

Museum Co-operation 2006

Newsletter of the Intensive Course on Museology

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



National Museum of Ethnology



LAKE BIWA MUSEUM



Japan International Cooperation Agency



**National Museum
of Ethnology**

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



The Intensive Course on Museology 2006

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	Tomoo Nunotani	Lake Biwa Museum
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	Ryoji Sasahara	National Museum of Ethnology, Osaka
	Yuji Seki	National Museum of Ethnology, Osaka
	Kenji Yoshida	National Museum of Ethnology, Osaka

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Preface



It is our great pleasure to send you the newsletter of the Intensive Course on Museology 2006.

The Intensive Course on Museology 2006 was held over more than three months from April 17 to July 21, 2006, mainly at the National Museum of Ethnology. This year saw another ten curators and museum professionals joining the course from nine countries around the world, namely, Botswana, China, Colombia, Eritrea, Iran, Peru, Thailand, Turkey, and Zambia.

As is well known, this course originally started in 1995 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under its present title, the Intensive Course on Museology. During its 12-year history, almost 130 participants from around 50 countries worldwide have completed the course and returned home to contribute to the activities of museums in their respective countries. The current Intensive Course on Museology is run by the National Museum of Ethnology together with the Lake Biwa Museum, with full financial support from JICA.

The mission of this course has several aspects. Its primary objective is to provide participants with the general and fundamental knowledge and skills they are required to master to work as museum professionals. A secondary objective of the course is to share experience and knowledge stemming from the history of museum activities in Japan. I am now very gratified to see that all of the participants have benefited from what was offered through the various programs included in the course. As you will see from the reports here, the participants had many opportunities to attend lectures by a large number of lecturers in different specialties and also to visit numerous museums and cultural sites throughout Japan, as well as to attend optional workshops selected according to their own interests. Thirdly, this course tries to serve as a kind of platform for participants, where they are free to share their own experiences and the knowledge they have acquired through their own careers as museum professionals in their countries. Of course it goes without saying that we Japanese staff are also members of this platform, participating in the discussion and learning many things from the participants.



As you have already been aware, this course is far from being merely a training course for younger museum professionals. Rather, it is a kind of international symposium or forum lasting for as long as three months during which they can share their experiences, knowledge, and views. It is my hope that this course will expand to form a global network through which issues and problems related to museum activities will be discussed, and the results shared among museum professionals on a global scale.

It is our intention to make every possible effort to improve the course, step by step, by incorporating the ideas and opinions given by all those who have previously been involved, including previous participants. We are of course aware, however, that there is still scope for improvement. We should welcome your telling us your ideas and opinions on how to improve the course once you have finished reading through this newsletter.

Finally, I would like to express my particular thanks to all those who contributed their time and energy on behalf of this course. We are grateful in particular to the staff of JICA Osaka Center, who generously provided us with this valuable opportunity, and to the staff of the Lake Biwa Museum for their friendliness in looking after the participants.



Yukiya Kawaguchi
Associate Professor,
National Museum of Ethnology
Chairperson, Steering Committee for
the Intensive Course on Museology

Curriculum 2006

(i) General Program : April 19~ June 23

Overview

Museum systems in Japan	Kazuyoshi OHTSUKA	Osaka Gakuin University
Representing culture in museums	Kenji YOSHIDA	National Museum of Ethnology
	Ryoji SASAHARA	
Museums and tourism	Shuzo ISHIMORI	Hokkaido University Center
Museums in the world	Yukiya KAWAGUCHI	National Museum of Ethnology
Management and preservation of natural and cultural heritage	Yoshiyuki KURAKU	Osaka Prefectural Sayamaike Museum

Collection planning, acquisition and documentation

From collection planning to exhibition	Tomoo NUNOTANI	Lake Biwa Museum
	Yasushi KUSUOKA	
Collecting local materials	Tomoo NUNOTANI	Lake Biwa Museum
	Yasushi KUSUOKA	
Systematic storage of materials	Keiichi TAKAHASHI	Lake Biwa Museum
	Yoko NAKATO	
Documentation	Masatoshi KUBO	National Museum of Ethnology
Photography	Hitoshi TAGAMI	National Museum of Ethnology
Audio-visual documentation	Yasuhiro OMORI	National Museum of Ethnology

Basic conservation

Object inspection	Naoko SONODA	National Museum of Ethnology
	Shingo HIDAKA	
Conservation and restoration 1 - ethnographic and historical	Naomi UEDA	Gangoji Institute for Research of Cultural Property
Conservation and restoration 2 - archeological	Ken KANAI	National Research Institute for Cultural Properties, Nara
	Kayoko ISHII	Archaeological Institute of Kashihara, Nara Prefecture
Museum environment	Naoko SONODA	National Museum of Ethnology
	Shingo HIDAKA	
	Kiyoshi NAKAYA	Matsushita Electric Works Engineering Ltd.
Pest control	Kazushi KAWAGOE	Oita Ikari Techno-s Co., Ltd.
Packing and transportation	Kotaro NAKAJIMA	Nippon Express Ltd.
Management of audio-visual materials including multi-media	Akira SUZUMURA	National Museum of Ethnology

Exhibition

Museum buildings	Kazuoki OHARA	Yokohama National University
Permanent exhibition - design	Yasushi KUSUOKA	Lake Biwa Museum
Permanent exhibition - display	Taihei SAMEJIMA	NOMURA Co., Ltd.
	Isao HAYASHI	National Museum of Ethnology
Temporary exhibition - design	Tomoo NUNOTANI	Lake Biwa Museum
	Takashi KUMAGAI	Comode Design Co., Ltd.
Temporary exhibition - display	Tomoo NUNOTANI	Lake Biwa Museum
	Yasushi KUSUOKA	
	Takashi KUMAGAI	Comode Design Co.,Ltd.
Traveling exhibition	Keita FUJIMOTO	The Asahi Shimbun
	Taku IIDA	National Museum of Ethnology
Open sites and living monuments	Yuko FUJIYOSHI	The National Museum of Art, Osaka

Education and public relations

Museum education services	Kasumi SOMEKAWA	Hands On Planning
	Masashi TANIGUCHI	Lake Biwa Museum
	Koichi NAKAMURA	
	Nobuko AOKI	
Public participation	Atsushi MAKINO	Lake Biwa Museum
	Taihei SAMEJIMA	NOMURA Co., Ltd.
Evaluation (Visitor studies)	Tomoo NUNOTANI	Lake Biwa Museum
	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	Keio University
Intellectual property rights	Atsushi NOBAYASHI	National Museum of Ethnology
	Eiichi ABE	Agency for Cultural Affairs
Making models – aims and design	Masaaki MORIGUCHI	Keikan Mokei Studio
Museum shop management, museum goods development	Takehiko FUJINO	Benrido Co., Ltd.
Funding sources (Japan’s Grant-in-Aid program)	Yuji SEKI	National Museum of Ethnology

(ii) Specialized Program* : June 26. ~ July 14.

A	Museum and local communities	Tomoo NUNOTANI	Lake Biwa Museum
		Yasushi KUSUOKA	
B	Activities of a local history museum	Manabu FUJIWARA	Suita City Museum
C	Preventive conservation	Naoko SONODA	National Museum of Ethnology
D	Conservation and restoration of objects	Naomi UEDA	Gangoji Institute for Research of Cultural Property
E	Archaeological conservation	Kazuo ICHINOSE	Cultural Property Preservation Division Osaka Prefectural Board of Education
F	Exhibition design	Takashi KUMAGAI	Comode Design Co., Ltd.
G	Making model objects	Masaaki MORIGUCHI	Keikan Mokei Studio
H	Replica making	Masahiko OGAWA	KYOTO KAGAKU Co., Ltd
I	Ethnographic film	Hitoshi TAGAMI	National Museum of Ethnology
J	Photography	Hitoshi TAGAMI	National Museum of Ethnology
K	Education in museums and schools	Satoko HAYAMA	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	Speciality Report
D	Public Forum: “Museum in the World 2006”
E	Discussion
F	Final Report
G	Cultural Exchange Programs

Public Forum

Museum
in the World
2006



Public Forum

Museum in the World 2006

Date : June 11, 2006
Place : Keizo Saji Memorial Hall,
Osaka University Nakanoshima Center
Organizers : National Museum of Ethnology
Lake Biwa Museum
Japan International Cooperation Agency
Co-organizer : Museum of Osaka University

Program

13:00 - 13:10
Opening Remarks

Yoshiyuki Takahashi	Director General	Japan International Cooperation Agency, Osaka International Center
Taro Eguchi	Director	Museum of Osaka University

13:10 - 17:00
Country Report & Speciality Report

Botswana	Innocent Mawethu Manele	Photographer	Botswana National Museum
Zambia	Priscilla Kaela Kangwa	Assistant Keeper	The Copperbelt Museum
Eritrea	Lalemba Berhe Tsehay	Head of Ethnographic Section	National Museum of Eritrea
Turkey	Ünal Demirer	Archeologist-Curator	Antalya Museum
Iran	Morteza Kossarneshan	Expert in Architecture	Cultural Heritage & Tourism Organization, Museums Central Office, Technical Section
Thailand	Duangkamon Kamalanon	Curator	Office of National Museum, Fine Arts Dept., Ministry of Culture
China	Li Shengneng	Secondary Director	Shenyang Imperial Palace Museum
Colombia	Ximena Muñoz Perry	Coordinator Design Area	Museum of Traditional Costumes of Colombia
Colombia	Liliana Sanchez Rojas	Educational Department Monitor	National Museum of Colombia
Peru	Luz Verónica Tupayachi Calderón	Museologist	National Institute of Culture-Cusco

17:00 - 17:10
Summary

Yukiya KAWAGUCHI	Chairperson	Steering Committee of the Intensive Course on Museology
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17:10 - 17:15
Closing Address

Tomoo NUNOTANI	Chief Curator of Museology	Lake Biwa Museum
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Innocent
Mawethu Manele



Botswana National Museum

Innocent Mawethu Manele
Botswana National Museum
Botswana

Introduction

Botswana is a land-locked country dominated in geographical terms by the Kalahari Desert—a sand-filled basin averaging 1,100 meters above sea level. The country lies between longitudes 20° and 30° east of Greenwich and between approximately latitudes 18° and 27° south of the Equator.

