

Museum Co-operation 2005

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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National Museum
of Ethnology

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Kenji YOSHIDA (Leader 2005)
Naoko SONODA (Sub-Leader 2005)
Yukiya KAWAGUCHI (Sub-Leader 2005)

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National Museum of Ethnology 2005

Preface



It is still fresh in our memories that plans for building a tsunami (massive tidal wave) museum were made in Thailand or Sri Lanka soon after the recent South East Asian tsunami disaster. Not limited to tsunami museums, at present the building of museums has been rapidly promoted for the purpose of representing indigenous cultures or history in various countries, areas and ethnic groups, all over the world. The significance of such a museum as a concept which is rooted in each local community, inherits its culture and, furthermore, re-constructs it, has been recognized more widely, even as globalization prevails in every aspect of human life.

Along with an increase in the number of museums in the world, demands for the opportunity to acquire knowledge or techniques required for managing museums has become more in demand year by year. However, there are few occasions for acquiring substantial knowledge and techniques related to museums in an integrated manner. Given such circumstances, the "Intensive Course on Museology" which is currently being carried out by the National Museum of Ethnology (Minpaku) in collaboration with Lake Biwa Museum as a project sponsored by JICA (Japan International Cooperation Agency), is internationally ground-breaking.

A total of ten trainees from all over the world, each of whom is, in principle, a representative of one country, participate in the course every year. There were ten trainee participants in this year's course, which started on the 4th of April and finished on the 16th of July. The participants were from nine countries: China, Sri Lanka, Saudi Arabia, Côte d'Ivoire, Kenya, Zambia, and 2 trainees from Guatemala, Peru, and Bolivia. There were a range of topics on this four-month course: the history of the museum and its latest trends; methods of collection and material management; conservation science; exhibition design; database construction; museum education; development of museum items and; crisis management. All these subjects are mainly taught in workshop style, focusing on discussion or practice rather than giving unilateral lectures. Lecturers for this course are researchers and curators from museums in Japan such as Minpaku or Lake Biwa Museum, and other experts are also invited, according to their field of specialization. We ask a professional from an arts-transporting company to take a workshop for packaging art objects, and an expert individual in charge of international business for an insurance company for information on business insurance practices. Training trips are also programmed during the course term to visit not only

museums in the Kansai area but also museums in Hokkaido, Tokyo and Hiroshima areas.

There is no overall model for museum management which can be applied. It is our ideal that the participants are able to find something which is applicable to the museum activities of their country, through direct experience in varied activities that Japanese museums provide. As far as we know, there is no event on such a global scale as this course, which comprehensively trains in a wide variety of museum activities.

While the course provides them with an opportunity for training, the "trainees" are also curators who are well-experienced and have been active at the forefront of their country's museums. Thus, in reality, this training opportunity becomes similar to a forum where our experiences in Japan confront their experiences, so that we are able to learn from each other and share new knowledge and recognition.

We have accepted 118 trainees from 48 countries so far; the outcome of the current "Intensive Course on Museology" and its predecessor, the "Museum Technology Course" that took place for ten years until 2004. The global networks connecting the museums that have been constructed throughout these courses are a wealth of knowledge for all of the people and organizations which have been involved in the course. It goes further than that, however. From Zambia, we have received six trainee participants in these two training courses so far. In Zambia, a training seminar which has been organized by the six trainees is now planned to be held for museum curators of that country in this coming December, 2005. In this way, the achievement of the training acquired in Japan can be further developed in each country, and will lead to new activities carried out by locals. The kind of development that we have aimed for from the very beginning of this training course project will be attained in the near future. We hope that networks between all parties concerned will continue to develop for many years to come, and that we will be able to construct even better museums that suit the needs of the present age.

Kenji YOSHIDA
Chairperson, Steering Committee of
the Intensive Course on Museology
National Museum of Ethnology

Japan International
Cooperation Agency
Group Training Course

“ Intensive Course
on Museology ”

**Curriculum
2005**

Duration : April 4 ~ July 16, 2005

Training Institutions : National Museum of Ethnology, Osaka
Lake Biwa Museum

(i) General Program : April 4 ~ June 17, July 10 ~ 16.

Overview		
Museum systems in Japan	Kazuyoshi OHTSUKA	Osaka Gakuin University
Representing culture in museums	Kenji YOSHIDA	National Museum of Ethnology, Osaka
	Ryoji SASAHARA	
Museums and tourism	Shuzo ISHIMORI	
Museums in the world	Yukiya KAWAGUCHI	
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
Collecting local materials	Tomoo NUNOTANI	
	Yasushi KUSUOKA	
Systematic storage of materials	Tomoo NUNOTANI	
	Yoko NAKATO	
Documentation	Masatoshi KUBO	
Photography	Hitoshi TAGAMI	
Audio-visual documentation	Yasuhiro OMORI	
Basic conservation		
Object inspection	Naoko SONODA	National Museum of Ethnology, Osaka
	Shingo HIDAHA	
Conservation and restoration 1 - ethnographic and historical	Naomi UEDA	Gangoji Institute for Research of Cultural Property
Conservation and restoration 2 - archaeological	Ken KANAI	The Nara National Cultural Properties Research Institute Archaeological Center
	Hisashi CHIGA	The Museum Archaeological Institute of Kashihara, Nara Prefecture
Museum environment - Generalities -	Naoko SONODA	National Museum of Ethnology, Osaka
	Shingo HIDAHA	
Museum environment - Lighting for museum -	Shuji KATAYAMA	Matsushita Electric Works, Ltd
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
From collection planning to exhibition	Yasushi KUSUOKA	Lake Biwa Museum
Permanent exhibition - design	Taihei SAMEJIMA	Nomura Co.,Ltd.
Permanent exhibition - display	Isao HAYASHI	National Museum of Ethnology, Osaka
	Masahiko OGAWA	Kyoto Kagaku Co., Ltd.
Temporary exhibition - design	Tomoo NUNOTANI	Lake Biwa Museum
	Takashi KUMAGAI	Comode Design
Temporary exhibition - display	Tsuyoshi TAKEBE	Lake Biwa Museum
	Takashi KUMAGAI	Comode Design
Traveling exhibition	Mieko OKURA	The Asahi Shimbun
	Taku IIDA	National Museum of Ethnology, Osaka
Open sites and living monuments	Yasuyuki NAKAI	The National Museum of Art, Osaka
Education and public relations		
Museum education services	Kasumi SOMEKAWA	Hands On Planning
	Nobuko AOKI	Lake Biwa Museum
Public participation	Atsushi MAKINO	
	Masashi TANIGUCHI	
Evaluation (visitor studies)	Tomoo NUNOTANI	
	Yasushi KUSUOKA	
Disabled visitors	Kayoko OKUNO	Kanagawa Prefectural Museum of Natural History
History education	Kazuhiro AISO	Osaka Museum of History
Human rights education	Tomohiro YOSHIMURA	Osaka Human Rights Museum
Other		
Risk management, security, disaster and crime prevention, and insurance	Mineichi NISHIZAWA	Towa Security Service Co., Ltd.
	Eiichi HAKOMORI	Graduate School of Arts Management Program, Keio University
Intellectual property rights	Atsushi NOBAYASHI	National Museum of Ethnology, Osaka
	Eiichi ABE	Agency for Cultural Affairs
Museum shop management, museum goods development	Takehiko FUJINO	Benrido Co.,Ltd.
Funding sources (Japan's cultural grant aid program)	Akiko KAMEDA	Ministry of Foreign Affairs
Making models - aims and design	Masaaki MORIGUCHI	Keikan Mokei Studio

Study Trips 2005

Hiroshima		
Apr.21	Hiroshima Peace Memorial Museum	
Apr.22	Hiroshima Peace Memorial Park	
	Itsukushima Shrine	
Hokkaido		
May.23	The Foundation for Research and Promotion Ainu Culture	
	Ainu Association of Hokkaido	
May.24	Historical Museum of Hokkaido	
	Historical Village of Hokkaido	
	Biratori Town Nibutani Ainu Culture Museum	
	Ainu Cocking Society	
May.25	Kayano Shigeru's Nibutani Ainu Culture Museum	
	The Ainu Museum	
	Lake Toya	
Tokyo		
May.26	Fukagawa Edo Museum	
	The National Museum of Modern Art, Tokyo	
May.27	Tokyo National Museum	
	The National Science Museum, Tokyo	
May.28	Free	
Nara		
Jun.13	Gangoji Institute for Research of Cultural Property	
	The Nara National Cultural Properties Research Institute Archaeological Center	
Jun.14	The Museum Archaeological Institute of Kashihara, Nara Prefecture	

Study Visits

Osaka		
Jun.9	Osaka Museum of History	
Jun.12	Osaka Human Rights Museum	
	The National Museum of Art, Osaka	
Kyoto		
Jun.16	Benrido Co.,Ltd.	
	Kyoto Kagaku Co., Ltd.	

(ii) Specialized Program* : June 18. ~ July 9. *

A	Museum and local communities	Tomoo NUNOTANI Yasushi KUSUOKA	Lake Biwa Museum
B	Managing a small-scale museum	Manabu FUJIWARA Naoko MOCHIZUKI	Suita City Museum
C	Preventive conservation	Naoko SONODA	National Museum of Ethnology, Osaka
D	Conservation and restoration of objects	Naomi UEDA	Gangoji Institute for Research of Cultural Property
E	Archaeological conservation	Kazuo ICHINOSE	Osaka Center For Cultural Heritage
F	Databases	Masaki KUBO	National Museum of Ethnology, Osaka
		Yasunori YAMAMOTO	
G	Exhibition design	Takashi KUMAGAI	Comode Design
H	Making model objects	Masaaki MORIGUCHI	Keikan Mokei Studio
I	Ethnographic film	Hitoshi TAGAMI	National Museum of Ethnology, Osaka
J	Photography		
K	Museum education and workshops	Satoko HAYAMA	The Hiratsuka Museum of Art
		Tatsuya HAMANO	Hiratsuka City Museum

* Participants select three themes from A-K

(iii) Communication Requirements

a	Interview
b	Country Report
c	Public Forum "Museum in the World 2005"
d	Discussion
e	Final Report

List of Participants 2005

Country	Name	Present Position
Bolivia	Javier Reynaldo ROMERO FLORES	Head Extension and Diffusion, Cultural Department National Museum of Ethnography and Folklore
China	KONG Li-Ning	Curator Museum of Qinshihuang's Terra-cotta Warriors and Horses
Côte d'Ivoire	DEGBOU Honto Danielle	Conservator National Museum for Clothes
Guatemala	Mónica Alejandra PÉREZ GALINDO	Consultant for the Development Instituto Guatemalteco de Turismo INGUAT
Guatemala	Andrea Del Carmen TERRÓN GÓMEZ	Coordinator of the Ethnology Department National Museum of Archaeology and Ethnology
Kenya	Peter Denis Gero OKWARO	Head Coordinator of Education National Museum of Kenya
Peru	Rocío Susana AGUILAR OTSU	Head of Temporary Exhibitions Museo Larco
Saudi Arabia	Mousa Ayeadh ALGARNI	Development Archaeological Site Researcher The Supreme Commission for Tourism
Sri Lanka	Nayana Darshani PERERA	Museum Keeper Natural History Museum Department of National Museums
Zambia	Emmanuel CHIPELA	Conservation Assistant National Museum Board Moto Moto Museum

Public Forum

*Museum
in the World
2005*

Intensive Course on Museology

Public Forum
Museum in the World 2005

Date : June 12 (Sunday), 2005

Place : Osaka University Nakanoshima Center

Program

-
- | | |
|-----------------------------------|---|
| 1. 13:30-13:40
Opening Remarks | Kenji YOSHIDA
National Museum of Ethnology, Osaka
Kenichiro KAWAJI
Japan International Cooperation Agency Osaka International Center |
| 2. 13:40-14:30
Keynote Lecture | <i>Indigenous Peoples and Museums</i>
Kazuyoshi OHTSUKA , Professor
Osaka Gakuin University |
| 3. 14:45-16:45
Country Reports | |
| 14:45-15:15
Country Report 1 | Andrea del Carmen TERRÓN GÓMEZ
National Museum of Archaeology and Ethnology
Guatemala |
| 15:15-15:45
Country Report 2 | Rocío Susana AGUILAR OTSU
Museo Larco
Peru |
| 15:45-16:15
Country Report 3 | Nayana Darshani PERERA
National Museum of Natural History
Sri Lanka |
| 16:15-16:45
Country Report 4 | Emmanuel CHIPELA
Moto Moto Museum
Zambia |
| 4. 16:45-16:55
Summary | Kenji YOSHIDA
National Museum of Ethnology, Osaka |
| 5. 16:55-17:00
Closing Address | Tomoo NUNOTANI
Lake Biwa Museum |

Keynote Lecture



Indigenous Peoples and Museums

Kazuyoshi OHTSUKA
Osaka Gakuin University

Indigenous societies in globalization and territorialism

Globalization is expanding rapidly in the 21st century. In this trend, people with power who take advantage of information, resources and technologies are enjoying an expanding network and the benefits of wealth and knowledge generated from it. On the other hand, indigenous people and their cultures, embedded in the framework of the modern nation-state built on territorialism, have been forced to learn a uniform "national culture" based on a national theory. Simultaneously, their own cultural traditions, cultivated historically, have been denied or neglected, and now their very existence has come to a critical stage.

While the trend of globalization brings tremendous advantages, wealth and rights to the people who dominate the nation, indigenous peoples have been oppressed by the nation and divested of land and resources. There have been quite a number of cases of forced relocation from traditional habitation areas. By the enforcement of a national culture, typified by the acquirement of a national language, indigenous cultural systems inherited historically may disappear or remain only in historical records.

While cultures around the globe are made uniform by economic efficiency, a variety of values and systems of knowledge must become powerful enough to break the deadlock. For example, if a language represents an accumulation of culture, then multiple languages secure rich expressions and thoughts.

Images of "indigenous people" in postwar Japan

As the Meiji modern state came into existence in 1868, Japan decided to take Ainu people into the framework of the nation-state. Due to assimilation policy, including that of language education, the Ainu were coerced into Japanization.

