Report and get evaluated at the JICA Center in mid December. From 2004, JICA and Minpaku are organizing a new "Intensive Course on Museumology" for

the period of three and half months.

What Nationalities Are the Trainees?

JICA invites approximately ten trainees who work at museums from developing countries every year. Actually, ten trainees came to Japan in 2002: one each from Bulgaria, Eritrea, Indonesia, Mongolia, Nepal and Saudi Arabia plus two each from Thailand and Jordan (Note #6). Two trainees out of ten came to the Hiratsuka Museum of Art for the specialized training. One was Ms. Mis Ari from Indonesia and the other was Ms. Mandakini Sherestha from Nepal.

Nine trainees paid a visit to Japan in 2003; one each from Cote d'Ivoire, Fiji, Indonesia, Palestinian Authority, Saudi Arabia, Turkey and Guatemala plus two from Zambia. a number of them visited Hiratsuka for general training in September, and Mr. Maza Ponce Jose Mario Ottoniel from Guatemala and Ms. Salasini Charity from Zambia came to the Hiratsuka Museum of Art for the specialized training (Note #7). Salasini stayed in Hiratsuka for one week and Jose for two weeks for the specialized training.

In 2004, ten trainees visited Japan, and a number of them came to the Hiratsuka Museum of Art for general training in August, and three trainees came to Hiratsuka for their specialized training in the fall. Ms. Hemmat Moustafa Salem from Egypt, Mr. Haile Berhe Bru from Eritrea, and Mr. Ho Van Quang from Viet Nam came to Hiratsuka again to get the one-week specialized training, from November 20 to November 26 (Note #8).

Hemmat is a curator at the Museum of Islamic Art, Haile is an archives and documentation officer at the National Museum of Eritrea, and Quang is a conservation officer at Quangnam Center for Conservation of Monuments and Heritage.

Marvelous Programs Offered at the Hiratsuka Museum of Art

The programs I took part in gave me a great chance to get familiar with the three trainees' countries. I was also supplied with the voluminous amounts of information on museum activities. To be honest, I had not even known well about the countries these trainees came from until I met and talked with them.

The more thorough preparation you have made, the better interpretation you can provide. I enjoyed retrieving various kinds of information on the Internet and making documents in Word format. The programs offered by the Hiratsuka Museum of Art varied broadly according to the trainees'



Bookmarks of transparent leaves.



Ari, from Indonesia, making a card with transparent leaves on in 2002.

request; the museum became very popular among the overseas trainees year after year.

The Hiratsuka Museum became popular mainly because one of the curators, Ms. Satoko Hayama (Note #9), organizes wonderful workshops (Note #10) and provides the trainees with interesting and practical specialized training. Let me introduce some of the programs Ms. Hayama has hosted and I have participated in as an interpreter for the past three years.

<Programs at the Hiratsuka Museum of Art>

- (1) Practice of cleaning of bronze sculptures.
- (2) A lecture on the change of outdoor bronze sculptures and its conservation and restoration given by a specialist in conservation.
- (3) A museum tour.
- (4) A lecture on the fumigation equipment.
- (5) A lecture on the history of the way of tea.
- (6) A lecture on administrating museums.
- (7) An interview with the director or vice director of the museum.
- (8) A lecture on organizing materials and data processing of a museum collection by the volunteer staff.
- (9) Hands-on experience of making transparent leaves of delicate beauty by corroding in alkali solution (Note #11).
- (10) A lecture on Japanese scroll pictures and folding screens.
- (11) Hands-on experience of three kinds of dyeing by using dry Japanese in digo plants, safflowers and madders.
- (12) Discussion with workshop members.
- (13) Offering an opportunity to give a lecture on the trainees' home countries such as history, food and people to museum volunteers. Some trainees cook their traditional dishes with some of the Japanese workshop members in the upstairs studio of the Hiratsuka Museum of Art.
- (14) A visit to a junior high school and talk to the students about the trainees' home country and its culture.
- (15) Getting dressed in kimono and hakama.



Quang from Viet Nam, Haile from Eritrea, cleaning a bronze statue with some volunteers in 2004.



In 2004 Mr. Haile Berhe Bru and Ms. Natsuko Kusanagi, the director of the Hiratsuka Museum of Art, standing by the pictures of Eritrean people and objects of his own painting. Haile painted the pictures for his presentation the previous night at a hotel where he stayed.