It is situated in the southern African region and about two-thirds of Botswana lies within the Tropics; it is bisected by the Tropic of Capricorn (the imaginary line of latitude which is 23° 30' south of the Equator) just south of the town of Mahalapye. This is the most southern latitude where the sun is directly overhead at noon. This happens on December 22, the longest day of the year in this hemisphere.

Botswana’s climate is semi-arid. Though it is hot and dry for much of the year, there is a rainy season, which runs through the summer months. Rainfall tends to be erratic, unpredictable and highly regional. Often a heavy downpour may occur in one area while 10 or 15 kilometers away there is no rain at all. Showers are often followed by strong sunshine, so that a good deal of the rainfall does not penetrate the ground but is lost to evaporation and transpiration.

The natural distribution of Botswanan vegetation is closely related to rainfall patterns. Most of the country (around 90%) is covered by savanna of three types—shrub, tree or grass savanna. Botswana is well known for its diverse range of wildlife. Most of the major African game species can be found, along with a number of species that are endemic to the region. Compared to the rest of Africa the game has been well protected from the scourge of poaching. The history of Botswana is characterized by migration of peoples into the country from the north and west and particularly from the east and south, as well as internal movements of groups of people. The group which eventually emerged as most numerous, and became dominant, was the Batswana. Their pattern of dividing and migrating saw the formation of numerous Tswana tribes and the eventual occupation of all areas of the country.

Botswana Nationai Museum

The National Museum was established by an Act of Parliament in 1967 and officially opened to the public in 1968 as a private institution. It was taken over by the Government in 1976. The National Museum is a research and educational institution which provides instruction through visual displays, lectures and slides or film shows to the public. It researches, collects,



conserves and preserves Botswana's natural and cultural heritage. It also teaches about the people of Botswana, their past and their interaction with their environment, thus promoting an understanding of Botswana's heritage as a whole. In addition, it upholds an understanding of the cultural patterns of the diverse ethnicities which make up our nation.



Archaeology Division

The Archaeology Division is the largest research division of the Botswana National Museum. It has five main units: Monuments Development, Salvage/Rescue, Research and Information, Old Buildings, and the Tsodilo Branch. There is also a subsidiary unit that deals with documentation and management.

Ethnology Division

The objective of the Ethnology Division is to research, preserve, collect and disseminate information on ethnic history, traditions, culture and artifacts for educational purposes and for posterity. There are currently over 7,000 ethnological artifacts housed at the Botswana National Museum. They represent cultures from across Botswana and Africa.

There are three units within this Division: History, Documentation, and Conservation.

Natural History Division

The Natural History Division is the national centre for natural history collections and oversees the protection of natural history monuments. It deals with the natural world, and works on both living and non-living components of the environment. It addresses topics such as Biodiversity, Taxonomy and Systematics, Ecology, Mineralogy, and Paleontology by establishing data on and collections of animals, plants, minerals, and fossils in order to record the existence of species and minerals in Botswana.

Education Division

The Education Division is responsible for raising the interest of and sensitizing educational institutions as well as the general public about the utilization of the museum as an educational resource. It is also responsible for simplifying and processing information researched by other divisions for wider public consumption. It gives public lectures and conducts guided tours for visitors.



Technical Support Services Division

The Technical Support Services Division (TSS) is responsible for providing technical and professional assistance to the Museum. Working closely with other divisions, the TSS designs and produces exhibitions and publicity material, maintains public and work spaces, and documents and archives images. The TSS consists of four units: Design and Production, Desktop Publishing, Photography, and the Workshop.

Art Division

The goal of the Art Division is to increase appreciation and understanding of the visual arts in Botswana by promoting the activities of the National Art Gallery. The Art Division is one of the oldest divisions in the National Museum. The National Art Gallery, where most of the exhibitions take place, first opened its doors to the public in 1975. There are about 2000 works of art in the Permanent Art Collection. The collection includes a wide range of works such as masks from West Africa, historic paintings of early European travellers, the South African art project, and contemporary works by Batswana.



Documentation and Registration Division

The Documentation and Registration Division and the Library are support divisions that develop, maintain, and provide information networks and services for the Museum.



Introduction

Zambia takes its name from the Zambezi River, which rises in the northwest corner of the country and forms its southern boundary. The landlocked country lies between latitudes 10° and 18° South and longitudes 22° and 33° East. Zambia forms part of southern Africa. The general height of the land gives Zambia a more pleasant climate than that experienced in most tropical countries. There are three seasons—cool and dry from May to August, hot and dry from September to November, and warm and wet from December to April. Zambia has a generally warm climate with July and October being the coolest and hottest months respectively. In July the daily minimum temperature is around 5–8 degrees while the daily minimum in October is about 30–33 degrees Celsius. The average rainfall is between 1000 mm and 1500 mm per year with the rainy season lasting from November to April.

Zambia has one of the lowest population-to-land ratios in Africa. Only 10 million people inhabit a country half the size of Europe. The employment opportunities offered in the post-independence era in the copper mines and associated industries led to a strong rural-urban migration. The result has been to make Zambia one of the most urbanized countries in Africa. About one fifth of the population lives in the Copperbelt to the north of the capital, but the biggest concentration of people is in Lusaka itself with an estimated population of over two million. This has resulted in massive tracts of uninhabited land across the country.

With over 70 different tribes in Zambia, there is wide cultural diversity. Interestingly enough, however, it is one of the few countries in Africa with very little tribal animosity, and the existence of so many tribes has proved less of a political problem than in many other African states. The main tribes are the Lozi, the Bemba, the Ngoni, the Tonga, the Luvale, and the Kaonde.

Apart from its abundant wildlife, rivers, and lakes, Zambia holds 6% of the world's copper reserves and is the fourth largest copper-producing nation in the world. Zambia is internationally recognized as a major producer of emeralds, aquamarines, amethyst, and tourmalines and the quality of the gems is highly competitive on the world market.



The National Museums Board

In Zambia there are two organizations that are in charge of managing the national heritage. These are the National Heritage Conservation Commission (NHCC), which is in charge of immovable heritage, and National Museums Board (NMB), in charge of movable. Currently there are four National Museums and two privately owned institutions. The National Museums are as follows.

Livingstone Museum, This famous museum has four galleries: Prehistory (archaeology), Ethnography and Art, History, and Natural History. There is an interesting collection of David Livingstone's belongings and descriptions of his routes.

Moto Moto Museum, The official opening of the museum took place in 1974, when it became one of the National Museums of Zambia run by the National Museums Board. However, its history dates back to the 1940s when a catholic priest, Father Jean Jaques Corbeil from Canada, came to do missionary work as a white father in 1943. Over the years, Father Corbeil collected cultural artifacts from the northern part of Zambia for study and posterity.

Lusaka National Museum, This cultural history museum tells the story of Zambia in four main sections; Ethnography, Witchcraft, History, and Contemporary art.

Copperbelt Museum, This is the smallest of the National Museums.

The two privately owned museums are Choma and Nayuma. These are run by local communities with the support of the NMB.

In the past National Museums had no themes, and this brought about duplication of work and collections. It was decided to allocate a theme to each of the museums, with Lusaka and Moto Moto being cultural, Livingstone covering natural history, and Copperbelt science and technology. Copperbelt was given this theme because of its location in the heart of the Copperbelt Province, which is Zambia's industrial center.



The Copperbelt Museum

The museum is located in the Copperbelt Province. It was established in 1962 when the Steering Committee of civic and mine leaders met in Ndola to form the Copperbelt Museum Association, with the sole aim of establishing a living museum—a gallery of natural resources, with the emphasis on ecology, conservation, geology, mining, and local history. By 1963 the association had acquired a substantial collection from the Livingstone Museum and South Africa’s Natal Museum for exhibition. As the collection grew, Kitwe and Ndola municipalities became interested in having the proposed museum built in their respective towns. In 1964 Ndola was selected 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 gazetted in 1968 as the second state-owned museum after the Livingstone Museum. The same year the ever-growing collection was moved to Bwafwano House in Buteko Avenue, until 1978 when it was transferred to its present premises.

Organizational Structure

The organization of the Copperbelt Museum has positions for 26 employees. Of these only 12 positions are currently filled, and two staff are part-time.

Financial status

The Copperbelt Museum is a grant-aided institution that receives monthly Government grants. The grants vary from year to year depending on the Government’s budget. Every year the institution submits its estimated expenditures for the following year, but the grants actually allocated to the Museum are always below the estimate. The museum also receives grants from international agencies like NORAD for the maintenance of museum infrastructure, public programs, documentation, and capacity building.

Donor funding at the Copperbelt Museum between 2002 and 2004					
2002		2003		2004	
ZMK	US\$	ZMK	US\$	ZMK	US\$
66,847,402	14,073	33,330,000	7,017	94,780,487	19,954



Government Funding between 2002 and 2004						
	2002		2003		2004	
	ZMK	US\$	ZMK	US\$	ZMK	US\$
Budget estimate	419,499,010	88,316	497,041,591	104,640	739,316,634	155,646
Budget allocation	227,260,922	47,844	304,036,697	64,008	446,825,635	94,069
Amount received	153,035,043	32,218	273,626,228	57,605	386,253,109	81,316

Museum Collections and Services

Museum collections

The museum’s collections include ethnographic, historical, and archaeological objects, and natural history and geological specimens.