In the postwar era, Ainu people gained awareness of their rights, and various organizations to press for them were created. The Hokkaido Ainu Association was established in 1946. Recovering from its doldrums in the 1950s, it resumed its activities and renamed itself "Utari", meaning "fellow human beings", due to the fact that one could be discriminated against merely by calling oneself Ainu. Since then, although an alteration of its title has been discussed at the general meeting of the Utari Association, people still hesitate to refer to themselves as Ainu.

Because of this, and as their life-style becomes similar to that of "Wajin", the dominant ethnic group in Japan, many Japanese are not aware of the existence of an Ainu ethnic culture. On the other hand, their traditional image has been commercialized at tourist sites and this image is wrongly understood to be the "present situation of the Ainu". Further, under the present circumstances, quite a few people think that the traditional culture is "pure" while its modern form is "fake".

Images of "indigenous people" reflected in Japanese exhibitions

Let us examine the situation of museums which have Ainu exhibits.

In the northern part of the Japanese archipelago, the Ainu as an ethnic group came into existence about a thousand years ago. They had an identity as a group and created their own unique culture. Group cohesion was triggered by specializing in the production of commodities for trade, influenced by the commodity economy of East Asia. In other words, people with a sense of comradeship who had production and distribution areas in a river basin established a network to bring together their products at a trading center at the river mouth.

Common laws were established concerning where to set traps to capture animals for the fur trade. Other rules were set regarding the distribution of prey in the case of unintended incursion into the territory of another group in a neighboring river basin when tracking one's prey.

The birth of the Ainu as an ethnic group was indeed a response to trade. Ainu society became an organization not only for collecting things from nature but also for creating and valuing commodities. This created a group dynamic. In Ainu society, people obtained silk products, metal products, glass beads, and lacquer crafts through the trade of their choice. They utilized these products and added value: some items were used as currency. Many of the objects on display in the chise, an Ainu house thatched with straw, should be considered as evidence of the dynamics of the trade between the Ainu and other cultures.

Nevertheless, the organization of conventional museum exhibits emphasizes the coexistence of nature and the Ainu, and only slightly touches on the distribution of goods and the interchange between neighbors. Exhibits hardly express this other aspect of the Ainu, who formed one part of the

great commodity economy of China and Japan. Ainu culture is just explained away with the words that the Ainu lived with the worldview of the life circle, within which they effectively used natural resources and took the lives of animals.

It can be said that "other cultures" exist only in image. When one images the Ainu culture, it is important where and how one has encountered and learnt about it. This can be explained from the fact that the quality of an encounter with a different culture has a great influence on the formation of one's image afterwards. On the other hand, regarding images of the past, a totally new understanding may be provided from academic research. The role of a museum is to actively present the progress of the academic world to visitors.

Necessity for the participation of cultural leaders

Concerning museum exhibition, it has been pointed out that there are problems and risks in exhibits which have no regard for the members of the culture which is exhibited. It is essential to accept direct participation and check by parties concerned as much as possible.

In one extreme case, at the Royal Museum in Belgium, there exhibited recently a bare disembodied head, tattooed with beautiful patterns of the Maori, an indigenous people of New Zealand. It was described as an "artwork" with a tattoo of artistic value.

The tattoo itself surely seemed to be a sophisticated decoration. However, when looking at the exhibited neck, how did Maori feel? It is not hard to imagine that they had a strong sense of resistance to exhibiting the neck as an "artwork" in the museum.

We can see exhibitions of Japanese culture around the world. To be candid, I think that I have never seen one that accurately presents Japanese culture either in past or present form at museums in western countries. For example, when a Buddha statue is exhibited not as a symbol of religious belief but as one sculptured artwork, its appreciation can only be as a self-contained artwork. Yet, from a Buddha statue that is separated from religious space and displayed alone, something that one can sense from the statue placed in the right space may be stripped away. The people who can intuitively recognize "something that should be there" is missing are those who learned this as part of the culture of their homeland. Taking an example

from the Ainu, the objective and theme of exhibits, what kind of understanding the exhibit asks of viewers, should be clear in the museum exhibition. Further, it is necessary to verify how visitors have understood the message of the exhibit and whether it comes up to the aim of the exhibitor.

In particular, museums located in the residential areas of indigenous people should organize exhibitions that present the fact that the various ethnic groups are living there with their ethnic culture and tradition and making history even now, and should convey this situation to visitors. Some may think that in an area where indigenous people are living, even if the members of the indigenous society are not in consultation with the museum, there are always channels to check and improve the exhibitions. Unfortunately this is not necessarily the case for the museums I have visited. At the museums in which the indigenous people are not directly involved, there is a gap between the message which the museum try to convey and the one that indigenous people expect them to transmit. To bridge this message gap, the participation of the people is essential.

The Ainu culture exhibit and activities at the National Museum of Ethnology

In the 1970s, when the National Museum of Ethnology was opened, the Japanese government recognized Ainu culture not as the unique culture of an "ethnic group" but as one of local cultures of Japan. On the other hand, in the permanent exhibition of the National Museum of Ethnology, "Ainu culture" was given the status of a unique ethnic culture from the very start.

For the exhibit of Ainu culture at the National Museum of Ethnology, we consulted with Ainu people in Hokkaido, regarding exhibition plans and material collections. Exhibition materials, such as handicrafts and a full-scale house were commissioned for the exhibition. Due to this request, Ainu people were able to re-produce things that they did not have the opportunity to make in their daily life. They also told us that the transmission of their skills and pride and recognition of their culture were promoted. We were able to realize again the importance of co-operation between the museum and the people who are the subject of the museum exhibition. The words of the ruling elder of the Ainu, "this is the first time that the Japanese government has recognized the existence of Ainu culture," were very impressive.

In 1993, the International Year of the World's Indigenous Peoples, our museum organized the special exhibition "Ainu Moshir - the world of the

Ainu seen from ethnic patterns". In planning the exhibition, seven Ainu representatives participated in our planning committee. We developed the execution plan through a series of heated discussions. Further, copies of exhibition catalogue were distributed to indigenous people of the world by the Ainu representatives attending the United Nations conference on indigenous people, and the catalogue received high acclaim.

The National Museum of Ethnology also co-hosted the "A Message from the Ainu", which was hosted by the Foundation of Research and Promotion of Ainu Culture, and became one of its venues. This exhibition introduced the present state of Ainu craftwork and involved many young Ainu artists. It provided Ainu people with an opportunity to recognize the potential of an exhibition to transmit their message to the world.

Since 1999, the National Museum of Ethnology has been accepting Ainu craftspeople, for a month as visiting scholars under the visiting scholar program. The Ainu people accepted by us are skilled craftsmen(women), who aim to vitalize Ainu culture by learning the skills of Ainu traditional handicrafts. We cooperate in their review of the advanced skills of their ancestors using Ainu materials in the museum. Some of the academic staff of the museum who specialize in indigenous cultures of the world give lectures, and have discussions with the participants concerning the present situation of indigenous peoples in the world. The National Museum of Ethnology makes much of this program in that it reassesses Ainu traditional culture and develop it for the future. Five Ainu people are accepted every year and so far thirty have completed the program. Those who have been involved in the program have created artworks on a par with those of other indigenous peoples in the world, and have enjoyed close ties with other indigenous people. We are assured that their experiences in the museum have been helpful in broadening their horizons.

Museum activities created and managed by indigenous people themselves

In the 1970s, when weaknesses of the studies of Ainu culture made by "non-Ainu scholars" were pointed out, the Ainu started to present results of their own studies.

The problem was recognized by two Ainu, Tadashi Kaizawa and Shigeru Kayano, inhabitants of the Saru River basin in the Hidaka region of Hokkaido Island. Feeling regret that commodities imbued with the history of the

Keynote Lecture

Ainu were pouring out of the kotan (settlement), they started collecting materials by themselves and strived to establish exhibition facilities. Their endeavors bore fruit, and the "Nibutani Ainu Cultural Museum", a museum with a permanent exhibition of Ainu culture was opened in 1972. It is remarkable that in-depth information relating to the materials was gathered from the original owners on the occasion of the acquisition. Shigeru Kayano published a book, *Ainu Mingu* (Folk Tools of the Ainu), which describes the production and usage of tools collected from the Saru River basin, as well as oral traditions and speculations about them. This book is still regarded as the greatest dictionary of Ainu commodities. Although students of the Musashino Art University cooperated in the creation and composition of its plates, it is noteworthy that a cultural leader of the Ainu published the dictionary by himself. Outside researchers of Ainu culture had never managed such a thing, and it presented a new approach which included viewpoints and contents overlooked in the existing studies of Ainu culture. The book still plays a major role as a basic handbook. From the book, ordinary citizens have learnt that Ainu culture still exists and that the skills of Ainu craftwork are sustained and passed on even now.

It is significant that an Ainu leader established a museum by himself in a region of Hokkaido and published the dictionary of folk tools. It was not only for the transmission of the message to the public through the exhibition. Rather, it became an arena for systematic research into tools and a bastion for research into Ainu culture in general.

Likewise, another museum was established in Shiraoi, which has known as the most popular spot for "Ainu tourism", to add the function of transmitting the history and culture of the Ainu to visitors. It can be said that by the museum the image and function of Shiraoi as a sightseeing spot has been changed into that of a center of promotion of Ainu culture.

Summary

I have discussed various problems and efforts concerning indigenous people and museums with focus on the examples of Ainu culture and museum activities in Japan. In particular, the last part of my talk, which describes the implementation of museum activities by indigenous people, is very suggestive in thinking about the nature and prospect of the museum. With reference to the cases in Japan, it would be very encouraging if you could initiate a

discussion about the issues of relations between indigenous peoples and museums in your own countries and regions, and their future.

Country Report-1



History of Museums and Collections of the National Museum of Archaeology and Ethnology

Andrea del Carmen TERRÓN GÓMEZ
National Museum of Archaeology and Ethnology
Guatemala



The first museum in Guatemala was called the Natural History Cabinet and was organized by the members of the "Royal Scientific Expedition of the Guatemalan Kingdom" under the command of the Spanish monarch Charles IV. It existed from 1796 to 1801 and the exhibits included archaeological items and natural collections.

In 1830 and 1851, the authorities made public two decrees that ordered the creation of the first national museum. This museum was called the "Museum of the Friends of the Economic Society" and it held three important collections: Natural History, Mineralogy and Ethnography. It was closed in 1881 by the government under Justo Rufino Barrios.

The first national museum of Guatemala was established in 1898 in "El Palacio la Reforma"(Pl.1). It was called the National Museum of History and Anthropology and was moved to "La Casa del Te" at la Aurora Zoo (Pl.2) after two earthquakes. The museum was transferred in 1946 to a building constructed around 1931, designed for the November fair of President Ubico.

The museum is now called the National Museum of Archaeology and Ethnology (Pl.3,4), and it holds one of the most important collections of Guatemalan archaeological items in Mesoamerica (approx. 20,000) and twentieth-century maya textile pieces from different areas of Guatemala and



Pl.1 Palacio la Reforma 1898



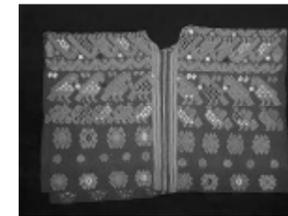
Pl.2 Casa del Te, Aurora Zoo 1931



Pl.3,4 Building for the National Museum of Archaeology and Ethnology 2005



Country Report-1



countryside villages (approx. 4,000). It also has a collection of twentieth-century ethnographic pictures, as well as a collection of drawings of archaeological sites made by the archaeologist Tatiana Proskouriakoff.

People, Museums and Culture

It's very important to know why culture in Guatemala has not been a state priority up until this time. Teachers from elementary school to university haven't been very supportive of or interested in culture studies, and the education and conservation of national heritage has been forgotten. Historians and academics from other disciplines in Guatemala believe that students don't learn about their country because they don't understand the elements that constitute its identity. The curricula for history and social sciences does not motivate teachers or students to investigate further into this subject, and the people that created the curricula don't know that this lack of information and motivation has consequences, in terms of forming identity as well as in other areas.

This is one of the many reasons for the lack of interest that Guatemalans have for social sciences such as history, anthropology, archaeology, and sociology. Guatemalan institutions, and society in general, make one believe that these disciplines are boring and non-productive, as do institutions that promote cultural concepts, such as museums, conservatories, theaters, art galleries and faculties among others.

In addition to this, there are only two universities, San Carlos and del Valle, that teach social sciences. There are a very small number of students who choose social sciences as a career and then graduate and work in this field. Hardly any students are interested in working in museums. In fact, there is no recognition of volunteer work, or any research exchange between museums and universities. People that have an understanding of cultural studies and how to share their knowledge are not interested in using this knowledge for the education of people, or in applying it to museums.

I believe that it's very important to gain knowledge of the experience of other countries and learn how we can apply it to our museums and make changes for the better. We need to understand the new concept of a museum and the tools this information can give us in order to make museums better and become institutions that promote culture and research. We can become the major authority on cultural subjects but we have to create

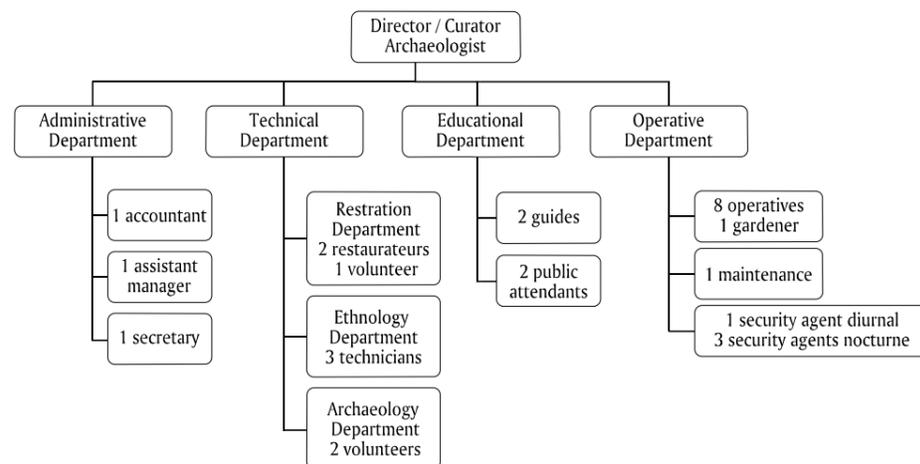
Country Report-1



programs between schools and universities and museums, for the development of our education system and finally our country.