Dressed in kimono and hakama in 2003.



The trainees and volunteers in 2003.

Contribution-2

<Programs at Hiratsuka City Museum>

- (1) Experience of the authentic tea ceremony at the tea room.
- (2) An interview with volunteers who reinforce ancient documents.
- (3) An interview with volunteers who work out the meaning of Japanese ancient documents.
- (4) An interview with volunteers who do geological researches.

What I Gained from Interpretation at the Museums

The trainees I met gave me numerous fond memories. I'd like to refer to some of the episodes about the two trainees I met in November in 2003.

Ms. Salasini Charity from Zambia told us a story about "Insaka," which was the most impressive. "Insaka" means a meeting place where community members come together to discuss issues, share knowledge, make plans and then act on them (Note #13). She said that it was a "spirit of sharing" and was the legacy they would pass on to future generations.

Salasini also made a presentation on Lusaka National Museum, where she worked, followed by Zambian culture, performing the traditional songs and dances. She showed us how to use a multipurpose cloth called "chitenge" (Note #12)," which was very useful because it could be used for carrying a baby as well as wearing as a skirt or a dress. She explained that "chitenge" was given to a wife by her mother-in-law when a baby was born. It really was the furoshiki look-alike. She showed us how to make "nshima" (Note #14),

Zambian staple food, from corn flour. Zambian people eat nutritious nshima twice a day for breakfast and dinner, saying "Urungo chocho," which means "It's too hot."

Mr. Jose Mario Ottoniel, the Director of Carlos Merida National Museum of Modern Art in Guatemala, visited Nakahara Junior High School on November 25, also in 2003. The reason why Ms. Hayama chose the school for Jose was that the woman principal at Nakahara Junior High School used to be an art teacher and that Ms. Hayama and the principal had known each other for a long time.

Jose, after telling her about Guatemalan history, interviewed the principal about the calendar of the school, advancement rate in high schools, and the situation of finding work after finishing junior high school. He then attended English, social studies, music, art and calligraphy classes and talked about Guatemala with some Spanish words at the beginning of the lesson.

The students, in return, performed "Show and Tell" in English class;



Salasini, from Zambia, cooking nshima in 2003.



Jose, from Guatemala, talking with Mr. Mizushima, drinking powdered green tea in 2003.



Jose, at calligraphy classes of Nakahara Junior High School in 2003.

Contribution-2

they explained "taketombo," "hagoita," "hannya-no-men" or a female demon's mask, "origami," and "kendo."

Both Jose and the students enjoyed performing kendo. The student council president at Nakahara Junior High School came to talk with Jose between classes. Jose handed his name and address to the student, telling him to send e-mails whenever he wanted to. I still remember Jose's gentle eyes when he talked to the students although more than one year has passed since then. It was apparent that Jose was willingly increasing the opportunities to talk with the students.

Salasini's and Jose's personality and attitude impressed me so much that I made some CD-ROMs containing their photos and documents about the museum management, cleaning and conservation of bronze sculptures, the history of the way of tea, the workshops offered at the Hiratsuka Museum of Art for them.

I Hope to Be an Interpreter at the Museum Next Year, too

It strikes me that the Hiratsuka Museum of Art is really the "Insaka." It offers a splendid meeting place both for the overseas trainees and local volunteers, and their fond memories are invaluable and priceless. When they gave a presentation on the final day of specialized training in November 2003, Salasini and Jose said that no other museum in Japan was as wonderful as the Hiratsuka Museum of Art.

The three trainees, Hemmat, Haile and Quang, came to Hiratsuka for the specialized training in 2004. In an interview with a journalist at the Shonan Home Journal on November 24, three of them said that they had never seen such marvelous volunteers as those at the Hiratsuka Museum of Art in the past. I was on Cloud Nine when I interpreted their words of "spirit of sharing" to the press. I hope to take part in the JICA program next year too, and be of more help to build a bridge of "INSAKA" between Japan and some other developing counties.

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Notice

We welcome articles for our Message Board concerning your work or research at your museum. Photos may be included.

No deadline for submission.

If you have any change of affiliation or address, please fill in the following form and send it back **by fax** as possible.

☐ Notice of Change ☐ Contribution to Message Board

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Message	

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