At the moment the Museum has three galleries: Geology, Ethnography, and Temporary Exhibitions.

Geology Gallery, The display shows a range of minerals and rocks. These reflect the rich mineral resources found in the Copperbelt and Zambia as a whole.

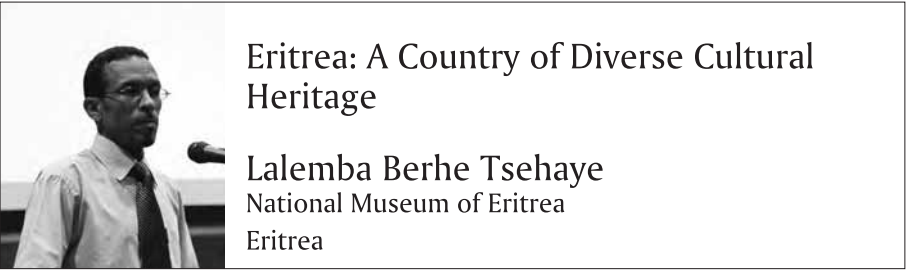
Ethnography Gallery, This displays an array of material cultures of the peoples of Zambia and how these people have through time harnessed and utilized the resources of their environment.

Temporary Exhibition Gallery, This is a gallery reserved for special and rare exhibitions on selected themes and objects.

Besides these, the museum has a small display on natural history. This displays a narrow range of small mammals and birds as well as butterflies of Zambia. The idea behind this is to arouse interest and public awareness of the need to conserve Zambia’s wildlife resources for posterity.

Services

- Cafeteria for snacks and refreshments
- Facilities for people doing research
- Small library
- Craft and curio shop



Background

Eritrea is located in northeastern Africa. It covers an area of 120,000 km². It is bordered by the Red Sea to the east, Sudan to the west, and by Ethiopia and Djibuti to the south. Its capital city is Asmara. Eritrea has about 360 islands with two port cities, Massawa and Assab. The coastline stretches about 1200 km north to south.

Having a population of 4 million inhabitants, composed of nine ethnic groups, the country is home to a mosaic of cultures. Semitic, Kushitic and Nilo-Saharan languages are spoken. From a religious standpoint, the population is divided into harmoniously coexisting Christian and Muslim communities. However, all the communities that constitute present-day Eritrea need to be studied with an understanding of their prehistoric and precolonial forms of social organization. The multilingualism of Eritrean societies also serve as a precious resource for untapped oral histories and as a reservoir for the cultural heritages of the different communities. The ritual languages used in workshops and the telling of stories are all areas of heritage which need to be documented and preserved.

Eritrea, a small African nation, is the last country to have won its independence from successive colonial dominations of the African continent. By virtue of its strategic geographic position in the Red Sea, the country has always been vulnerable to attack and has suffered many forms of interference since ancient times. Eritrea gets its name from the word “erythrea,” denoting the color red, a word made famous by the “Periplus of the Erythrean Sea,” a book written by a Greek-speaking Egyptian at the beginning of the Christian era. Thus, early contacts with the external world and the occurrence of socio-economic and cultural development from within have made the country extremely rich in ancient history. The country possesses a priceless heritage that covers all periods of human existence, extending from its paleontological background that depicts the origins of humanity, all the way to its most recent historical encounter with liberation struggle which has left behind the historic monuments of defense trenches, underground hospitals, and workshops where miraculous efforts were made to win the war and safeguard the country.



Kunama dancing



Tigrinya cultural show



Buia, a prehistoric site

The location of historic sites is not limited to any one region of Eritrea. It is now recognized that every spot and corner of Eritrea exhibits signs of the remains of the past. Sites extend along the coast and across the entire hinterland, as well as spanning the country from north to south. The islands in the Red Sea and the desert of Dankalia are each in their own way a keeper of history. It is true that history has been generous to the nation and its people through its endowment of a rich heritage. In consequence history has to be given due recognition by undertaking measures for salvaging our heritage of cave paintings, monuments, monasteries and other places of worship, dams, canals, stone inscriptions and manuscripts, images and icons, architectural remains, and other works that all witness to the Eritrean peoples’ genius. Among these, rock paintings represent one of the remarkable aspects of Eritrean archaeology. Scattered all over the country, on rock shelters and crags, they are the vestiges of an art form. The National Museum of Eritrea in Asmara contains a rich collection in which many of the works mentioned are represented.

However, systematic enquiry into the past is made difficult by the fact that the portrayal and representation of the history of this land and its peoples has been, until recently, dominated by non-Eritreans. The history of its peoples and civilizations, its monuments and inscriptions, have been studied and documented by outsiders unfamiliar with the languages and traditional ways of life of this country. The majority of works on Eritrea have thus been compiled and documented by explorers, missionaries, colonial settlers, foreign archaeologists and historians; alien administrators whose primary task was not the accurate depiction and preservation of the indigenous characteristics and culture of the Eritrean people.

So for the government and people of Eritrea, the rediscovery and study of the nation’s cultural heritage and its conservation and preservation offer an opportunity and a challenge almost without parallel in the African continent. The sovereign state has within its borders a wealth of archaeological sites, which owing to the long struggle for independence have rested unexplored and unexcavated for half a century. The Eritrean government is therefore in a unique position to formulate its own strategy and lay down its own rules regarding the safeguarding of its cultural heritage. Training Eritrean specialists is therefore the most urgent task to be accomplished in this regard.

The National Museum of Eritrea

The National Museum of Eritrea is a young institution established shortly after the country gained independence in 1992. The primary objectives of this institution are to display and preserve objects of historical value, and to conduct archaeological surveys and excavation to recover new works for its collections that will provide new insights into past cultures.

The museum thus has four main sections: the archaeological section; the ethnographic section containing materials relating to the nine ethnic groups who make up the Eritrean people; the paleontology section; and the military section, which houses the artifacts and memories of the 30-year war of liberation.

Within this institution, the archaeological museum houses evidence of the material cultures of Eritrea's past. We have just begun to write the history of Eritrea, and much remains to be done. The first room in this section is devoted to Adulis, the port city that flourished during the first centuries of our era. The objects from the preliminary excavations reveal a flourishing city that grew prosperous, and was considered significant by Roman merchants. Fragments of ivory, Roman amphora and Roman glass testify to the commercial role of the city, while stone architectural elements betray Roman influence. Much of the pottery is distinctively local, and not found elsewhere. The third room of the paleontology section displays artifacts found around the country. The earliest elements found so far indicate that the Eritrean Stone Age can be traced back to the Middle Paleolithic Period (ca.100,000-40,000 years ago), and the country has been continuously inhabited since that time. New research will probably extend the origins of human settlement of this country back to the days before the emergence of modern humanity, more than a million years ago. The recent days before the emergence of modern humanity, more than a million years ago. The recent discovery of the Buya man in the Denakil region of Eritrea will probably bear witness to this. Middle and upper Paleolithic stone artifacts and Neolithic settlements are distributed across the country. In sum, the country is abundantly endowed with archaeology.

The military section is at this point the only monument to Africa's longest and most successful armed war of national liberation. This section of the museum exhibits all types of guns used during the war, including tanks and missiles, as a living memory of the heroic struggle. People say that the exhibition really brings to life the feelings generated by the liberation war



Recent history

experience in Eritrea.

The Ethnographic section presents some of the artifacts and costumes associated with the nine ethnic peoples that inhabit Eritrea. Eritrea covers several different geographic zones, including mountain highlands, coastal plains, and a highland plateau, hosting peoples whose lifestyles vary from Arab to African, with their languages and religion differing accordingly.

The paleontology section houses a variety of fossils including a million-year-old human cranium as well as various stone tools.

The fact is, however, that there are numerous and challenging issues facing the National Museum of Eritrea. The Museum is carrying out a range of activities both within and outside its premises with the resources it has at hand.

Here are just a few of the museum's recent activities.

Restoration of the stele of Metera

The stele, one of Eritrea's national symbols, was restored by the National Museum of Eritrea and its stakeholders (Ministry of Education, Alliance Française, Cultural Assets Rehabilitation Project, and UNESCO). It was toppled and destroyed during the Ethiopian invasion of 2002. Restoration work started in late 2003 and ended in late 2005, and the stele is now fully erected.

Restoration of the church of Kidane Mihret

The church was cracked and partly fallen. It was constructed in the 14th century. Its design is the style known as "Monkey's head." Restoration work commenced on November 10, 2005 and is still in progress.

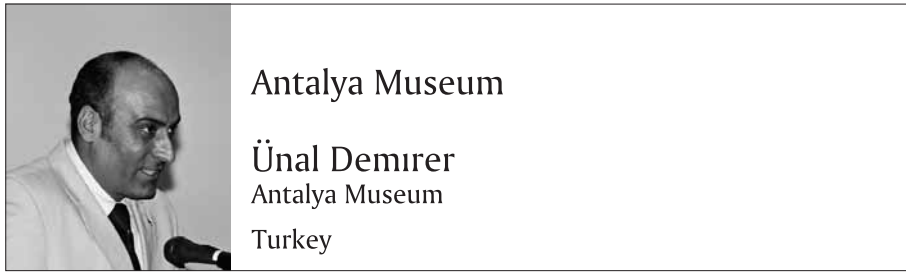
Archaeological Survey and Excavation work

Survey and excavation work were carried out in the town of Dekemhare and its vicinity from 2004 to late 2005. This work was funded by the Netherlands Embassy as well as partially by the government of Eritrea.

Several archaeological investigations have been conducted in the greater Asmara area, and from the recovered artifacts the site is dated to the 4th-8th centuries BCE (Before the Common Era). This is evidence that the greater Asmara area is the location of the precursor of the Axumites civilization.