Furthermore, it is very important for the National Museum of Archaeology and Ethnology to represent its cultures and to preserve the cultural heritage of various ethnic groups. We are the only museum that can and should explain the processes of change among cultures, and as scientists we have to shed light on our history by clearing doubts about its evolution, and reconstruct our identity as a whole. We have all that it takes: Archaeological material, textiles, and contemporary objects that can help us to elucidate our history and construct our own identity.

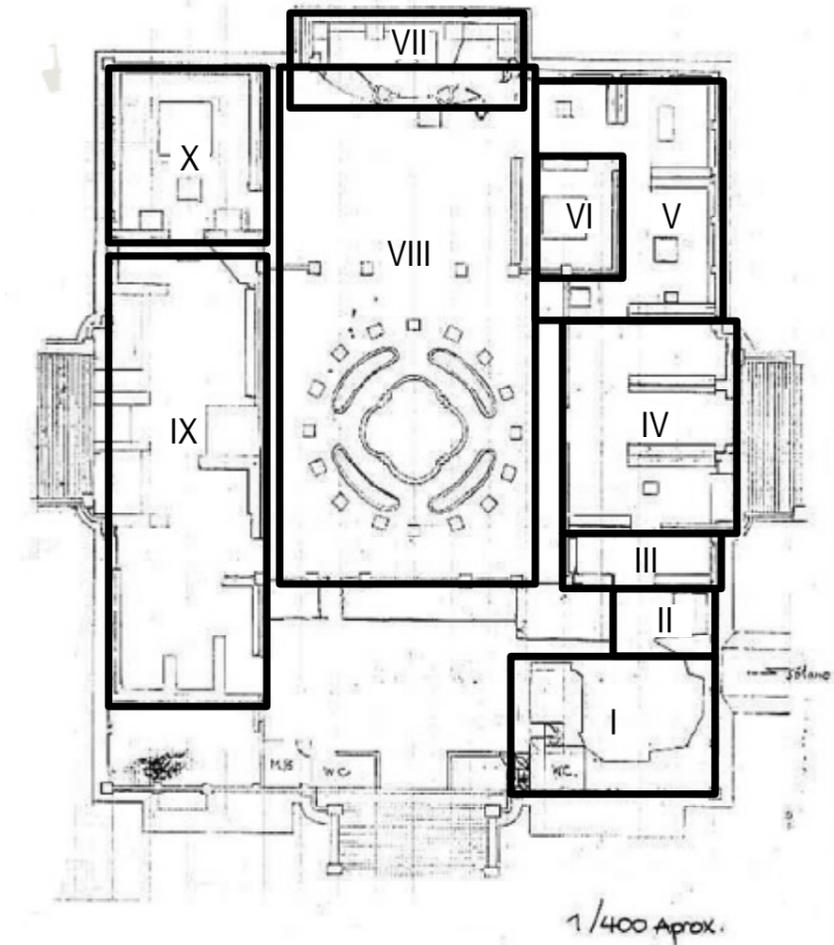
Appendix 1 : Organization chart



Country Report-1

Appendix 2 : The exhibit display

The exhibit is divided in 10 areas.



- I. The migration and crossing in the Bering strait
- II. Mesoamerica and its first settlements.
- III. Instruments and Technology
- IV. Pre Classic Period
- V. Classic Period
- VI. Tikal
- VII. Jade
- VIII. Classic Period Monuments
- IX. Post Classic Period
- X. Ethnology

Country Report-2



Museo Larco
- an Archaeological Pre-Columbian Museum

Rocío Susana AGUILAR OTSU
Museo Larco
Peru



Machu Picchu



Museo Larco

Introduction

My name is Rocío Aguilar Otsu and I come from Lima, Peru. Peru is situated in the central west of South America, next to the Pacific Ocean. With an area of 1'280,000 square kilometers, it is the third largest country in South America and its population is around 28 million people.

Peru has three distinct regions: The coast, the highlands and the jungle. The coast is a long desert region with nice beaches in the north part. The highlands are mainly formed by the Andes Mountains, with the highest peak, the Huascarán Mountain, being 6,768 meters high. The jungle is formed by the Amazon Forest through which the Amazon River flows. Some of the most well-known images of Peru are of *Machu Picchu*, a citadel built on top of a mountain in Cusco during the Inca Empire; the Nazca lines, which are formed by around 300 figures carved in the sand by the Nazca people, and the Titicaca Lake, more than 3,000 meters above sea level.

When the Spanish conquerors arrived in Peru in 1532, the country was ruled by the Incas. In fact, before the Incas there were many other important cultures, richer than the Incas, which developed over about 3,000 years all over the country and served as a base for the Inca Empire. Peoples from these cultures possessed great skills which were expressed in the beautiful objects they made, and are currently displayed in museums in Peru and all over the world.

Museo Larco (Larco Museum)

I work in the Temporary Exhibitions Department at *Museo Larco*. *Museo Larco* is an archeological pre-Columbian museum, founded in 1926 by Rafael Larco Hoyle, a pioneer of archaeological research in Peru. He gave the name *Larco* after his father. This museum is Peru's second biggest museum and the world's biggest private collection of Peruvian Pre-Columbian art.

Museo Larco is located in an 18th-century colonial mansion which was built over a 7th-century pre-Columbian pyramid.

Museo Larco is a museum dedicated to the promotion, conservation and research of Peruvian cultural patrimony. Its permanent exhibition provides an excellent overview on 3,000 years of development of Peruvian pre-Columbian history.

Country Report-2



The Founder
Rafael Larco Hoyle
1901 - 1966

Structure of the Organization

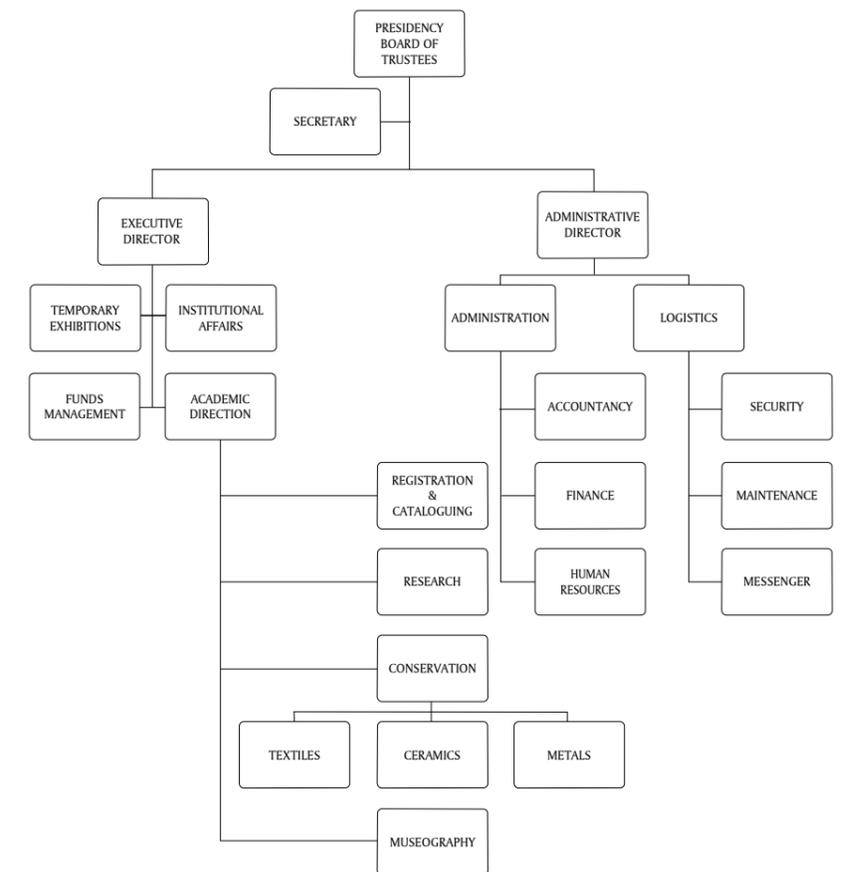
The main governing body of *Museo Larco* is the Presidency, formed by a board of trustees.

Under the Presidency is the Executive Director and the Administrative Director. The Executive Director has four areas under his charge: Temporary Exhibitions, Institutional Affairs, Funds Management, and Academic Direction.

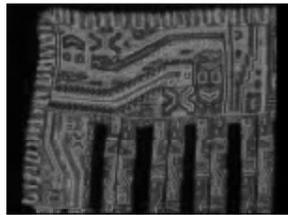
The Academic Direction controls Registration & Cataloguing, Research, Conservation, and the Museography departments.

The Administrative Director has the Administration and Logistics Areas under his supervision.

ORGANIZATION CHART



Country Report-2



Collection

Museo Larco houses a valuable collection of 45,000 objects that are displayed in different halls of the museum:

* Culture Hall

The Culture Hall is where visitors get a good idea of the cultures that existed in pre-Columbian Peru. The period covered is from 7000 years B.C. until the decadence of indigenous art resulting from the Spanish conquest in the XVI century. This hall is divided into four areas: North Coast, Center, South, and Cultures from the Highlands. Display cases have been ordered according to a cultural sequence, and display objects that represent the most important cultures.

* Stone Hall

Stonework began in the pre-ceramic epoch (8,000 - 2,000 B.C.) with the manufacture of simple objects for daily use such as knives, scrapers and lance points, which expressed a desire for discovering new forms and better techniques. Despite raw material coarseness, artists became masters in their field. Later, religious beliefs were expressed through stone, and the first deities sculpted in stone appeared.

Among the most outstanding pieces, based on sculptural quality and value, are monolithic nails, which are large zoomorphic and anthropomorphic sculptures found in temples and fortresses; stone pieces in miniature, generally used as funerary offerings; large religious sculptures, and beautiful mortars and architectonic maquettes.

* Ceramics Hall

This educational exhibition was carefully planned to provide the visitor with a comprehensive idea about ceramic work in pre-Columbian times. Tools, clay, kaolin, colors used to paint vases, bone tools used by sculptors and potters, molds, unbaked ceramics found in graves, and ceramics that cracked during firing, are displayed in this room.

* Metals Hall

In Ancient Peru, metallurgy and gold and silver work as well as ceramics were activities that were highly-developed. Peruvian wealth is based not only on minerals provided by nature, but on men that viewed nature as a challenge and a means to express their art and their advanced technology. Some outstanding cultures in this field are the *Mochica*, *Lambayeque*, *Chimu*,



Country Report-2



Chimu. 1300 - 1532 A.D.
Imperial Epoch
Bottle with armadillo



Mochica. 1 - 800 A.D. Apogee Epoch
Diadem of a warrior priest with jaguar's head



Inca. 1300 - 1532 A.D. Imperial Epoch
Quipu, the Inca way of recording and transfer information



Classified Storage Area, open to visitors

and *Inca* cultures, who achieved highly-sophisticated decorating techniques. Selection of various metals and their uses indicated not only their ceremonial, religious, and warlike nature, but also the status and power of the persons who wore the metals.

* Vault

These pieces range from the beginning of metalwork until the extraordinarily fine jewelry of ancient Peru. Gold and silver were not the only metals used; they were combined with semi-precious stones like lapis lazuli, turquoise, quartz and amethyst. Earplugs, nose ornaments, pectorals, headdress ornaments, ceremonial vases, masks, containers and miniature objects show the techniques and artistic skills of the craftsmen that made them.

* Gold & Jewelry of Ancient Peru

This hall was supposed to be a temporary exhibition, but due to its success it became a permanent exhibitions hall. In the Andean world, the beauty and durability of metals gave objects an almost divine value. These objects allowed the Incas to define their religion, their cosmological world, and even their own genealogy. More than economical assets, they were beautiful objects, transformed from metal into beautiful adornments and artifacts to be offered to their gods. These objects were worn by the representatives of these gods or used as paraphernalia that a ruler took to his afterlife.

* Textiles

Textiles was one of the first industries developed in ancient Peru. The first textile remains such as nets, ropes, bags, etc., appeared during the Pre-Ceramic epoch (8,000 - 2,000 B.C.). These textiles were manufactured with vegetable fibers, which were simply twisted or rolled up. Later, the use of animal fibers, such as wool from camelidae and cotton, as well as the use of dyes, the discovery of the loom (approx. 1,000 B.C.), and other elements, allowed a "textile evolution" to gradually develop, which was furthered by changes in lifestyle and economic activities.

* Storage area

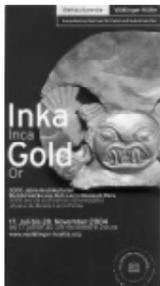
The museum allows its visitors to go into its classified storage area. The opportunity to see 45,000 objects appropriately arranged, catalogued and classified by culture and theme is an extraordinary and unforgettable experience for visitors.



Mochica. 1 - 800 A.D.
Apogee Epoch
Maternity - nursing



Peru Indígena y Virreinal,
Barcelona Spain, 2004



InkaGold,
Völklingen,
Germany,
2004-2005



Museo de Arte Precolombino,
Cusco, Peru

*** Erotic Gallery**

This hall displays a selection of archaeological objects made by Rafael Larco Hoyle in the 1960s, as a result of his research on sexual representation in Peruvian pre-Columbian art, and published in his book *Checan* (1966).

Rearranged in November 2002, this exhibition of erotic ceramics is displayed with comments and new perspectives, resulting from advanced research on these sexual representations.