Archeological excavations



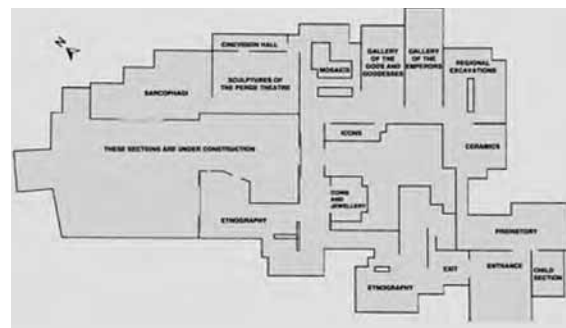
When I talk about my country, I used to say that Turkey is a bridge between continents. In fact, my country is placed at the intersection of three ancient continents of the world. Turkey has been the home of several cultures and nations for thousands of years, situated as it is between Asia, Africa, and Europe. When we look at the world map, the nation is a bridge, or rather lies at the junction of cultural transmission. Antalya, on the southwest coast of Turkey, exhibits the effects of this transmission.

The city of Antalya is bordered by three ancient regions: Lykia to the west, Pisidia to the north, and Pamphylia to the east. Human habitation has been continuous in Antalya for 200,000 years, as evidenced by the Karain (Black Cave) 30 km north of the modern city. The expanding collection of the Antalya Museum includes objects from 104 existing Bronze Age, classical and Roman-eras ancient settlements.



The Antalya Museum was established in 1922, soon after the Great War, in the garden of a mosque. It moved to its present site 50 years later, in 1972. At the beginning, the museum was planned as a regional museum to reflect the different cultures of the past history of Antalya and its surrounding cities in the Mediterranean region of Turkey. Because of the needs of surrounding cities, however, this project was later abandoned. In almost every village in Turkey one can see the glamorous past of this fertile land. Turkey contains more than 50,000 ancient settlements, and the Antalya region is rich in such cultural sites.

Finds from the surrounding cultures are displayed in chronological order. It is almost impossible to maintain a stable plan of the museum because of the increasing number of artifacts discovered during excavations by foreign and Turkish Universities excavations. These new finds are expanding not only the collection but also the building itself. When I started to work in this museum in 1994, the building had an area of ca. 9,000 m². This has now attained ca. 15,000 m², and construction is still in process.



A tour of the museum starts with the windows in the prehistoric section. The remains of *Homo neanderthalensis* from the Black Cave may be seen, followed by many finds from surrounding Neolithic, Chalcolithic, Bronze and Iron Age settlements. Human evolution can be seen window by window in these sections. The first showcases concern middle Paleolithic finds such as rough stone objects. The subsequent evolution of human beings can then be followed in chronological order through middle and upper Paleolithic periods stone and bone objects.

Following sections are galleries of ceramics, rescue and regional excavations that reflect a few percentages of our collections. In fact, the storages are as large as museum building Ceramics were the most important objects in the daily life of human beings in antiquity. Many baked clay vases, jars, or cups for daily or ceremonial use have much to convey to archaeologists. By observing the improvement in the stratigraphy of ceramic art, it is possible to see the evolution of both technique and artistry. The ceramic sections of the museum have been revised to reflect this chronology.

The unique results of the excavations done by universities or the museum itself are on display in these galleries. Perge, Myra, Patara, Xanthos, Letoon, and Elmali are ancient cities where systematic archaeological excavations are being carried out by universities today. Because of the strong influence of the Roman Empire during the 2nd century CE (Common Era), most ruins and finds from these cities are from the Roman era. It is also possible, however, to find settlements and objects from earlier civilizations such as the Phrygians or from the later Byzantine period in the same cities. Sometimes several cultures can be seen at once in the same city. That is why the results of these archaeological excavations are always fruitful and the collection of the museum is expanding every year. In Turkey all objects found in archaeological excavations are Governmental property and the universities are obliged to submit them to local museums after they finish their own scientific research.

The museum has also carried out some excavations itself. These are described as “rescue excavations,” because scientific archaeological research can legally only be done by universities. The main reason for this lies in the necessity for a large team and therefore a large budget. In countries such as Turkey, however, many cultural objects are smuggled abroad and sold on the international black market. In this case, when necessary, museums can do some rescue work to prevent illegal excavations, or sometimes to restore



objects from natural damage they have sustained.

The Antalya Museum has carried out many short-term excavations since its establishment, and the results can be seen in the galleries.

The nearest ancient Roman town, Perge, is the primary source of our huge marble statue collection. Perge is the only city where systematic excavations have been handled over a long time (60 years) by Istanbul University. The best examples of Roman sculpture can be seen in the Galleries of Gods and Emperors. Unfortunately, because of the intensive successive settlements and the growth of flora owing to humidity, the mosaics are in poor condition.

During the subsequent 1000 years of the Byzantine era, Turkish culture was reflected in masterpieces throughout the country. The city of Antalya lies on the site of ancient Attalaia. Some remains of Attalaia can still be seen in the city center. Because of the intensive Ottoman architecture of the city, however, it has not been possible to do broad research about the first settlement of Antalya in the Hellenistic and Roman eras. Today, a nice small 19th-20th century Turkish urban settlement is surrounded by fortifications near the old harbor.

Turkoman nomads were widespread in the area until the beginning of the 20th century. The daily practical needs of this people created many unique ethnological objects such as wool carpets, kilims, sacks, and socks. Objects used in daily life by local people and nomads are on display in the ethnographic galleries.

The gallery displaying the Perge Theatre Statues is a newly built section of the museum. After the excavation of the theatre building in Perge, a safe place was required to store 20 marble statues each weighing around 2000 kg and many marble reliefs, resulting in the construction of a new section in 1998. The gallery also concerns many pieces of architectural frieze from the three floors of the theatre.

Two years later, another new gallery was built for the museum's collection of sarcophagi. The best examples of these temple-shaped whole-block marble graves are surrounded by masterpieces of sculptural reliefs. Many examples found in Perge are unique products of the Pamphylia region. Some of the sarcophagi had been illegally excavated and smuggled overseas, but were brought back to Turkey after long international lawsuits. In the gallery some bone chests (ossuaries), gravestones, steles, and urns can be seen beside the sarcophagi. The gallery is therefore known as the gallery of funeral practices.



Archaeological work and research is continuing in the region. Despite some voices being raised advocating that researchers refrain from new large-scale excavations and concentrate more on *in situ* conservation projects, universities are eager to discover new findings. The collection is continuing to grow every year. After the museum has accumulated many objects in storage, new galleries become necessary every five years, when additional building projects start. Before I came to Japan for the Intensive Course on Museology at the beginning of April 2006, we had completed the designation of another set of new galleries. A new complex of around 3000 m² will be added to the main building. Work on exhibitions continues daily, and many objects are waiting for my return to be placed or restored.



Country Report

Morteza Kossarneshan
Cultural Heritage & Tourism Organization,
Museums Central Office, Technical Section
Iran

Country	Islamic Republic of Iran
Capital	Tehran
Total Area	1,648,000 sq km (slightly larger than Alaska)
Population	66,128,965 (July 2001 est.)
Estimated Population in 2050	100,198,725
Languages	Persian and Persian dialects 58%, Turkic and Turkic dialects 26%, Kurdish 9%, Luri 2%, Balochi 1%, Arabic 1%, Turkish 1%, other 2%
Literacy	72.1% total, 78.4% male, 65.8% female (1994 est.)
Religions	Shi'a Muslim 89%, Sunni Muslim 10%, Zoroastrian, Jewish, Christian, and Baha'i 1%
Life Expectancy	68.61 male, 71.37 female (2001 est.)
Government Type	Theocratic republic
Currency	10 Iranian rials (IR) = 1 toman
GDP (per capita)	\$6,300 (2000 est.)
Industry	Petroleum, petrochemicals, textiles, cement and other construction materials, food processing (particularly sugar refining and vegetable oil production), metal fabricating, armaments
Agriculture	Wheat, rice, other grains, sugar beets, fruits, nuts, cotton; dairy products, wool; caviar
Arable Land	10%
Natural Resources	petroleum, natural gas, coal, chromium, copper, iron ore, lead, manganese, zinc, sulfur

Tehran

The metropolitan city of Tehran on the slopes of the Alborz Range is the world-famous capital of the Islamic Republic of Iran. It has been the country's capital city for only 200 years. At an altitude of 1200 m above sea level, Tehran is a city of all four seasons with hot summers, freezing winters, and brief springs and autumns. Tehran is Iran's political and administrative center.



Nearly 12 million people live in Tehran Bozorg, in contrast to 200,000 in 1920. Tehran is immense and proliferates like a coral reef, but in an orderly manner. Nine-tenths of the built-up area is in square blocks with absolutely straight boulevards. Visitors who have been away for a while can no longer find their way around the city. New roads link the western part of the city to the northern quarters. Towering buildings have been erected right and left. Large stores, supermarkets, and self-service shops have been opened, public buildings, government departments, and monuments have been built, and an array of giant cranes shows the fever for development.

Tehran became the nation's capital in the 19th century. Its more ancient monuments bear the marks of that period when everywhere in the world, taste had degenerated. Furthermore, its rapid growth explains the proliferation of houses without any style, fortunately laid out in square blocks, but anonymous, without harmony, grey, with never a flower on their windowsills. The baroque and pretentious appearance of certain facades, particularly banks, built twenty or thirty years ago, do nothing to improve the city's appearance.

Isfahan

This city is a monument to the Safavid period (about 400 years ago) with a large number of elements that are reminiscent of the glory and splendor of Islamic and Persian civilization.

Naghsh-e-Jahan Square

This square contains an abundance of examples of Safavid-period Persian architecture, including the Sheikh Lotfollah mosque, the Imam mosque, the Ali Qapu, and the main gate to the Bazaar.

At 512 m long and 163 m wide, this immense square is the second-largest square on earth, outdone only by Mao Zedong's severe Tiananmen Square.

Isfahan is designated as a UNESCO World Heritage Site.





Persepolis

The magnificent ruins of Persepolis lie at the foot of Kuh-i-Rahmat, or “Mountain of Mercy,” in the plain of Marv Dasht about 400 miles south of the present capital city of Teheran.

The exact date of the founding of Persepolis is not known. It is assumed that Darius I began work on the platform and its structures between 518 and 516 BCE, visualizing Persepolis as a show place and the seat of his vast Achaemenian Empire. He proudly proclaimed his achievement; there is an excavated foundation inscription that reads, “And Ahuramazda was of such a mind, together with all the other gods, that this fortress (should) be built. And (so) I built it. And I built it secure and beautiful and adequate, just as I was intending to.” But the security and splendor of Persepolis lasted only two centuries. Its majestic audience halls and residential palaces perished in flames when Alexander the Great conquered and looted Persepolis in 330 BCE and, according to Plutarch, carried away its treasures on 20,000 mules and 5,000 camels.

It is registered as a World Heritage Site.

Iran Bastan Museum

The national museum (Iran Bastan Museum, meaning Ancient Iran Museum) which is located in Tehran, comprises two buildings housing works from the pre-Islamic and post-Islamic periods. The older building houses objects from the pre-Islamic era and was built in 1937 on the order of Reza Shah. The second building contains objects from the post-Islamic era, and was converted into a museum in 1979 following the Islamic Revolution in Iran. All the objects on display in this museum have been systematically unearthed, and their provenance and excavators are therefore clearly known. No objects have been bought to be exhibited in this museum. Works are arranged chronologically. This complex also includes the National Library and a bookstore.

The Glassware and Ceramic Museum

The building is situated in a garden with an area of 7,000 m² that was used by Qavam himself until 1953. Later, the building was sold to Egypt for use as the Egyptian Embassy, and remained in that nation’s possession for seven years. When relations became strained between Iran and Egypt at the time of Abdul Nasser and subsequent to the closure of the Egyptian embassy in Iran,

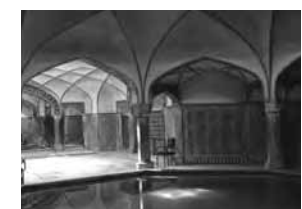


the Commercial Bank purchased the building. However, it was sold to Farah Pahlavi’s bureau in 1976 and turned into a museum by three groups of Iranian, Austrian and French architects. The museum opened in 1980 and was registered in the list of National Heritage Sites in 1998. The Glassware and Ceramic Museum is administrated by the Iranian Cultural Heritage Organization.

The collection of glass and clay works on display at the museum is among the rare collections of Iran. It comprises clay pots dating back from the 4th millennium BCE up to the present time as well as glass works from the 1st millennium BCE to the contemporary era. European glass works from the 18th and 19th centuries are also in the collection. The collection is on display in six halls and two entrance halls in separate sections depicting different historical eras and subjects.

Ganj Ali Khan Museum

The oldest in Kerman, this public bathhouse is located within the complex of structures erected in 1631 by Ganj Ali Khan, the governor of Kerman. The museum occupies the southern side of the rectangular complex. Upon entering it, a dim, narrow, curving aisle leads visitors to an octagonal vestibule, itself linked to the cloakroom by a similar aisle. After some essential repair works, this bathhouse was turned into a museum in 1971. The scene of a traditional bathhouse is recreated here by means of wax statues and authentic bath utilities.



Duangkamon Kamalanon



National Maritime Museum of Thailand

Duangkamon Kamalanon
Office of National Museum,
Fine Arts Dept., Ministry of Culture
Thailand



Introduction

The Southeast Asian nation of Thailand has a long history spanning four royal dynasties. Having accepted many different geographical, political, economic, and cultural influences, the people of Thailand have created many beautiful cultures. Those cultures have mixed and made Thailand an outstanding nation.

Known previously as Siam, the country changed its name to Thailand in 1939. It is a hub of international trade in Southeast Asia because of its location between East Asia and the Western hemisphere. We may describe Siam as a gate between East and West.

As an international port of call, Thailand is a highly appropriate place for the study of the history of international trade, especially maritime trade. For many years the study of this topic has been advanced in Thailand through the exploration of historical evidence from underwater. Not only sunken ships but also a range of historical objects such as earthenware, jewelry accessories, and many kinds of organic object have been discovered. All these interesting objects have motivated the implementation of further research in underwater archeology and its presentation to the public. This refers not only to the study of trade history, but also art history as well as archeological technology.

For the last two decades, studies and research in underwater archaeology in Thailand have been carried out by the staff of the Underwater Archaeology Division, Fine Arts Department, the activities of which cover the discovery of maritime historical evidence and its collection for both research and exhibition purposes.

Archaeological excavations in Thailand have shown that ships and their contents are often found in surprisingly good condition even though they may have been underwater for several centuries. So it can be seen that a shipwreck can provide an invaluable source of historical information and its contents can survive as a time capsule after centuries under the sea.

The first museum of underwater archeology was therefore established in 2001, as a knowledge resource for the underwater archaeology and maritime history of Thailand. It was built to house underwater historical objects and to form the center of underwater archeology research in the name of the National Maritime Museum.

The National Maritime Museum of Thailand, which is one of the 44



Duangkamon Kamalanon



national museums in Thailand, is located in Chanthaburi Province on the east coast of Thailand, about 275 km from Bangkok, the capital city. In former times Chanthaburi was an important port city and many maritime historical objects have been found underwater near the Chanthaburi seashore.

Themes of the Exhibitions

History of Maritime Trade in Thailand

Thailand has a suitable location to be the center of maritime trade in South East Asia. Taking a look back through Thai history to 300 years ago, trading ships from many countries passed through the gulf of Thailand and other areas near the nation's coast. These exhibitions inside the museum offer an image of international relations in terms of maritime trade as well as supporting the study of art history.

Underwater Archaeology

In addition to trade, the exhibitions in the underwater archeology section also focus on the study of art history. This is one of the most interesting parts for art history scholars because the wealth of maritime heritage discovered in the ships that were lost at sea are primary resources for the current study of underwater historical objects in Thailand.

Moreover, the museum also provides additional information about the study of Thai underwater archaeology and its technology. This section is said to be the representative of underwater archaeology research in Thailand.

Boatman Lifestyles

Besides the stories of the objects found underwater, there is also a section illustrating the lifestyles of boatmen. Thailand is a land of rivers, and most people have lived near the rivers since ancient times. This section concerns the many ways that Thai people use boats and how boats feature in their lives. It encourages the interest of visitors in how boats are part of Thai cultural traditions.

Since there are very few people still living as boatmen in Thailand, it is hard to experience this lifestyle at first hand. People therefore come to the National Maritime Museum to explore the lifestyle of their ancestors and to learn more about their own history.





History of Chanthaburi

When the Fine Arts Department initiated the construction of the National Maritime Museum, the cabinet gave its approval for each province to build a center that reflects social history, economy, culture and traditional lifestyle from the local perspective. As a result, the Fine Arts Department proposed that a museum of Chanthaburi Province be included in the National Maritime Museum project.

This room features the history of Chanthaburi province from its prehistoric beginnings through the historical period, as well as the people, nature, tourist attractions and other features for which Chanthaburi is well known such as fruits and gemstones.

Since it was established in 2001, the National Maritime Museum has become a popular tourist attraction in Chanthaburi Province. Many tourists visit from Bangkok and other provinces as well as from foreign countries. Most tourists come in tour groups, sightseeing groups, or professional study groups, especially in the case of foreign visitors. There are also many local visitors, meaning that the National Maritime Museum also acts as a learning resource for students, professionals and people in the local area.

In addition to its distinguished atmosphere and exhibition themes, the national Maritime Museum is making advances in design and technology. Many new innovations are applied to create outstanding exhibitions, such as computer touch screens for visitors to explore the information in each section in greater depth. In an attempt to open up the storage area of the museum as a “visible warehouse,” the store room has been designed with clear glass observation windows to allow visitors to see what is inside and to study the methods used to maintain the various objects in good condition. As one of Thailand’s newest museums, it is renowned as a center of underwater archeology.