Temporary Exhibitions Department

My work consists of assisting in the planning and coordination of temporary exhibitions, especially international exhibitions. My coordination tasks include registering of the exhibits at the National Institute of Culture in Peru, taking of pictures, general logistics, getting authorization for the temporary exportation of the exhibits, and close communication with the organizers. This department has coordinated important activities, especially during the last two years.

In 2004, important objects of the museum were displayed in different museums around the world. For example:

- * **Temple of Doom:** Exhibition at the Otago Museum, New Zealand
- * **La Condicion Humana** and **El Primer Eros:** Exhibitions at the City History Museum, Barcelona, Spain
- * **Peru. Indígena y Virreinal:** Exhibition at the Cataluña Art Museum, Barcelona and the National Library of Madrid, Spain
- * **Gold of the Incas:** Exhibition at Völklinger-Hütte Cultural Center, Germany. This was the most successful exhibition displayed in this cultural center.

Most Recent Important Activities and Facts

- * In 2003, a new museum was built in the city of Cusco, the Precolumbian Art Museum (*Museo de Arte Precolombino*). Around 400 pieces from *Museo Larco* were taken there.
- * Currently there are two exhibitions being displayed abroad, at the National Geographic Society Hall, and at the Anthropological Museum of Mexico. Two more will be started in October this year in Brazil.
- * In August 2004, the International Mochica Symposium was held at the museum. *Mochica* was an important Peruvian culture, and Museo Larco holds an important collection.

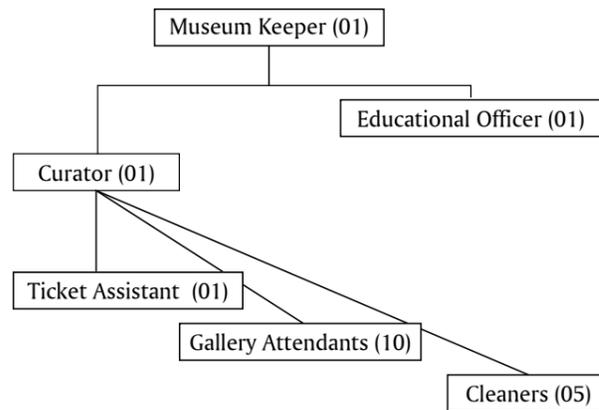
- * The conservation department is constantly working on the restoration of cultural patrimony, and the photographic area receives daily requests for publication rights.
- * The museum's concept is being redefined, as is the museographic concept of the permanent exhibition.
- * The cataloguing department has so far catalogued 30,000 of the 45,000 pieces the museum holds; work that is planned for completion by the end of this year.



The National Museum of Natural History
Nayana Darshani PERERA
 Natural History Museum,
 Department of National Museums
 Sri Lanka

The National Museum of Natural History was established on the same premises as the Colombo National Museum, facing the Ananda Coomaraswamy Mawatha, on 23rd of September 1986. Visitors have the opportunity to see cultural heritage as well as natural heritage under one roof. The Natural History Museum depicts the natural heritage of Sri Lanka. It displays birds, mammals, reptiles, sea mammals, insects, botanicals, and also gem and geological specimens of Sri Lanka. Even though there is a considerable number of museums in Sri Lanka, this is the only one representing solely natural heritage.

Organization Chart



The Museum Keeper works as the head of the museum. He/she is the caretaker of over 3000 natural history specimens and responsible for maintaining exhibition galleries. They also have responsibility for giving better service to the general public by better arrangement of museum exhibitions and conducting education programmes. Coordination of education programmes is done by the Educational Officer. The Ticket Assistant is responsible for issuing tickets. The Gallery Attendants are responsible for protection and security of museum galleries and collections. The cleaning staff is responsible for cleaning.

The curatorship and maintenance staff is not adequate to properly manage the collection and to provide a better service to the general public.

Collection acquisition, documentation, conservation, and exhibition planning are done by several sections within the national museum department. For these purposes, there are four sections (Entomology section,

Zoology section, Botany Section, Geology section).

Building Plan

The front part of the building is three-storied and consists of six floors including a building connected on either side, and mezzanine floors. No adequate facilities are available to protect the collection from natural disaster, pests, humidity or temperature. Ventilation is very bad. The exhibition area is about 5000 m².

Year Schedule of Events

- * Improve suitable methods to collect specimens for the museum
- * Improve method of registering specimens
- * Study the current method of display and promote suitable new measures in keeping with modern-day requirements
- * Improve conservation procedures
- * Improve maintenance of the building and its surroundings
- * Improve ways and means of making the Natural History Museum more user-friendly
- * Collaborate with universities and institutes for research and study purposes
- * Promote public awareness

Financial Status

Yearly financial allocations are very limited (about two- million rupees for the last year) and are just for covering basic and essential requirements for preservation of exhibits, maintenance of the exhibition gallery, maintenance of the museum building, and implementation of educational programmes.

Present Holdings of Exhibited Collections in the Natural History Museum

About 3000 species are exhibited in this museum. This collection contains birds, mammals, reptiles, birds, insects, fish, amphibians, plants, and geological rocks.

Major Group	No. of Specimens
Reptiles	50
Birds	200
Amphibians	50
Insects	329
Corals	100
Fossils	300
Mammals	100
Geological Rocks	1000
Sponges	50
Sea Snails	1000
Models	247

Problems with the Museum

*** Museum Maintenance**

There is a total of nine museums under the Department of National Museums,

including the Colombo Museum, Natural History Museum, and other museums. The buildings of the Colombo National Museum and other museums are old. They need to be repaired and preserved. For the maintenance work, the museum has only two carpenters and one labourer. Consequently, general maintenance is not done properly.

*** Museum Documentation**

It is also recommended to create new staff for documentation through modern computer methods, to modernize the procedure of registering the museum specimens. For this purpose, computer equipment and relevant software have been rendered for the museum library project through the Netherlands Government Aid project. Under this project, registration is completed only for cultural objects.

*** Research**

It is the duty of a museum to conduct research on museum objects and specimens. But this has dwindled. It was decided to appoint officers to carry out research work performed by museums as well as the proper control and maintenance of museum objects.

*** Education and Development**

The Department of National Museums is an institution conducting many public services, such as publishing educational publications, carrying out museum services by museum mobile bus and other mobile exhibitions, propaganda work, and guidance lectures. Museum educational activities should exist on a larger scale within museum procedures. Therefore, the head of the department decided to allocate three educational officer positions to carry out these activities, with the intention of broadening educational services.

*** Conservation of Specimens**

Specimens may be identified as the most valuable items in a museum. The assistant director and the museum keepers are responsible for the continued preservation of them. Conservation is carried out by several sections within the museum department. However, goals are not being fully realized because staffing is inadequate.

*** Museum Premises**

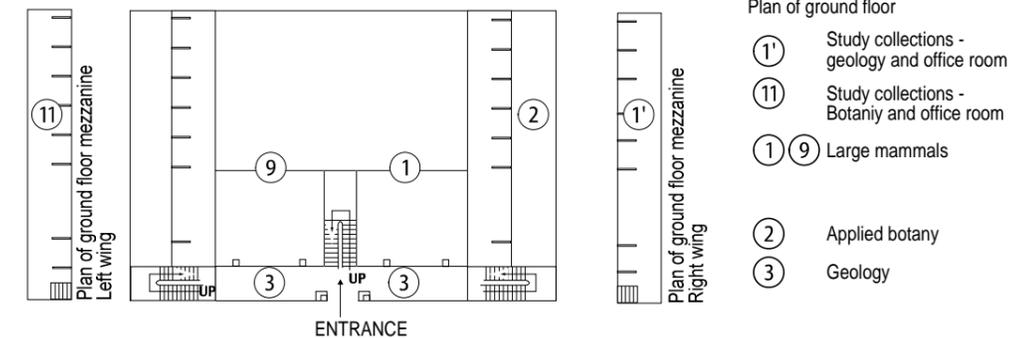
The Colombo National Museum and The National Museum of Natural History are situated on seven acres. Six acres of this are allocated for gardening. The duty of the professional gardener is to arrange the garden in a manner that pleases the visitors, and maintain it according to internal standards.

*** Modernising of Museum Galleries**

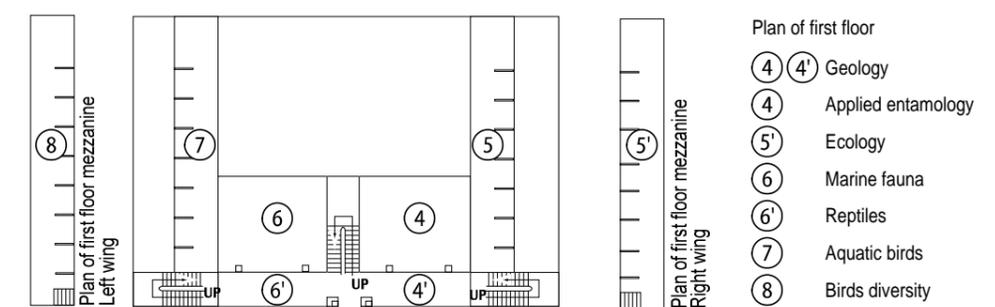
The museum galleries should be modernized and new galleries should be created. This should be performed in the same manner as other international museums are kept and maintained. It is therefore necessary to obtain experts who can train guide staff.

Appendix : Plan of the National Museum of Natural Sciences

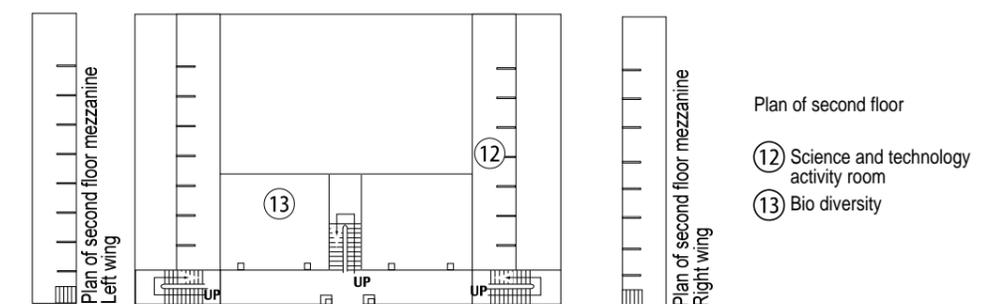
Present situation - ground floor



Present situation - first floor



Present situation - second floor



Country Report-4



ZAMBIA: Undiscovered Gem of Africa
National Museums Board

Emmanuel CHIPELA
National Museum Board Moto Moto Museum
Zambia



Zambia is the seventh-largest territory in south-central Africa, with an area of 290,586 square-miles. Its approximate geographical position lies between latitudes eight degrees and eighteen degrees south, and between twenty degrees and thirty-four degrees east.

The borders of the country were established as a result of international competition during the scramble for Africa. Three of the four main rivers in Zambia are international frontiers. The Zambezi River separates Zambia from Namibia and Zimbabwe, the Luapula River marks the boundary with Mozambique for roughly fifty miles, and the northward-flowing Luapula River is on the border of the Democratic Republic of Congo. In the extreme south-west, the sluggish Chobe River runs along the Zambia-Angola border for one-hundred and thirty-eight miles.

Another part of the boundary is formed by the Zambia-Democratic Republic of Congo watershed and this line, together with the Luapula boundary and the longitudinal line of twenty-nine degrees 50' east, makes a deep incision which bisects the country through the area of some of the richest copper ore deposits in the world. Zambia is completely surrounded by a total of eight nations and as such does not share any coastal boundary line.

Most of the country's topography is fairly flat with small forested hills, elevation ranging from 1,000 to 1,300 meters. Plateau areas consist of a series of terraced surfaces, moving downwards from barely visible hilltops.

The northeastern region that borders with Malawi rises to elevations exceeding 2,100 meters, on the Nyika plateau. The climate is generally temperate on the interior plateau at elevations above 1,000 meters. In Zambia the low-elevation areas are hot during the day and mild at night.

The population is about 10,400,000 people, mostly Africans of the Bantu origin belonging to a large number of tribes, which in total, speak seventy-three dialects. The official language is English. However, there is great homogeneity among these tribes in Zambia largely because some of the tribes descended from the same empire and there has been a long history of tribes resettling around the country, which brought them in to contact with each other.

History

Zambia first gained European attention in the 1890s when the British business magnate Cecil Rhodes sent expeditions into the area to look for more



Front view



Main Entrance



Entrance to the Main Gallery



Left side of the Court yard

Country Report-4



Live Tortoise in the Courtyard

minerals and cheap labor for his South African mines. Rhodes found what he was looking for and claimed the area which eventually became known as Northern Rhodesia. A British protectorate from 1924 until to 1953, Northern Rhodesia joined what are now Zimbabwe and Malawi in the Federation of Rhodesia and Nyasaland. The federation was peacefully dissolved in 1964 when Zambia became an independent multiracial republic.

Zambia is renowned for its scenery, splendid color, warmth, and friendliness. A large part of the countryside has remained untouched, and for this reason Zambia is often referred to as "Undiscovered Gem of Africa". A safari in this vast country offers huge diversity: An exploration of a land filled with waterfalls, rivers and wetlands, abundant wildlife and exotic wilderness, and discovery of culture and tradition that the country is proud of. Cultural villages and museums give deep insight into the cultural heritage and history of the Zambian people.

National Museums Board of Zambia

The National Museums Board was established in 1966 by an act of parliament. The core activity of the Board is to establish, manage and develop national museums on a sustainable basis for the preservation, presentation and interpretation of Zambia's changing heritage, for the benefit of present and future generations. The Board tries to preserve Zambia's cultural and national heritage for its national identity, research, education, enjoyment, and economic development through tourism.

The Board is currently running four museums:

1. Livingstone Museum

Livingstone Museum was established in the late 1930's and is the largest and oldest of Zambia's museums. It is situated in the southern part of Zambia in Livingstone town, about ten kilometers away from the famous Victoria Falls on the Zambezi River. The Museum specializes in Natural History: Herpetology, Ornithology, Mammalogy and Entomology.

2. Moto Moto Museum

Moto Moto Museum was established in the 1940's. It specializes in ethnography and art mainly of the people of northern Zambia. The founder of the museum, Father Jean Jacques Corbeil, gave the name Moto Moto (fire fire) in honour of Bishop Joseph Dupont, nicknamed "moto moto" by his African



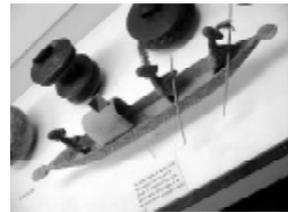
Initiation Hut
Containing some teachings to the girls
who have reached their age so
that they can grow as responsible
mothers in society



Initiation emblems



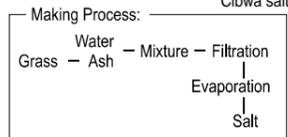
Bowed Stones
Part of the Archaeological objects



Art and Ethnography gallery



Cibwa salt



friends. Bishop Dupont began the missionary work of the "White Fathers" in northern Zambia between 1885 and 1911. The official opening took place in 1974, when it became one of the country's national museums. The history of the collection, however, dates back to the 1940's when the late Catholic priest, Father Jean Jacques Corbeil from Canada, came to do missionary work as a White Father. Over the years Corbeil collected cultural artifacts from the northern part of Zambia.

The growing collections were stored at Mulilansolo Mission until 1964, then were moved to Serenje until 1969, and later the Isoka district. In 1972 the Diocese of Mbala donated a plot of land and a former carpentry and bricklaying workshop to serve as a museum. NORAD, DANIDA, the German Government and others have financed the building of extensions to the museum.

3. Lusaka Museum

Lusaka National Museum is the latest to enter the directory of museums in the country. It was officially opened in 1996 as a cultural history museum. The museum is an attractive tourist resort and an active research and educational institution. It is situated within the government complex in the capital city of Zambia, called Lusaka.

The galleries exhibit contemporary art, showing the way of life of the Zambian people through paintings, sculptures and models. They are creative works of various Zambian artists. Other exhibitions tell a glowing story of Zambia's development, from ancient through to the historic past, to modern way of life.

4. Copperbelt Museum

The Copperbelt Museum was established in 1962 when the steering committee of the civic and mine leaders met in Ndola town to form the Copperbelt Museum Association, with the sole aim of establishing a living museum-gallery of natural resources with an emphasis on ecology, conservation, geology, mining, and local history.

In 1964, Ndola was obtained as a suitable site because of its centrality, with easy access by road, rail and air. With Zambia's independence in 1964, and the creation of the National Museums Board in 1966 under the new Museums Act, the Copperbelt Museum was in 1968 designated as the second



Work of art at the same time serving as a stool



Temporary exhibition now used as a storeroom



Middle Basic School children participating in the Museum Education Program



School educational program

state-owned museum after the Livingstone museum.

The Museums Board has plans to shift this museum from the present location to a more spacious area.

The geology gallery shows a range of objects related to the geologic history of the copperbelt and antiquity of copper mining in Zambia. Several mineral rocks, carbonated rocks, amethyst, manganese, iron ore, copper, malachite, shale, and limestone are all exhibited.

To bring the above-named museums up to international standards, museums in Zambia face the challenge of combating apathy and lack of knowledge about museums by local people. Museums have for this reason embarked on programs to increase school children's activities in museums, to make youths aware of the importance of activities and services offered by the museums in Zambia. If youth become more involved and begin to appreciate the functions of a museum, they will continue to support its activities even when they are adults.

Record of
Study Trips
& Visits

Hiroshima

April 21-22, 2005

DEGBOU Honto
Danielle
National Museum
for Clothes,
Côte d'Ivoire



During the visit to the Memorial Museum in Hiroshima, I learned how tragedy was inflicted by the atomic bomb. In the exhibition room I saw pictures of destroyed buildings, a watch, a young boy's bicycle, and some clothes, all of which depict the pain and suffering that people of Hiroshima have endured. The pictures appealed to my sympathies.

Hiroshima

- I - injustice meted out to innocent lives
- R - rest in perfect peace
- O - out of this world, but never forgotten
- S - show us the way of peace
- H - healing for
- I - innocent lives
- M - may you be remembered
- A - always...



Hokkaido

May 23-25, 2005

Andrea Del
Carmen
TERRÓN GÓMEZ
National Museum
of Archaeology
and Ethnology,
Guatemala



We went to Hokkaido from May 23 to 25. The first day we visited the Foundation for Research and Promotion of Ainu Culture and the Hokkaido Utari Association. I didn't know that Japan was comprised of different ethnic groups -- it's not something written about in brochures when you search for information about Japan, yet it does have an impact on Japanese society, giving a different perspective on the country. A more alive one, if I dare say so.

We later went to several museums on Ainu Culture, with Ainu people. An important fact is that they presented themselves as Ainu, and I really admired the motivation that they showed for educating people on their traditions and way of living, and the aspects that they recognize as being their culture.

I chose to write about this trip because I felt a certain affinity with the subject of identity and the revitalization process. In my country, we are urged to create museums that represent ethnic identity and manage to get freedom to express who we are and where we come from. We need to provide educational activities for the young so that they can be proud of who they are, and represent their culture with enthusiasm as the Ainu people do.



Mousa Ayeadh
ALGARNI
The Supreme
Commission for
Tourism,
Saudi Arabia



One of the training programs was a trip to Hokkaido, and it took three days. Participants were given a summary of Ainu culture, and information about how Ainu, since the end of the 20th century, have been fighting against being sidelined, as they have been assimilated into ethnic Japanese. Local families recognized the significance of their culture, so they built the Ainu Museum to save it from oblivion.

The first visit that participants made was to the Foundation for Research and Promotion of Ainu Culture, and at this place we learned how the Ainu people can revive their culture through local meetings as well as global exchanges, and that finally the government passed a law in 1997 to save and research Ainu culture. After that, the participants went to the Ainu Association of Hokkaido, the Historical Museum of Hokkaido, and the Historical Village of Hokkaido. The last was the Ainu Museum in Shiraoi, which is like a tourist village where many aspects of Ainu culture such as cooking, dances and houses, are preserved.

Finally, the participants acquired ideas and experience about how Ainu people started a cultural revival through exhibitions and tourism.



Tokyo

May 26-28, 2005

Rocio Susana
Aguilar OTSU
Museo Larco,
Peru



The study trip to Tokyo started with a visit to the Fukagawa Edo Museum, where a district from the 19th century in Edo, the old name of Tokyo, was reproduced. Ancient houses have been so accurately reproduced that it gives visitors the feeling of going back in time. It was interesting to realize that there are many features that we can still find in modern cities in Japan, such as food stalls and street vendors of vegetables and fruit. Next, we visited the Museum of Contemporary Art, Tokyo, whose name as well as location has been changed since its foundation, showing a desire for constant improvement of collections and halls. The magnificent collections it holds make it a unique space to admire art, even for non art-connoisseurs.

The second day we were able to see the impressive collection of Japanese and Asian objects at the different halls of the Tokyo National Museum. Also, we had the chance to see the nice architecture of its buildings and admire the Hall of the *Horyuji* Treasures. The last visit was to the National Science Museum where we were given an overall idea of the work that its Education Department is now carrying out. I was especially surprised by the large collection the museum has, and the size of the building, with five floors showing life and science in a very interesting and educational manner.



Nayana Darshani
PERERA
Natural History Museum,
Department of
National Museums,
Sri Lanka



In Tokyo, on the first day, we visited Fukagawa Edo Museum. This museum exhibits the lifestyle of people in the Edo Period. By visiting this museum, people can learn about how people lived in those days. We also visited the Museum of Contemporary Art, Tokyo.

On the second day, we visited Tokyo National Museum and the National Science Museum, Tokyo. At the National Science Museum, the director explained to us about the aim of the museum and its educational activities. The National Science Museum has promoted a variety of educational activities targeted at children and adults.

In this museum, exhibition design is in good condition. By observing the plant and animal classification system diorama, I learned more about that field. By visiting this museum, I learned about natural science, science and technology, industrial chemistry, and plant and animal classification systems. I think that this museum makes much of the promotion of "natural science" and "science and technology" for future generations. This museum has carried out such activities by collecting specimens, preserving and registering them, and holding special and permanent exhibitions and educational activities.



Osaka

June 9-12, 2005

Javier Reynaldo
ROMERO FLORES
National Museum of
Ethnography and
Folklore,
Bolivia



Upon my arrival at Kansai Airport I had the impression that Osaka is a modern city, but I have found that its ways of "collecting", "keeping" and showing its history and way of life in museums, has been produced as a result of dialogue between local and global.

The visit to the Osaka Municipal Museum of History served us to better understand the work undertaken at heritage sites located in urban centers. The host, Mr. Kazuhiro Aiso, welcomed us and led us to understand the concept and the objectives of the exhibition halls. However, the greatest impression made on me was the visit to the basement of the building where the historical testimony of the Naniwa Palace is conserved, and where the general public can also visit.

On visiting the Osaka Human Rights Museum, a curator of the museum, Mr. Tomohiro Yoshimura, touched on issues of justice and dignity arising in daily life and discussed them from different positions and angles. It demonstrated to us how museum education and exhibitions can help us cast aside discrimination of certain ethnicities, class or gender.



KONG Li-Ning
Museum of
Qinshihuang's
Terra-cotta Warriors
and Horses,
China



On the study trip in Osaka we visited three different types of museums: Osaka City Museum, Osaka Human Rights Museum, and the National Art Museum.

At Osaka City Museum, we learned about the data filing system used there, and got a chance to use a punch-card for the collection database. Then in the exhibition hall located from the 10th floor to the 7th floor, we got an overview of the history of Osaka from Nara period to modern times. What impressed me most in the museum was the excavated remains preserved on the B1 floor, which were said to be the remains of the warehouse, walls and water supply facilities for the Naniwa Palace during the Asuka period (6th Century AD).

At Osaka Human Rights Museum, a curator gave a lecture on human rights and the Museum, during which he introduced us to the history of the museum, the significance of the curator's presence, the present museum activities, and projects in the future. Although we could not visit the exhibition hall under renovation, we still learned a lot.

On June 12th we paid a visit to the National Museum of Art, Osaka, where we enjoyed an excellent exhibition on Van Gogh. The exhibition showed 30 masterpieces by Van Gogh, and other paintings by some artists whom Van Gogh knew and was influenced by. Together with the introduction to Van Gogh's activities and some publications from his day, the exhibition offered us a multifaceted way to understand the artist.



Kyoto

June 16, 2005

Mónica
Alejandra PÉREZ
GALINDO

Instituto
Guatemalteco
de Turismo INGUAT,
Guatemala



During the visit to Kyoto we had the opportunity to learn about management of museum stores, some innovative products associated with them, and new printing technologies that are used for elaboration of high quality articles. At a company called Benrido Co. Ltd., which we visited first, the lecturer explained to us about the "Collo type" process of impression and the advantages of the museum stores for that company.

We then visited a factory that produces replicas of real life models for hospitals. They showed us the production process through which we understood the necessary steps for the creation of replicas, from the stage of cleaning the original pieces, up to the last step of painting and adding details. In general, it was a very productive visit because now we know about new applied technologies associated with museum merchandise.



Nara

June 13-14, 2005

Peter Denis Gero
OKWARO
National Museum
of Kenya,
Kenya



Between 13 and 14 July 2005, the participants in the Intensive Course on Museology visited Nara Prefecture on a study trip. The trip was aimed at getting a deeper insight into, and understanding of, the conservation and preservation measures that Japan has been undertaking on its cultural properties. For me, it turned out to be one of the most exciting yet educational trips of the whole course.

The trip took the participants to several cities and places of importance regarding cultural property conservation and preservation. Most of these places also turned out to be quite exciting in other ways, making the trip just marvelous.

The Nara National Cultural Properties Research Institute

At this institute, the most exciting experience was the tour of the remains of the Heijo Capital and Palace. The state in which this ancient palace has been kept is fantastic. The massive size of the former capital itself was just mind-boggling. No wonder this is a UNESCO-registered world heritage site.

The participants had an opportunity to observe archaeological excavation on the site in progress, and for those like me who had never had first-hand experience of observing an excavation, it was an exciting new experience.

One of the researchers at the institute gave us a very informative and educational lecture on the research processes being undertaken at the site.



The Suzaku Gate



Heijo Palace

Gangoji Institute for Research on Cultural Properties

This institute is one of a kind in Japan, and it was a privilege to be able to visit it. Apart from research, the scientists at this institute actually undertake specific measures to preserve cultural property, both ethnological and archaeological.

Here, we were given a lecture on the history of the institute and the research and preservation measures being undertaken. We also had an opportunity to look around the premises, observing the staff at work. We saw important cultural property being given eternal life. Wood, metals, and clay objects of an inestimable age were being given a new life. This was very exciting to watch and quite educational.



Restoration of ethnographic material



Restoration of metallic cultural property

The Museum, Archaeological Institute of Kashihara

This institute deals with the restoration of archaeological collections. We observed through the process of restoration these important cultural properties, and were shown a number of perfectly- restored pieces.

The museum is used to exhibit some of these restored materials for the public. And the museum itself is just fantastic.

Fun outside serious learning

The visits to the temples and palaces were the fun parts of the trip. We visited the reconstructed Suzaku Gate at Heijo Palace, a beautiful piece of cultural property. Thankfully it was restored. How otherwise would future generations know that this beauty ever existed, built by their own forefathers?

We also had the exciting experience of visiting Nara Park and Todaiji Temple. In the Park, participants were given a warm welcome by the most unlikely hosts: The many deer that freely mingle with visitors. And to show just how grateful we were, most of us bought and fed the hosts cookies.

In the temple, we marveled at the massive size of the "Big Buddha", looking down on all of us with his merciful eyes, full of grace. One of us even sought more mercy from the Buddha by crawling through a hole which is supposed to be the size of the nostril of the Big Buddha.

To say goodbye to Nara, we visited Horyuji Temple, where we went through the attractive exhibition of statues in one of the wings.