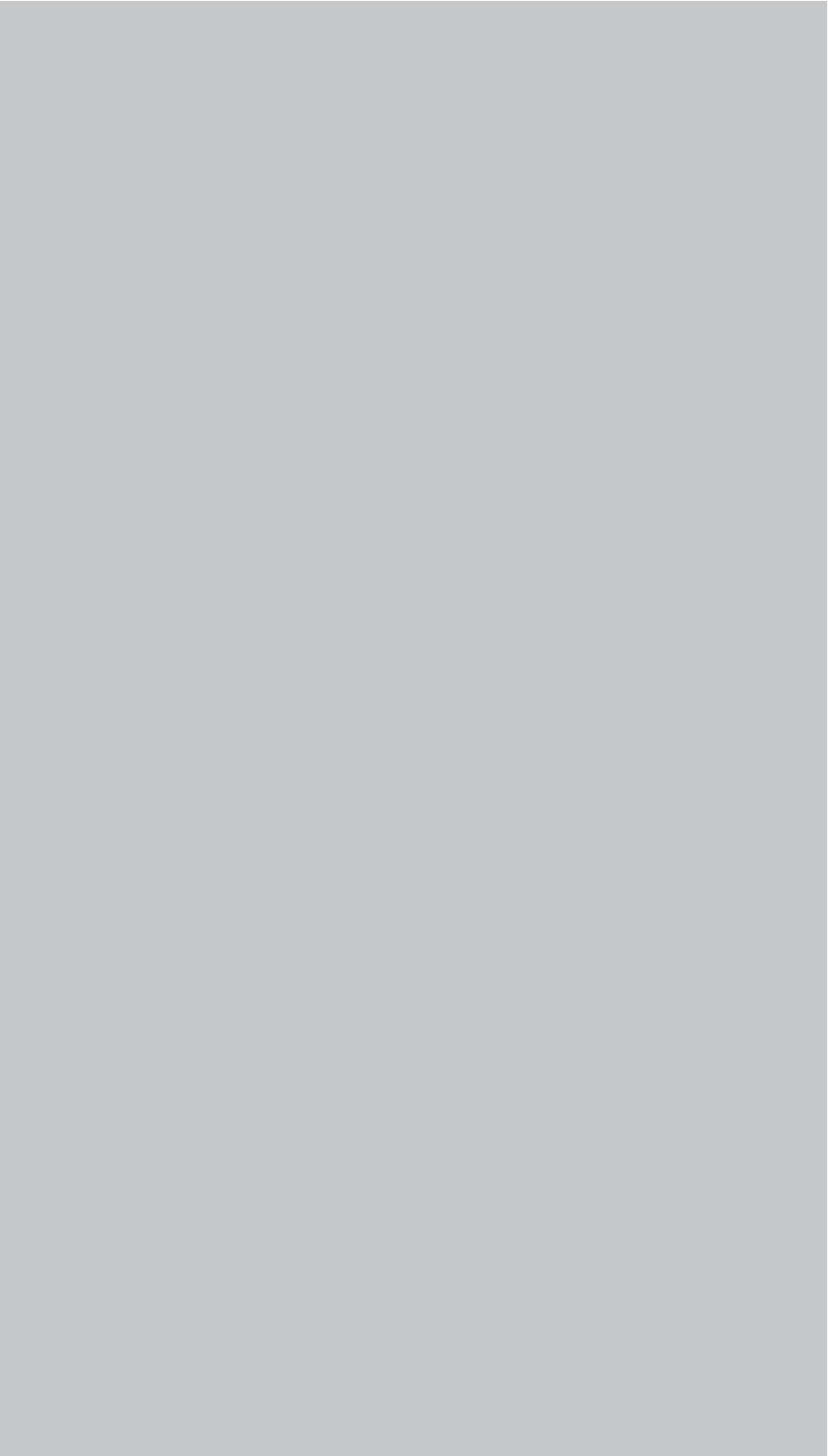
For the six years since its opening, the National Maritime Museum of Thailand has displayed interesting exhibitions to the public, offering useful information and valuable historical objects as well as displaying a model of the search for underwater historical objects and life on boats. It is unique in both the content and style of its exhibitions, covering maritime trade in Thailand, the history of underwater archeology, the boatman lifestyle, and the history of this province. It is important not only as a tourist sight but also as an academic resource, since most visitors are coming with the aim of

learning more about underwater archeology and at the same time finding out more about Chanthaburi Province, where the museum is situated. In future the museum will be updated with further innovations in order to provide better exhibitions for the public and to become a center for archeological studies in South East Asia.

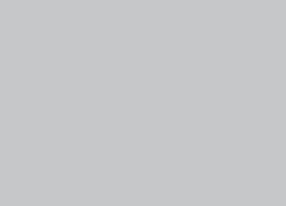
Li Shengneng

Shenyang Imperial Palace Museum

Li Shengneng
Shenyang Imperial Palace Museum
China



Li Shengneng





Museum of Traditional Costumes of
Colombia: Preserving Our Cultural
Traditions

Ximena Muñoz Perry
Coordinator Design Area
Colombia

Introduction

On June 11 all of the participants of the Intensive Course on Museology were part of the Open Forum: Museums of the World. I feel this was a good opportunity to show my museum and my work to the Japanese public. I focused on Colombia’s cultural richness and the way our museum is making a contribution to this purpose. As an institution we want to preserve and promote aspects of our everyday, ceremonial and traditional culture that reveal the way we used to live, how much we have changed since then, and how much we have preserved. I work as a museography and conservation area coordinator. I am an industrial designer and ceramist.

Colombia and its Regions

I come from Colombia, in South America. We have a population of 43 million people distributed in five different regions. This is reflected in the concept of our regional Museum. They are:

- The Atlantic Coast.
- The Pacific Coast.
- The Great Plains of the Orinoco basin.
- The Amazon region.
- The Andean region, where most of the population of the country is concentrated and where our country’s capital is located.

Bogota

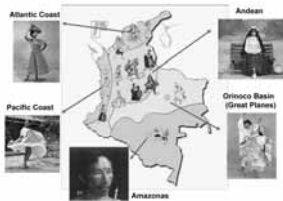
Bogota is Colombia’s capital city, in the colonial center of the Candelaria neighborhood. It has a population of more than seven million people.

The Museum

The Museum is located one block away from the main square of the city. Our locations are of great architectural and historical value, due to the fact that on these premises decisive steps were taken that influenced the republican history of our country. Our Museum belongs to the University of the Americas, a private institution. It was founded in 1972 by anthropologist, Edith Jiménez de Muñoz and is the fruit of research over long years in the fields of archaeology and anthropology.

Cultural Context

The Museum’s centre point is folk dress as a fundamental element of ethnic and cultural identity, resulting from the interchange between native indig-





enous cultures and the Spanish and African populations.
The costume's design has been influenced by factors such as

- climate
- regional economic activities
- social structure,
- superstitious and religious beliefs
- different outlooks on life.

Permanent Exhibition

The Museum's permanent collection consists of an array of clothing and ethnographical pieces which bear witness to popular crafts and traditions.



- **Regional Costumes, Andean Region and Orinoco Basin.**
In the first room you will find attire worn in the Andes Central Mountains and the Great Plains.
- **Regional Costumes, Atlantic and Pacific Coasts**
You will sense the sea breeze through the variety of the finest attire worn by the women and men who inhabit our Pacific and Atlantic coasts.
- **Indigenous Communities**
In this room you will find the distinctive clothing of some of our living indigenous communities.
- **Accessories**
As a visitor will see accessories such as shoulder bags, hats, shoulder cloths, and basketry which round off the apparel presented in the previous exhibition rooms.
- **Textile Handicrafts**
You will be able to observe an array of different techniques for producing fabrics by hand, a heritage that is ours thanks to both pre-Colombian traditions and European influences.
- **Pre-Colombian Decoration**
We show different devices for the decoration of fabrics used by pre-Colombian communities, such as printing methods and vegetable and animal dyes.
- **Looms**
In the last room you will be able to observe different types of looms used through the course of time to produce a great variety of fabrics.



Temporary Exhibitions

In addition to the permanent exhibition we hold monthly exhibitions titled "Personality of the Month" with the aim of presenting and highlighting various topics.



Travelling Exhibitions

As one of the new projects of the Museum, a travelling exhibition was designed in 1999. We wanted to take the Museum out to different communities that because of lack of resources or difficulties in transportation have no access to services in downtown Bogotá. The main focus was to display as much as possible of the museum's information. The first one even travelled to Peru and Ecuador, but nowadays, transportation costs mean that we are focusing only in Colombia, especially the nation's small towns, and Bogotá and the surrounding area. We have a large potential audience, since our country's capital is home to more than 7 million people. Most of them are very poor and have been displaced from rural regions because of violence. These exhibitions are supported by teaching workshops for the community.

- First travelling exhibition.** 1999. Traditional Costumes.
- Second travelling exhibition.** 2003. Arts and Crafts
- Third travelling exhibition.** 2005. Visions of Life.



Educational Activities

To improve and contribute to the educational process, the museum has been working with new teaching techniques and materials that acknowledge our cultural diversity as source of our patrimonial richness. All the workshops are designed to promote visits to the museum, and the main goal is to work with the community and educational institutions to reinforce concepts of cultural diversity and Colombian folk heritage. All educational programs are very low cost or free of charge, because most of our audience attend public schools and have a low income. Many of the educational elements are hand-made at the museum and were designed with the educational area in mind.

Other Services

- Guided tours** The museum organizes guided tours and visits that include workshops and educational explanations if reservations are made in advance. The activities offered are customized by age (children, adolescents, adults and older citizens) or by the group's main interest or institutional educational project.
- Workshops for teachers** A preparatory visit to raise awareness, focused on the activity to be carried out.



Ximena Muñoz
Perry

Lectures Talks given by members of indigenous or farming communities or other pertinent persons about clothing, traditions, or other topics.

Courses Training in weaving, crochet, knitting, or use of the frame-loom. Open to the public.

Screenings Documentaries, feature films and children's movies for groups during regular opening hours.

My Work

Since I graduated from college in 1996 as an industrial designer, I have worked at the Museum for different periods of time. It has been very satisfying to develop a design tradition over just a few years, in a Museum with economic and technological limitations and no design history. Even though the Museum was created almost 32 years ago, our institution has just started to grow, mainly in response to public demand. This transformation has also pushed me to learn more, adjusting my work to a new field in which I never thought I would work.

My back ground was not related to museums, and this situation has been a challenge for me because I have had to develop my work based on what I learned in college, what I've read, and what I've seen around in Colombia and abroad.



As part of my job I have also designed:

- Information elements.
- Exhibition elements such as mannequins.
- Educational materials.
- Internet information.
- Publications. These are the fruit of research carried out by indigenous communities working hand in hand with the museum. The idea is to promote certain topics from the point of view of the community. In the future we want to publish them in their native languages. Two numbers have been published so far. Many of them have been distributed to their communities.
- Brochures. With the new policy of taking the Museum out to the community, it was important to print informative brochures promoting new activities and information. The first ones were black and white photocopies. This year we have just printed the first color versions.

Liliana Sanchez
Rojas



One view of Colombia through the
National Museum

Liliana Sanchez Rojas
National Museum of Colombia
Colombia

Introduction

To talk about Colombia is for me a difficult issue. Our country's image abroad is somewhat diffuse, and the reality is too complex for outsiders to have a comprehensive perspective about the reality of our country.