Emmanuel
CHIPELA
National Museum
Board
Moto Moto Museum,
Zambia



One of the major programs during the Intensive Course on Museology was the study trip. We visited many cities, museums and related institutions in Japan. In general, I got a unique impression of Japan. Firstly, I would like to say I'm overwhelmed by the speed at which Japan has developed peace and tranquility, orderliness, kindness, a combination of modernity and tradition, and a large number of museums across the country, to mention but a few .

All the cities visited during our training are major and famous tourist attractions in Japan, each having contributed distinctively to Japanese history and culture. My focus is, however, on the city of Nara situated south of Kyoto. Nara is an ancient town in Japan. That is evident in the number of museums exhibiting artifacts from pre-historical times to the medieval periods in the history of Nara Prefecture. Other evidence is the archaeological/research institutions, excavation works, and a large number of outstanding Buddhist temples. These show that Nara has been a centre of Buddhism. During our visit we saw many Buddhist statues in temples and museums. This gives the impression that archaeologists/museologists have recognized Buddhism not only as a religion, but as a form of culture in Japan. People flock from all walks of life to see the famous "Buddha" of Todaiji Temple, the world's largest wooden sculpture, while Horyu-ji Temple in the southwest claims fame to the world's oldest wooden building. There are several other smaller temples with earlier masterpieces of Japanese art and architecture. Another attraction is the beautiful Nara Park. It is centrally located, fairly compact and able to be explored by foot. It is home to hundreds of sacred deer. Nara is surrounded by forested hills and situated on high land. As a result, the buildings are not very high when compared with those of other cities in Japan.



Summary
of the
Specialized
Program

Program- A

	Museum and local communities Tomoo NUNOTANI Lake Biwa Museum
	Yasushi KUSUOKA Lake Biwa Museum

On the specialized program at Lake Biwa Museum, participants were given the opportunity to experience museum programs organized for general visitors and schools. For example, three of the programs they were able to take part in were creating plankton using special plastics, making a reed pipe alongside school children, and catching fish to dissect, cook and eat. The participants also had a day out to visit the Miho Museum, where they toured the exhibition hall and explained their projects in order to strengthen relations with the Museum's community. All the participants were enthused by the new experiences they took part in on the program, including the chance to learn about the anatomy of fish.



Creating plankton



Making a reed pipe



Playing a reed pipe

Program- B

	Managing a small-scale museum Manabu FUJIWARA Suita City Museum
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We held specialized programs for Ms. Kong Li-Ning (China), Mr. Peter Denis Gero Okwaro (Kenya), and Ms. Rocio Susana Aguilar Otsu (Peru), at Suita City Museum between 20th and 24th June 2005.

These trainees are likely to work for local museums or other museums on archaeological sites, although they are in charge of their national institution. Therefore, it is often required that they manage a relatively small-scale museum by cooperating with their local community.

Consequently, I lectured on our local museum-community liaison work as it is practiced, by analyzing recent museum entrance data as well as explaining facilities and equipment essential to a small-scale museum and its function.

The trainees debated vigorously, showing a great interest in topical issues, such as public needs concerning the educational facilities of the local museum.

We visited one of the historic sites where the trainees learned that currently there is more focus on site explanation and guidance, whereas conservation of the site was emphasized more in the past. They learned how to display the historic site in a more user-friendly way.

They also learned how to utilize a traditional private house run by voluntary citizens, without being disrespectful of the property's cultural value. (Lecture by Manabu FUJIWARA, museum counselor, and Naoko MOCHIZUKI, museum attendant.)

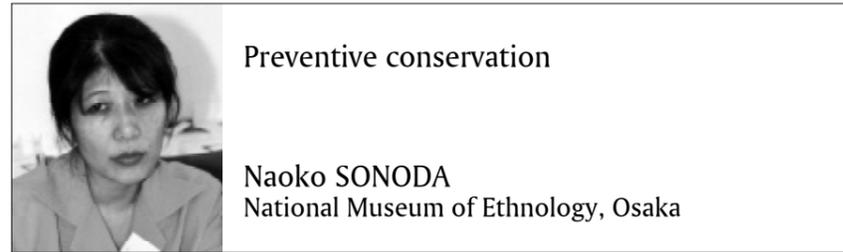


Museum Training (inside Suita City Museum)



Visit to a reconstructed kiln at a new site (Shiba Kinn Zann historic site park)

Program- C



This year, on the request of the participants, the entire program has been focused on the problem of pest and fungi control. Both theoretical and practical aspects have been considered.

A. Theoretical Aspects

- The general notions of IPM (Integrated Pest Management) and basic notions of the main pest control measures have been presented and studied through a number of articles and books.

B. Practical Aspects

- IPM inspection: The participants joined our daily inspection tour in the exhibition galleries.

- Treatment of insect attacked objects: They practiced a CO₂ treatment and a freezing with our museum staff. Moreover, a serie of experiments was conducted to find the most suitable conditions for a heat treatment using natural sunshine.

- Treatment of fungi attacked objects: A report was made on the condition of the fungi attacked objects, and photographs were taken before and after treatment, in collaboration with our museum staff.

It was a very exciting experience to spend a whole week with Andrea, Chipella and Danielle. The heat treatment using sunshine was especially interesting. After each experiment we reviewed the results, had further discussion and tried to find more suitable experimental conditions for the following day's experiment. As we had cloudy days, the experiments have not been completed, but we appreciated very much the efforts and ideas given. (In August, we continued the experiments and finally obtained the required temperature!)

(This program was carried out by Naoko Sonoda and Shingo Hidaka, in collaboration with Tomomi Wadaka, Yukako Kawamura, Sachi Hashimoto and our museum staff.)

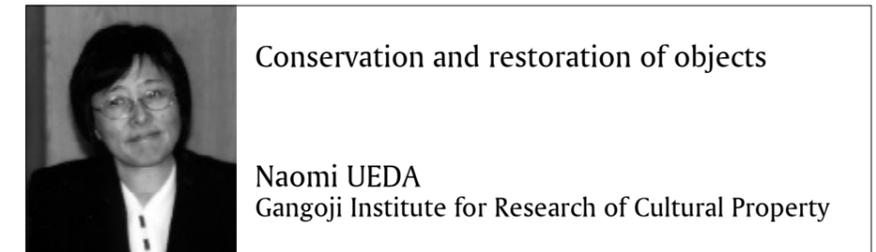


Making a cradle for heat treatment



Preparation for freezing

Program- D



Making efforts to entertain as many requests as possible, this program was scheduled to learn about many fields in a short period. It consisted of restoration of ancient documents, conservation-treatment of wood and metal folk cultural assets, restoration by lining with textiles, as well as identification and conservation-treatment of wood products.

The introduction of manual procedures and operations made a favourable impression, and Ms. Danielle and Mr. Chipela worked very well as a team, which spurred all of us on. Considering that the participants will in future have many opportunities to deal with materials such as documents and textiles, we hope that in their various efforts they will be able to take advantage of what they have learned. We wish we could have spent more time on the program.



Restoration of ancient documents

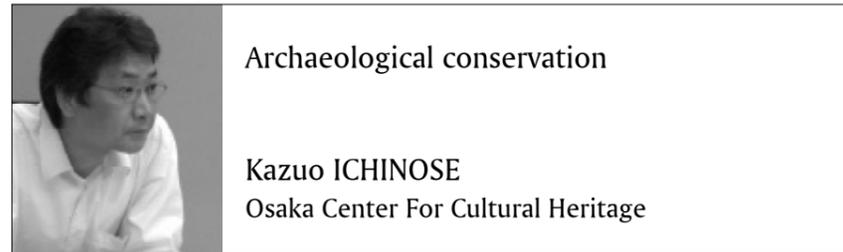


Conservation treatment of ethnological objects



Conservation treatment of wooden objects

Program- E



Excavation and conservation archaeological site

From July 4 to July 8, 2005, we accompanied Mr. Mousa Ayeadh Algarni to visit the excavation site and the center for cultural heritage in Osaka Prefecture.

Mr. Algarni had research experience at the archeological site, and has provided explanations to tourists who have visited the museum where he works. There were two main aspects to Mr Algarni's contributions, based on his experiences in archaeological site research and on his understanding of the needs of museum tourists.

In light of the former, he earnestly advocated that there be a link between the actual mounded tomb (*kofun*) and the mock-up model entitled "transformation model for a mounded tomb (kofun) building", which we are currently developing for workshop use. Mr Algarni's has experience of making a kofun model, and so understands its importance.

In light of the latter, Mr Algarni had an excellent understanding of facilities at the archaeological site we visited, and he made some positive suggestions regarding a museum educational center and restaurants, based on his knowledge from a tourism perspective.

We felt that there should be more places to discuss evaluative options and suggestions made by foreign participants regarding the tour facility.

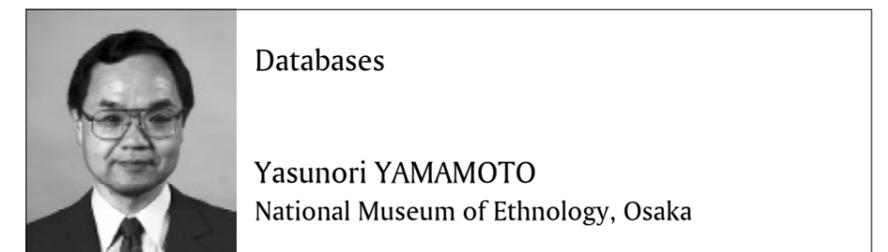


Haniwa Factory Park 1



Haniwa Factory Park 2

Program-F



The participant in this course learned and practiced the basics of designing a database for the museum objects, by actually making a small sample database. The topics were:

- Learning how to use database software on a PC
- Designing and making a small sample database of the museum objects
- Including images (photographs) in the database records
- Importing images in a systematic way
- Creating relational databases
- Standardization for museum object information (documentation)

Fortunately, he could use the documents and photographs of the objects in his own museum as the materials of the sample database. It helped him to fully understand the database design.

The key to completing a database of the museum objects:

- Do not include too many fields (items) in a record when you design a database
- Record only what you know about each object, instead of worrying about many unfilled blank fields

I hope this course was useful for you and your museum.



Designing a database 1



Designing a database 2

Program- G



Exhibition design does not simply consist of the exhibition space created by a designer, but is a medium for providing specialists from each department of the museum with a common point of recognition in order to examine and plan an exhibition by repeatedly reviewing the realities of the design plan together.

On this program, not only did we examine exhibition techniques, we also searched for ways to express the overall image of the exhibition simply and clearly, and to confirm it in each phase of the exhibition design through a specialized program. After grasping the form of the exhibition room and drawing a 1:30 scale model, we then drew our plan view as a flat schematic plan and created a test model with exhibition fixtures and furniture, a document layout drawing, an exhibition furniture blueprint, a graphic panel image and a final image model. We presented and discussed all of these designs.

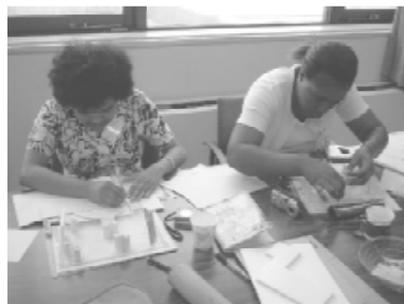
This task was effective at raising awareness of how to aim for maximum achievement within the minimum budget, and how to accomplish an exhibition as planned without miscalculations of the process or the budget. Therefore, I strongly recommend readers to devise and experiment with similar programs.



Creating an exhibition model 1



Creating an exhibition model 2

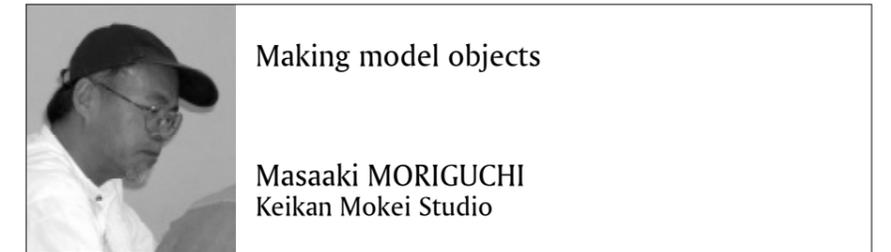


Creating an exhibition model 3



Creating an exhibition model 4

Program- H



I have been in charge of training in model making since 1996. The aim of the program is for the trainee to produce a model based on a landscape of their choice in their country.

The theme of what is created varies, from archaeological sites, the trainee's own museum, or their homeland, to their grandfather's house, the village where their wife was born, or a place known in legend.

We produced these models while discussing the role of the model in a museum, or the trainee's thoughts and feelings about the landscape of their home country. We have continued to feel that, through this process, trainees themselves have been able to take a vague concept of landscape and turn it into a concrete shape.

I am also very aware that students or relatives of my first trainees have been coming to join my program for the past three years.

Our past 37 works are to be exhibited in the Minpaku Special Exhibition for three months starting in October this year. This will be the 10th year of my model making program, and I will be recalling past trainee practice days with nostalgia.



Making model objects 1



Making model objects 2



Making model objects 3



Making model objects 4



Making model objects 5



Making model objects 6

Program- J



Museum education and workshops

Satoko HAYAMA
The Hiratsuka Museum of Art

This year, Mr. Peter Denis Gero Okwaro from Kenya, Ms. Kong Li-Ning from China, and Ms. Nayana Darshani Perera from Sri Lanka studied and stayed at the Hiratsuka Museum of Art and the Hiratsuka City Museum from July 5 to July 10. During these six days, they learned about museum education and administration, participated in educational activities at the two museums, and had discussions with us. They also visited Suizen Primary School, Yamashiro Junior High School, and Kanda High School, to learn about the Japanese education system. They gave classes at these Hiratsuka City schools, and interacted with the students and teachers.

In addition, their lectures given to people in the community who helped us with interpretation and accommodation strengthened mutual exchange.

Final Report



"Tanabata Festival" Workshop



School visit



School visit



"Dyeing" Workshop



KONG Li-Ning
Museum of Qinshihuang's Terra-cotta Warriors
and Horses

China

Introduction

This report consists of four parts as follows: Japanese Museums, Impressive Aspects, Use of Acquired Knowledge, and Suggestions. Through these I will try to show my impression of the museums in Japan and our course on museology.

Japanese Museums

Public education is one of the most important features of the Japanese museum. Most of the museums I visited make an effort to offer vibrant learning activities that stimulate visitors, and help people acquire knowledge via methods and means suited to the individual. Museums do their best to promote good cooperation with other types of social education so as to create a culture of learning.

Impressive Aspects

1. Attractions of interactive exhibits

The exhibits emphasize interactive communication with visitors and make use of sensory perception: sight, hearing, smell, taste, touch, and even kinesthetics. Visitors are encouraged to learn everything by doing. At Lake Biwa Museum, visitors can touch some objects such as meteorites, ore, and fossils, to feel the magic power of nature. At Osaka Maritime Museum, visitors could experience maneuvering a sailing boat through simulation. Most museums have an interactive exhibits hall attached to the permanent exhibits hall. The Discovery Room in Lake Biwa Museum proved to be a successful one, catering especially to kids. It contains 18 hands-on exhibits such as "Let's be a Fish", "Music Booth" and "Crawl into a Crayfish", designed to provide a diverse range of activities geared towards exploring the local culture, and telling kids about museum activities such as exhibits, collection and research. This exhibit has become a great attraction for children, even at peak times when entry is restricted. 'Exploration Space' in the National Science Museum offers hands-on experiments to visitors, where they can see, hear, touch, and experiment with phenomena such as sound, light, force, motion, electricity, and magnetism. By playing with the different exhibits you can discover some of the mysteries of science in daily life.

Another obvious characteristic of the exhibits is that they widely utilize sound, light, electricity and modern technology so as to get much attention

from visitors. Some museums present a hi-tech theatre successfully. The Great Hanshin-Awaji Earthquake Memorial Disaster Reduction and Human Renovation Institution is the one that stands out the most and which contains several different types of theater.

The "1.17 theater" is an audio-visual theater, which reproduces the disaster through records of the actual damage, audio-visual records and scientific explanations provided by researchers.

In the "Great Earthquake Hall" a documentary film conveys the state of towns and people during the recovery and reconstruction process after the quake.

In the "Heart Theater" visitors can experience realistic sensations through the large-scale 3-D film "Life's Journey", with its hi-vision images and special effects such as winds, vibrations and whispers. It also addresses the meaning of life and living courageously.

"The Four Seasons in a Beech Forest" is a film with models showing the process of a seedling emerging from a fallen beech tree and life being reborn. There are four alcoves in the surrounding walls, where you can watch a short film about man and animals in nature.

The "Mind and Body Zone" included:

- 1) The Main Theater, where five short films give insight into the brain and its connection to the body. Each film is about three minutes long, and can be self-selected. The topics are as follows: mysteries of the brain and its functions; creativity and; emotions: sadness, anger, fear, and love.
- 2) The film and panel commentary presents three themes: love as nourishment for the brain; mind and inner peace; age and a worthwhile life.
- 3) "Room of Sanctuary" is a poetic film, approximately eight minutes long and based on rest and healing to relax and refresh the mind and body. Along with the fragrance of flowers the film expresses the "gentleness of flowers" and "life in forests".

Other good examples are the "IMAX Theater" in the Suntory Museum, and the "Planetarium Hall" in the Osaka Science Museum. These also appeal to the general public.

2. Supplementary information on exhibits

1) Study Corner for information services

The information desks in a museum can provide visitors with language translation, volunteer guidance, and free materials such as maps, guidebooks and program information.

"Study Corner" in Minpaku (National Museum of Ethnology) provides books for the basic study of ethnology and anthropology, picture books and children's books featuring cultures and folklores from around the world, periodicals published by Minpaku, and catalogues and commentaries on exhibits. Visitors can use a computer here to search for information on the museum. CD players are also provided for enjoying world music. In Lake Biwa Museum visitors can freely use both the library and the information booths. Each day in the library a curator at the "Question Corner" is ready to answer visitor questions.

2) Lending materials for educational purposes

Minpaku's "Minpack" is a learning kit packed in a suitcase and includes regional clothing, musical instruments and everyday goods from different countries. It can be hired by schools and other educational institutions. In the National Science Museum free loaning of specimens (or sets) of fossils, rock and minerals, etc., is available to primary, junior high and high schools for use in science classes and science club activities, and for social education activities.

3) Publications targeting different people

Besides publications for professional researchers, Lake Biwa Museum produces the newsletter "Umikko" for children, an event guide "Taiken/ Hakken" (Experience and Discover) and a schoolteachers' manual "Guidebook for visitors to Lake Biwa Museum".

4) Education online for children

Both Kyoto National Museum and The Disaster Reduction and Human Renovation Institution have websites characterized by vivid cartoon images for children. Through the Internet children can obtain information on collections and exhibits. The "Kids Museum" in the Disaster Reduction and Human Renovation Institution gives children information about earthquake impact reduction. The "Museum Dictionary for Kids" at Kyoto National Museum offers a

guide to the collection.

3. Educational activities external to the museum

In terms of captivating educational activities, Lake Biwa Museum is the most-creative. They have developed the *Hashikake* system. Members can create groups and do activities that they are interested in. The museum provides only the place to do the activity, and its knowledge. Under this system there are currently 12 different kinds of groups such as "Biwa-Tan" (Lake Biwa Museum Thrilling Expedition). There are about 20 members in this group, including university students, workers, and families. They create and operate the learning program for the children. During the specialized training we participated in the program "Make a Miniature Plankton". By making a miniature, we got to know how to use a microscope to observe plankton, and learned information about plankton we'd never known. Another example is the group called *Uonokai* (Fish Survey Group), which is composed of several-hundred amateur researchers and local residents near the lake. People who are fond of fish-collecting gather together under *Uonokai* and survey fish distribution in Lake Biwa's watershed by following instructions in sampling techniques and research procedures. In the *Uonokai* survey 72 species of fish including subspecies have been collected, belonging to 49 genera and 20 families. Altogether, 10,917 specimens have been registered in the Lake Biwa Museum as the *Uonokai* Collection. Some important findings have resulted from this survey. Such activities contribute a lot to the conservation of fish and their habitats in Lake Biwa and its watershed.

4. Broad range of museum educators

There are two school teachers who work in Lake Biwa Museum. As the communication bridge between the museum and school, they devote themselves to creating a good relationship between school education and museum education through running a school program and carrying out related research work.

Volunteers help to improve services for museum visitors and to further lifelong learning. There are over 200 volunteers serving the National Science Museum. Their main activities include visitor guidance and assisting educational activities. Some small-sized museums basically depend on the volunteers to carry out their daily work. In Suita City Museum, there are 30

registered volunteers, which is five times the number of curators, and the actual number of volunteers who are involved in museum work is even greater. Take the year 2004 for example: There were 92 volunteers who assisted in the work of planning, display making, and display arrangement; 15 volunteers for training volunteer guides; 147 volunteers for guiding, instruction in the hands-on section and assistance with event running; and 14 for assisting organization of meetings. Hiratsuka Art Museum has created a long-term membership program called "workshop club". The club members organize activities and have the chance to present their achievements to the visitors via exhibits and publications.

Use of Acquired Knowledge

Most of the museums in China are historical or archeological museums where the style of exhibits is traditionally very serious, so the introduction of advanced technology and utilization of interactive exhibits would help to provide lively educational information to attract visitors.

The introduction of a volunteering system and membership system can help to establish a good relationship between the museum and the local community, so as to promote the development of the museum.

Nowadays in China the Internet is attracting more and more attention. According to the latest "Statistical reports on Internet development in China" presented by the Chinese Academy of Social Sciences, by the end of April 2005 Internet users in China exceeded 100,000,000, and 87.8% of respondents aged 16-24 were Internet users. It is therefore essential that museums offer appealing online learning services to users, especially young people.

Suggestions

From my point of view the duration of the course was too short. I needed more time to visit museums in Japan. It is a pity that I did not have time to visit some special museums such as private museums, company museums, children's museums, and other world cultural heritage sites in Japan.

The specialized training proved to be most useful because I had enough time to take part in all kinds of educational activities by myself, instead of learning it only from textbooks. However, for some international communication activities I could have better-prepared if I had learnt of the program earlier. It would have been better if I had brought more related

materials such as picture books and videos with me. In addition, I would have preferred no limit on our choice of specialized training topics so that we could acquire as much specialty knowledge as possible.



Cooperation program between the national institute of tourism and the ministry of culture and sports

Impression of Japanese Museums

By law, a museum in Japan "is an institution that serves the purpose of collecting and conserving materials relating to history, arts, folklore, industry or natural sciences, presenting them in displays with educational aims for the use of the general public, conducting operations necessary to support related refinement, research and recreation, and performing studies and research associated with such materials, and which is established by a municipal corporation, a corporate body, a religious corporation or other corporate body designated by government ordinance..."

Following the previous paragraph, it's easy to see that the museums in Japan have been important for the fortification of social bases and conformation of national identity, the acquisition of common knowledge and to satisfy a demand for activities of intellectual leisure. On the other hand, it is important to notice that most museums in Japan were created exclusively for Japanese people, and disregard the fact that a museum should be understood by everyone, if possible.

At the present time, due to globalization and the results of the "modern era", new challenges appear to distress the Japanese nation, which involves issues that I point out as follows:

Japan has never been as homogeneous as it appears or wants to be, and is unquestionably becoming a society composed of citizens of many cultures. In this specific case, the issue is the ability of Japanese society to assimilate different people and the role of public spaces (including museums) in including such a diversity of humankind. Recently, the Japan National Tourist Organization (JNTO) estimated that the number of international visitors has increased by 10.5%, most of them from Korea, Taiwan, USA and China, so the point now is how the Japanese nation will confront such issues, even in simple matters such as the inclusion of other languages in museums.

Through visits made to several exhibitions in Japan, I have been able to perceive some differences and similarities between museums in Japan and those in Guatemala. In principle, the financial and human resources available for the creation of an organization like this are considerably greater. Museums must satisfy a larger group of visitors that demand a high quality service,

according to national standards. It is also important to strengthen the relationship between the museum and the members of the immediate community. Finally on this subject, I believe that particular problems among Japanese museums are similar to all the participating countries, as it is imperative to fight against the idea that a museum has the sole function of exhibiting its collections, and that private activities like research, conservation and restoration, among others, can lag behind.

Important Lesson in the Course

Most of the knowledge acquired during my training in Japan was reinforced in many cases, what in practice I carry out daily in my country. Nevertheless, there are things that were completely new that changed my general perspective. Experience of designing museums taking in to consideration aspects such as "Universal and Barriers Free Design", would be very useful if we are aware of our differences and limitations, however, in terms of budget other aspects are sometimes prioritized.

The conference that commits me to summarize and review my own beliefs was "Representation of Culture in Museums", because a great deal of controversy exists concerning which pieces must be displayed in the exhibition, and how to handle the information associated with these objects. I think that with further discussion, museums and communities will come to an agreement in order to find the balance that is necessary to achieve a mutual goal. In the mean time, it's crucial to avoid subjective use of the collections.

Another lecture that appealed to me was the one related to reviewing the whole concept of what a museum should look like or should be. I will strongly promote to my colleagues that this subject needs to be the theme of insightful analysis, because for me, it is a matter of changing the orthodox way of perceiving how the information should be transmitted. Professionals in the subject already spend enough time learning how to design an educational experience, following the conventional rules, but I am afraid to say that their achievements are not enough, because most of the time people do not associate museums with amusement and an appealing way of learning. I know that many museologists will not agree with this comment, but I consider this issue to be a challenge for future generations.

Use of Acquired Knowledge

The project: "Circuit of Communitarian Museums for National Development", Cooperation Program between the National Institute of Tourism and The Ministry of Culture and Sports.

In the field of Guatemalan museology great deficiencies occur, however, in the last three years the museums have awakened the interest of the population. This has motivated museum professionals to look for new ways to provide the service that visitors need.

The opportunity that Japan gave me for being able to participate in training like this will have great impact on the development of the communitarian museums. I am grateful for the "Exhibition Design" class, in which I had the opportunity to transform projects and ideas into a concrete design, and to apply the principles of "Universal Design" and "Barriers Free", in order to create appropriate exhibitions for most of the visitors.

On the subject of Model Making, I analyzed ideas made previously and then every one was shaped into a scale model. At the end I was convinced that the graphical explanations were very useful and had the purpose of connecting the objects to their everyday context. The avoidance of using long-winded written explanations was also promoted.

The photography component was the most imaginative branch of this museology course, but also had elements of exacting techniques. During the learning process I started to see with a creative eye, and at the closing stages of the class I felt that I was able to capture my ideas in a photograph.

Finally, the instruction related to Museums and Communities in the Lake Biwa Museum was the most fascinating experience, because I had the chance to have a "hands- on experience" with members of the surrounding areas. I truly believe that the program that they manage is successful and should be a prototype to follow in my country, with a few modifications.

In retrospective view of the training, I consider that it will have great impact, especially in the planning and preparation of the communitarian museums. If I combine all the aspects learned in the three and a half months, I will be able to achieve my goals on the subject of multicultural groups, tolerance, and self-respect. As a final note, in a way you are helping to attain a future of mutual understanding and peace among Guatemalans.



KONG Li-Ning
Curator
Museum of Qinshihuang's Terra-cotta Warriors and Horses
China

During the past three months in Japan, I learned a lot from the Intensive Course on Museology. I acquired knowledge about the development of Japan's modern museums, and obtained a wide range of training in collection planning, acquisition, documentation, basic conservation, exhibition planning, education, and other related fields such as risk management, security, insurance, intellectual property rights, and so on. Moreover, I had the chance to visit more than 30 museums, some world cultural heritage sites, traditional folklore houses, and historic sites in Japan. As for specialized training, I visited Suita Museum, Lake Biwa Museum, Hiratsuka City Museum, and Hiratsuka Art Museum, where I was involved in lively educational activities together with children, visitors and volunteers. To pay great attention to public education is one of the most important features of museums in Japan. Most of the museums I visited try to stimulate visitors by offering learning activities, and help them to acquire knowledge through methods suited to them. Japanese museums make an effort to create a culture of learning in conjunction with other types of social education.