I will first explain the roots of our history. Then I shall talk about the most important mission of the National Museum, which is to pass on representative testimony concerning our cultural values. At the same time I shall also describe my everyday work in the last five years, which is to convey our history to the public and offer new possibilities for understanding Colombia.

History and the Museum

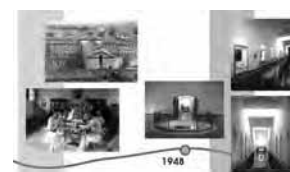
The following information is summarized from *One view of Colombia through the National Museum*, a quick look through our history from the first settlers until today.

Colombia is located at the northern point of South America, surrounded by the Pacific and Atlantic Oceans, and its location near the equator makes this country a rich land of natural resources and an important cultural bridge in Latin America.

The Colombian population is a result of the mixing between indigenous, black, and white races. It totals 44 million people, of whom 70% are living in 10 main cities including Medellin, Cali, Cartagena, and Bogotá, which is the capital.

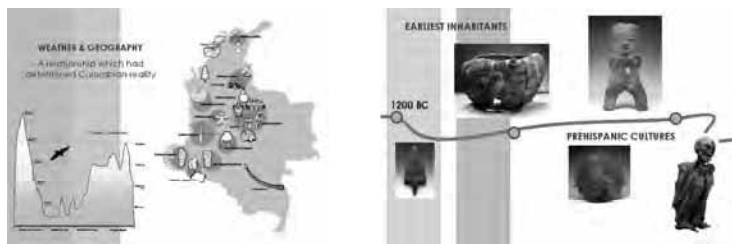
The national Museum was founded in 1823 in support of the newly sovereign Colombia by two Independence leaders, Simon Bolivar and Francisco de Paula Santander. The collection became a bridge between the people and the national spirit, helping to construct a concept of Colombian identity.

The location of the Museum has changed many times since its foundation. In 1948 it was moved to the Panoptico, the first prison of Cundinamarca established in 1874. Since then this outstanding construction, designed in 1850 by Thomas Reed, has housed the National Museum. Cells and corridors, and the memories they contain, were transformed into museum halls and rooms in a process that finally ended in 2001. The renovation improved the museum's permanence and stability.



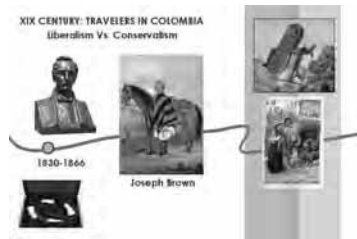
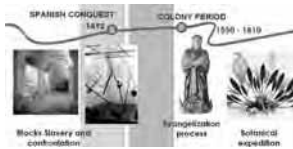


During the Museum's first decades it was a science museum, a very prestigious institution that hosted a great number of scientists during the 19th century, who helped the geographical recognition of the country. After that the Museum started to be officially considered as a history museum. Nowadays it has over 20,000 pieces, divided in four collections: archeology, ethnography, art, and history.



The Archaeology and Ethnography collection ranges from the adaptation process of the first Colombian settlers in 1200 BCE to their complex societies that had already taken shape by the time of the Spaniards' arrival. Three branches of the Andes mountain range traverse Colombia, and their weather conditions influenced the pre-Hispanic cultures. These are categorized as ethnic families in the valleys, the plateaus, and up to the high mountains, which since those days have set the limits of today's populated areas in Colombia.

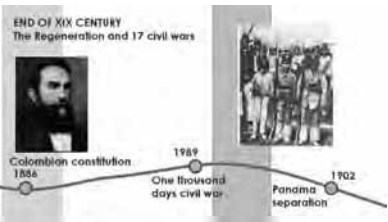
The Spanish expeditions arrived in the Antilles instead of the East Indies, for which they had been aiming. After an intense confrontation with the indigenous groups and impelled by the myth of "El Dorado", Spaniards began expeditions inland, three of which arrived in Muisca territory. During the colonial period between 1550 and independence in 1810, evangelization and *mestizaje* (racial mixing) changed dramatically the cultural structure of Colombia.



With independence, Colombia needed administrative and political clarity. It therefore became necessary to describe the country through maps, landscapes, and portraits of its people and their traditions. At the same time

the arrival of travelers from British, France, Germany, and Italy brought a new vision of the world.

The end of the 19th century brought many changes; under the presidency of Rafael Nuñez was written the constitution of 1886, which remained unchanged until 1991. In addition, the conservative hegemony increased political tension and caused many civil wars, such as the "Thousand-day civil war" in 1889 and the breakaway of Panama in 1902.



The 20th century was a period of modernization for Colombia besides seeing continued tension between liberals and conservatives, the two most important political parties. Throughout these years Colombia has witnessed many upheavals, and the unbalanced political atmosphere has affected the stability of the administrative platform.



The last event reconstructed in the National Museum is called "The Bogotazo", considered to mark the peak of violence in Colombia. It was a civil revolt that occurred in 1948 after the killing of Jorge Eliecer Gaitán, the leader of the liberal political party. Alongside the "frustrated peace," an unsuccessful initiative in 1953 when the first guerrillas groups gave up their weapons, this depicts the fierce conflict that was just starting to emerge.

During the following years the violence in Colombia became extremely complex. The armed conflict must be seen as the result of more than two centuries of political discord and confrontations. Peace is one of the most important goals for Colombia, and understanding our own history is an important tool for changing our reality.

Liliana Sanchez
Rojas



My Work

I believe in the importance of transmitting and communicating our history to subsequent generations; through my everyday work at the National Museum I have been able to recognize our reality. This institution now bears a significant responsibility for conveying multiple discourses in order to represent a multicultural and plural-ethnic country, where there are many voices and many points of view to which attention must be paid.

Luz Verónica
Tupayachi
Calderón



Museum in Machupicchu
Luz Verónica Tupayachi Calderón
National Institute of Culture-Cusco
Peru

Peru: Culture and Institutions

Peru is located in western South America and shares borders with Chile, Bolivia, Brazil, Colombia and Ecuador. It has three major regions: a narrow coastal belt, the wide Andean mountains, and the Amazon region. It's the third largest country in South America and its population is around 28 million people.

The National Institute of Culture, or INC, is the most important institution responsible for preserving, conserving and disseminating Peruvian Culture and Heritage. The INC in Cusco was created approximately 50 years ago.

Because the modern city of Cusco is built upon the Inka's ancient capital city, the INC has focused on the restoration and conservation of its many archaeological sites.

When I talk about Peru, usually the people associate the country with the Inkas. Actually before the Inkas there were many other important cultures, which developed over about 4500 years ago all over the country and served as a base for the Inka state. Cultures as the Wari, The Nazca, The Paracas and The Tiawanaku possessed great skills which were expressed in the magnificent objects they made and are very well known all over the world.

The merit of the Inkas, however, is that they consolidated all this former experience and as a result were able to plan and manage their society and land successfully. We can see this in the construction of cities such as Machupicchu.

Machupicchu: The City of the Stone

I have been working for the National Institute of Culture in Cusco-Peru since 2004. That year I was invited to work with the National Archaeological Park of Machupicchu within the INC, to help them fulfill the instructions given by UNESCO to create a space for the conservation of artifacts, and to share the research completed by the Park's team.

Together with this team, we decided that the ultimate goals for the reorganization of the Museum, the building for which already existed, would be the conservation of objects found in the last 40 years of archaeological research and the dissemination of the knowledge gathered through 40 years of field research and accurate observation (first-hand information).



The city of Machupicchu, a strategic center that was the gateway to the Amazon region is located between two high mountains, and is surrounded by a landscape of hills and snow capped mountains that tower above the Urubamba River which forms an entrenched meander around it. Machupicchu was built between the 15th and 16th centuries CE. The museum is located in the second pre-Hispanic terrace of this mountain beside a botanical garden, and very close to the Urubamba River. It was inaugurated on July, 2005.

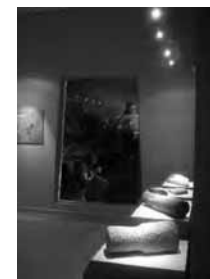
Machupicchu was a city in which space and the granite rock available in the area were used to full advantage. The utilization of local resources for construction was typical of Inka society, and stone was the predominant material used. It was also used to make objects for ceremonial and domestic use, such as mortars and pestles, spindle whorl, schist charms and pendants.

The discovery of a transverse underground wall running under the main plaza from east to west gives an insight into the interior structural system of construction. A gold bracelet was found placed against the interior wall as an offering during its construction; this gives us an idea of the religious significance attached to the building of these platforms.

In the Inka state the social, religious, political and economic structure responded to a particular ideology where the Sun was the main deity, regarded as the Inkas's father and the living life God. Observation of the sun marked in the June solstice the beginning of the agricultural cycle, the economic basis of Inka society, and in the December solstice an important ceremony.

Astronomical observations were performed in Machupicchu throughout the solar year, and were linked with rites and ceremonies. The management of the astronomical calendar was therefore conducted by the state through its expert astronomers as part of its administrative functions. Such an important event had to be represented in the museum, and so we set up a virtual animation that reproduces the June 21 solstice in the sector known as Intihuatana in Machupicchu.

In conjunction with these astronomical influences, Inka society revered natural formations such as mountains, snow capped peaks and rocky outcrops. Water, the life-giving element, was also worshipped. The museum displays many objects that were found in Machupicchu by expert archaeologists and which are believed to have had ceremonial purposes.



Nearly all cultures in the world have believed in life after death. The Inkas too believed in a new life after their past existence. The burial goods deposited beside the deceased person are evidence of this. Archaeologists found an important burial in Machupicchu in 2002. The museum displays a diorama that reproduces the tomb found in the excavation: the important persons buried there, and the ceremonial objects and household utensils buried alongside them, such as cooking pots, water jugs, knives, and clothes and personal adornments.