Thank you to all the professors and coordinators for your hard work.

Thank you JICA, for giving us the opportunity to learn about Japanese society and culture.



DEGBOU Honto Danielle
Conservator
National Museum for Clothes
Côte d'Ivoire

I had hoped that some day I could visit this country. Fortunately, I was invited by the Japan International Cooperation Agency to participate in the Intensive Course on Museology.

During my stay in Japan I was impressed by the size of the museums and the number of galleries. The exhibition design, display and activities in museums were very impressive. I enjoyed the study trips to Hiroshima, Hokkaido, Tokyo, Osaka and Nara, which equipped me with knowledge about the history and culture of Japanese people and their quest to preserve their heritage. I now have some knowledge about Ainu and Buraku people as well.

I also enjoyed the children's activity Hashikake, in Lake Biwa Museum, and I would like to attempt a similar activity at our museum. I think museums in Japan are very well-organized. I also enjoyed Nara City with its temples, especially the big statue of Buddha. Throughout these visits I observed the Japanese people's treasures and culture.

Lastly, I'd like to say that I recognized their high quality of work.



Mónica Alejandra PÉREZ GALINDO
Consultant for the Development
Instituto Guatemalteco de Turismo INGUAT
Guatemala

Before visiting Japan, I had the impression of it being a country famous for *manga*, *kabuki*, *ikebana*, *origami*, *sushi*, robots and electronic products. But during my visit I was most strongly impressed by the people's orderliness, honesty and high population.

Besides training, I was able to explore some special aspects of Japanese culture, and I had opportunities to visit some historic places, enjoy beautiful landscapes and experience pleasant cultural exchanges. My visit to Japan gave me many happy memories and a much better idea of Japanese life and culture, and I sincerely feel grateful for the opportunity of being able to participate in a special training such as this.

I can assure you that the knowledge acquired in this training will be beneficial to our development of the communitarian museums. If I combine all the aspects learned in three and a half months, I will be able to achieve my goals of promoting mutual understanding and peace among Guatemalans, as well as tolerance and self-respect.



Andrea Del Carmen TERRÓN GÓMEZ
Coordinator of the Ethnology Department
National Museum of Archaeology and Ethnology
Guatemala

I came to Japan with several ideas and expectations. I imagined Japan as synonymous with homogeneity, modernity, communication, control, order, organization, society, tradition and culture, in the general sense. A fifteen-week stay in Japan can not describe the relationships between the attributes I described before, but my impression is that Japan is a country of contrast between tradition and modernity, culture and globalization, and freedom and control.

For example, there is a strong connection between the unique identity that Japanese people have developed in the process of globalization, and the uniformity and order that the jobs in the "big city" compel you to have. This mixture defines a pattern of Japanese lifestyle. Also, I really like the way Japanese people move long distances to visit temples and shrines, and museums and exhibitions, and seeing many people still wearing the *kimono* or *yukata* in different types of activities. This is another crossing-over of tradition and modernity, which makes me interested in the culture.

I leave Japan with the impression of it being a hard-working society where people manage to take on different roles in various aspects of life. Because of this, it has developed an identity that contrasts with other parts of the world.



Rocío Susana AGUILAR OTSU
 Head of Temporary Exhibitions
 Museo Larco
 Peru

These three months on the Intensive Course on Museology have been a rewarding time for me, as I have acquired extensive knowledge on issues relating to museums.

Professors at both the National Museum of Ethnology (NME) and Lake Biwa Museum (LBM) shared their expertise and know-how with trainees within a well-organized course, which was comprised of basic but important aspects for the appropriate management of museums. Lectures at both institutions were complemented by study trips, including visits to museums and research institutes in different places in Japan, which gave us a thorough vision of how museums and cultural centers in Japan are managed, and the important activities carried out for the benefit of the community. At the same time, these study trips gave us the chance to visit different spots in Japan, where we could admire its traditions and history, framed in the beauty of the scenery.

I am sure that back in my country there will be numerous opportunities where I will be able to apply and share with my colleagues what I have learnt during my stay in Japan, so at this point I can only say that I am grateful to the professors at NME and LBM for the opportunity I was given to be part of this training course, and for making it such an interesting and exciting experience for us.



Mousa Ayeadh ALGARNI
 Development Archaeological Site Researcher
 The Supreme Commission for Tourism
 Saudi Arabia

It being the end of Intensive of Course on Museology I would like to say:

Before coming to Japan I did not have any idea about Japanese museums and what their technological status was, but now that the course has ended I can say that while Japanese museums do display objects, their major goal is for people to learn about history, civilization, art, science and technology.

The course gave me knowledge, albeit limited, of how I should approach it, when I make plans for our museum, and what method I should choose for displaying objects without damaging them or causing inconvenience for visitors, and also what to consider in terms of security, risk, and the museum shop. Also, I learned:

- Methods for learning by touch
- Technology for exhibiting objects and displaying information
- The importance of taking care of the elderly, children, and the disabled

Finally, I want to thank JICA for giving me the opportunity to join this course here in Japan, and the professors at Minpaku and Lake Biwa Museum. Many thanks also to the JICA Training Coordinators, Ms. Ayako Kurosawa and Ms. Miho Inoue. Thank you for your kindness in helping me in everything I needed, and your advice.

Thank you again, and I hope to see you again another time.



Nayana Darshani PERERA
 Museum Keeper
 Natural History Museum, Department of National Museums
 Sri Lanka

I am Nayana Darshani Perera from Sri Lanka. I am working at the National Museum of Natural History in Colombo, Sri Lanka, as a museum keeper.

I was selected to participate in the Intensive Course on Museology organized by the Japan International Cooperation Agency, which was held from 5 April until 15 July, 2005.

Japan has made contributions to the international community in many respects, especially to developing countries. This course was aimed at fostering leading specialists from museums by providing them with a wide range of training; including object collection, conservation, acquisition, exhibition, educational activities, and research skills for further developing their museums. I gained valuable skills and knowledge from the National Museum of Ethnology, Lake Biwa Museum, Hiratsuka City Museum, Hiratsuka Art Museum, and other institutions.

This course mainly focused on theoretical and practical lectures and observation tours to various museums, temples and other related institutions. These lectures and tours provided me with ample opportunity to learn about management of a museum, and Japanese culture. The field trips to museums provided me with knowledge about object collection, exhibition design, special exhibitions, educational programs, security systems, museum-building structure, and museum facilities for visitors.



Emmanuel CHIPELA
 Conservation Assistant
 National Museum Board Moto Moto Museum
 Zambia

During the training in the Intensive Course on Museology conducted in Japan between 4 April and 15 July 2005, we visited many institutions, museums and world heritage sites. From this experience I gained a broad impression about Japan.

First and foremost, the museums in Japan are well-developed. I was amazed by the great number of museums in the country. Museums in the country are well-developed, and they are appreciated very much by the local community.

The country's infrastructure is well-structured. Through good transport networks, I noticed that from any point it is easy to get to your destination.

I was also impressed by the peacefulness, hospitality, honesty, kindness, and hard-working nature of many Japanese I met during my training. Japan is generally a peaceful nation. Despite the influences coming from development and Western lifestyle, Japan has maintained its indigenous cultural values such as the language, traditional *kimono* worn in traditional ceremonies, and *tatami* rooms, though they are becoming fewer in number.

The trip to Hokkaido was educational and very interesting. We learned about the challenges that some ethnic groups face in regaining their cultural identity. The situation of the Ainu people was one good example for the participants in the museology course.

I wish to pay tribute to the organizing committee whose ideas made the course successful. The extra visit, to Lake Toya, meant we were able to enjoy seeing a variety of beautiful landscapes.



Petér Denis Gero OKWARO

Head of Temporary Exhibitions
National Museum of Kenya

Kenya

Introduction

The Intensive Course on Museology started on the 5th April 2005. Although participants were accommodated at the JICA-OSIC, the course proper was undertaken at the National Museum of Ethnology, in Osaka and the Lake Biwa Museum in Shiga Prefecture.

There were several study tours to many places of cultural and museological importance in Japan to enable participants get first-hand information and to deepen their understanding of practical issues in Museology.

Most of our museums operate on very slender budgets-hindering implementation of even very noble ideas. Although I have acquired a lot of new knowledge, skills and ideas that are good for my institution, only a few of them could be applied in our situation. It however comes at a good time when my organization is just undertaking a major reorganization of its structures and systems. Below are some of my intended actions towards using ideas I got during this course:

In the area of public programmes

- * Involvement of the community representatives in the planning and development of exhibitions.
- * Enabling learners to play a lead role in identifying and initiating practical education programmes as in Hashikake & field reporters in LBM.
- * Taking a workshop approach to education.
- * This is important not only for public education but also in building a close working relationship between the community and the museum.

Storage exhibition

- * In the development of the new museum in Kenya, I shall impress upon the management the need to practice this concept so as to utilize available space more efficiently.
- * The use of miniature models could also be used alongside the above.

Interactive exhibitions

- * This is becoming the trend in museums today. It makes museums more exciting and educative to the visitor.
- * I will strive to make more exhibits that are participatory- enabling the visitor to be an active participant in enjoying the museum experience while learning from it.

Multi-disciplinary work processes

- * In the new organizational structure of my museum, we shall strive to remove the very rigid departmental boundaries that prohibit teamwork.
- * E.g. Instead of education department, we should have public programmes department.

Collections management

- * A few environment monitoring equipments to be bought and installed in the galleries and storage areas.

- * Pest control practices to be made part of the institutional policy, and basic facilities to ensure implementation provided.
- * Basic training for collections staff in collection management to be undertaken.

Facilities for people with disabilities

- * Basic facilities such as bathrooms and ramps could easily be installed in the new infrastructure.
- * It is also possible to provide a few wheel chairs and maybe brail labels.
- * This is important for a museum for the 21th century.



Javier Reynaldo ROMERO FLORES

Head / Extension and Diffusion Cultural Department
National Museum of Ethnography and Folklore

Bolivia

In general terms, the learning developed in this course was motivational. We find many things that, for the political-economic situation of our countries, are difficult to develop them.

However, the possibilities to make "a lot" with "little" have been enriched after three months of visiting museums, conversing with specialized people and receiving good and bad experiences.

In my case, I would like to point out three museums that have impacted me for different reasons. The museum of the Lake Biwa, for the way in which it was planned; The Kayano Nibutani Museum, by the personal effort and the Tokyo Fukagawa Museum, for the way of transmitting sensations beyond the visual thing.

I return to my country, after having strengthened the idea of using museums like tools for the education of most of the population of our countries.



Opening Ceremony : April 18, 2005



Reception : April 18, 2005



Public Forum : June 12, 2005



Public Forum : June 12, 2005



Country Report (Part 1): April 19, 2005



Country Report (Part 2): May 9, 2005



Final Report : July 14, 2005



Final Report : July 14, 2005



Lecture and Workshop



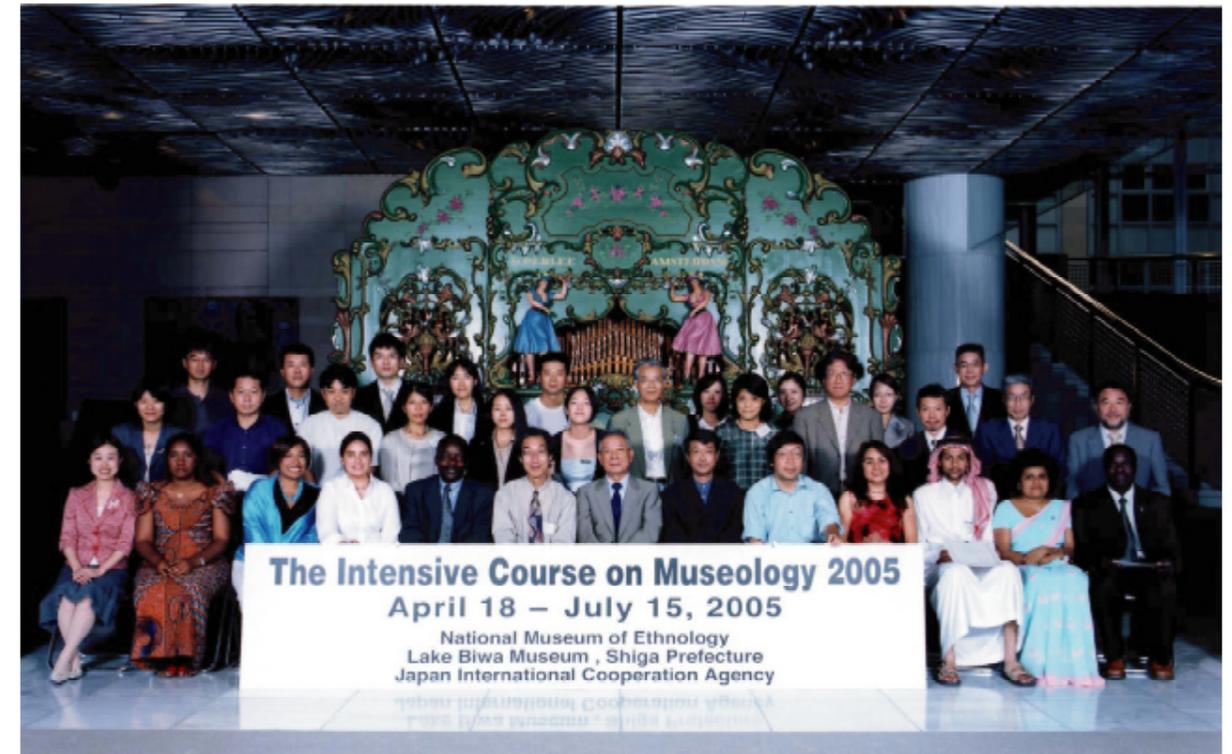
Lecture and Workshop



Lecture and Workshop



Lecture and Workshop



Closing Ceremony : July 14, 2005