Two important productive activities were developed in Machupicchu: quarrying and metallurgy. An important find that shed light on the metallurgical activities was that of a metals workshop. A copper mace head was found here beside a metal ornament in the shape of the *qantu*, Peru's national flower.

Direct access to different regions and the trading of products from different ecological tiers were constant activities in Inka society and they were regulated and controlled by the state. Cities such as Machupicchu, thanks to its location in the high-altitude Jungle Region, operated as strategic centers for the management and control of administrative, religious and geographic affairs. There is evidence of at least eight roads leading to different sectors, thereby facilitating integration and in consequence good state administration.

Machupicchu is not only a cultural World Heritage Site but also a natural World Heritage Site. It houses an extraordinary diversity of plants and animals, and is estimated to contain 20% of the species existing in Peru. Here we can appreciate one of the most representative species of flora, the orchids. In the Sanctuary some 420 orchid species have been found. It is estimated that there are really nearer to 600 species. The Botanical Garden is located on the first pre-Hispanic terrace and covers an area of 1600 m². At present it houses some 100 species of orchid.

At the present time the populations living in Machupicchu have great reverence for archaeological sites, which are often used for diverse ceremonies of social importance because they are considered as special places. Nowadays my institution, The National Institute of Culture, is getting down to work with the local communities as they represent the live culture of the Inkas and possess knowledge that must be passed down to future generations. We believe that our museum can play an important role in this process.

Records of Study Trips & Visits

Study Trips



Hiroshima	Apr 20	Hiroshima Peace Memorial Museum
Kyushu	Apr 21	Kyushu National Museum
Hokkaido	May 22	The Foundation for Resarch and Promotion of Ainu Culture
		Ainu Association of Hokkaido
	May 23	Historical Museum of Hokkaido
		Historical Village of Hokkaido
		Nibutani Ainu Culture Museum
		Ainu Cooking Society
	May 24	Kayano Shigeru: Nibutani Ainu Museum
Tokyo		The Ainu Museum
	May 25	Matsushita Electric Works Ltd.
	May 26	The National Science Museum
Osaka		Tokyo National Museum
Osaka	Jun 8	Osaka Museum of History
		Osaka Human Rights Museum
Nara	Jun 12	National Research Institute for Cultural Properties, Nara
		Gangoji Institute for Research of Cultural Property
	Jun 13	The Museum Archaeological Institute of Kashihara, Nara Prefecture
Kyoto		
	Jun 22	Kyoto National Museum
		Benrido Co., Ltd.

Hiroshima

As we were leaving the Peace Memorial Museum in Hiroshima for our final destination, I could hear from a distance school children singing soft and lovely songs. When I looked back, I saw a great number of students wearing their uniforms and holding school flags accompanied by their teachers. Immediately it impelled my mind to flash my imagination back to 61 years ago, as if I were present at that particular time and place of August 6, 1945. The images mixed together and warm tears were in my eyes remembering the innocent children who were victims of that bloody day. Can you imagine what a nightmare that day was?

I convinced myself that surely these children were playing and singing the songs of love, prosperity and peace for the last time. Besides, I was thinking about the mothers and fathers who were waiting in their homes to see their beloved ones coming back from school, but who lost them for good. The clothes, shoes, tricycle, watch, destroyed buildings and all the melted objects, even iron and stone, that are perfectly displayed in the museum cause visitors to fall into deep sorrow. And this also reminded me of those innocent Eritrean children, mothers, and fathers who were the victims of the napalm bombs of the Ethiopian warplanes.

Now Hiroshima is calling the people of the world to stand up for peace and prosperity, saying that no one will gain from war but destruction and misery.

Lalemba Tsehaie Berhe



Kyushu

The trip to Kyushu and its National Museum was one of the most important experiences for me during our study trips. This was because I saw how much money could be spent to build a big glass building in the middle of the countryside. The Kyushu National Museum is like a big ocean wave on the top of the mountain and surrounded by the many historical shrines around Dazaifu. Although this building called a national museum has not even one permanent exhibit, it is very interesting to see how much resources have been invested in this large temporary exhibition gallery.

We discussed the functions and concepts of museums, called *hakubutsukan* and *bijutsukan* in Japanese. I think that before its permanent collection can reflect the glamorous history of the Japanese nation from Kyushu Island, the building should be defined as a *bijutsukan*, or a museum of fine art.

When I compare this building to the Lake Biwa Museum, for example, I can see the differences in the preparatory phase. In Lake Biwa, the museum had been the subject of discussion for more than ten years by local people, curators, and technical experts. All this pressure resulted in the creation of a successful example according to a fixed concept and exhibits. In contrast, in Kyushu a famous architect was commissioned to produce a beautiful building. He created a huge building to reflect his individual success, and now people are trying to give it a reasonable function by means of occasionally chosen objects not only from Kyushu but from all over Japan.

The museum had just opened when we visited. I stayed only some minutes because I felt lost in the darkness. I believe that the curators will improve their experiences with the help of visitors' comments and that this huge steel-glass mass can become more efficient in conveying the culture of Southern Japan.

Ünal Demirel



Hokkaido

The study trip to Hokkaido was scheduled for the three days of 22–24 May. The tour started with a visit to the Foundation for Research and Promotion of Ainu Culture followed by a visit to the Ainu Association of Hokkaido. During these two visits the participants were introduced to the Ainu people for the first time, changing our notion that Japan is a monoethnic country. We also learnt that the indigenous Ainu people of Hokkaido have their own inherent language, culture, and traditions. A detailed briefing was also given to the participants about how the two organizations have been fighting against being sidelined by the Japanese government as well as the Japanese people. The second day of the study tour started with a visit to the historical museum of Hokkaido followed by a historical village. The trip concluded with a visit to the historical museum of the Saru River and different Ainu museums that included the Kayano Shigeru: Nibutani Ainu Museum.

During this whole study tour the participants learnt a very important lesson that through their exhibitions, museums are a tool for making the voices of the voiceless heard and also a means of preserving our cultures and traditions.

Priscilla Kaela Kangwa



Hokkaido

As one of our study tours, Hokkaido was chosen to be one of the regions to be visited. It was a three-day trip. During the first day we visited the Foundation for Research and Promotion of Ainu Culture and the Ainu Association of Hokkaido. In both places we were given similar lectures about the history of the Ainu people and how they resisted the Japanese Government since the end of the 19th century up until to this date, despite the fact that the Japanese government wanted to assimilate them into Japanese culture by forcing them not to speak their own language and to stop practicing their own cultural activities in order to adopt the Japanese ones.

We continued by visiting the Ainu museums to see how they try and showcase their culture in different ways, like their traditional attire, culture, and environment. I was very impressed by how they maximize their message to visitors by using interactive devices. The most important thing I learned from the Ainu people is that they didn't forget to showcase their language. I believe language is one of the strongest pillars of survival as a nation or tribe. It is a form of identity. Without language, you are lost and powerless; you forget your own roots and who you are.

That is one of the reasons why I chose to write about the Ainu people. In Botswana we also have minority groups/tribes. Because their languages are not taught in schools they are slowly losing them. They don't use museums as a tool to revive their cultures, and I foresee them losing their languages and cultures to the more dominant tribes.

The last place we visited was the Ainu Cultural Village, and this was also impressive. The Ainu are displaying everything about their culture from their traditional houses to bears, and their shop is full of all the Ainu artifacts you can imagine. This benefits them financially too. Surely they are reviving their culture.

Innocent Mawethu Manele



Tokyo

We traveled to Tokyo on May 25–26. During our first day we visited Matsushita Electric Works in Shiodome, near Ginza. We learned about professional lighting systems produced exclusively for museums and galleries. It was interesting to understand all the concepts involved through a practical approach in their demonstration room. We were also able to visit some floors of the building where we could see how they use their products and lighting controls in their working environment and at the Shiodome Museum. In this exhibition space, we experienced for ourselves the advanced system they are implementing.

On the second day we visited the Tokyo National Science Museum where we were introduced to its educational activities. We had the chance to visit an impressive temporary exhibition about the Nasca Lines in Peru. I was amazed at both the collection itself and the amount of pre-Columbian textiles gathered in one place. I enjoyed this visit very much, because through the museum's five floors I learned about the history of life and how human beings coexist with nature. The display was dynamic and showed me that science can also be fun to observe and learn.

Finally, in the afternoon we visited the Tokyo National Museum. It was a visit full of contrasts. First we visited the gallery of Horyuji treasures, gathered in an impressive modern building. Secondly we were able to visit the Gallery of Japanese Art in the Main Building (*Honkan*), where objects ranging from 10,000 BCE until the end of the 19th century are displayed. This museum is the largest and oldest in Japan.

Ximena Muñoz Perry



Tokyo

The study trip to Tokyo was set for May 25–26. It was oriented to review the topic of lighting systems in museums and to visit two remarkable museums. Lighting systems was one of the topics discussed at the lectures related to conservation, so our visit to Matsushita Electric Works Ltd. was an opportunity to understand the technological advances as well as experiencing the basics and their relevance for museum display.

The Science Museum was the first visit of our second day. Their manner of display in the permanent exhibition was an opportunity for us to discover differences with other science museums we had already visited. Important topics to review here were interaction and learning, use of models, dioramas, and educational tools displayed throughout the exhibition rooms. From the temporary exhibition on the Nasca Lines, we took many points that were discussed in further lectures, such as cultural property, national heritage and management of temporary exhibitions.

The Tokyo National Museum was a key visit, as its collection is one of the biggest in Japan and it depicts Japanese history and tradition. We could also compare its structure and management with other National Museums.

After the study trip, three of us decided to stay over the weekend. I may say this independent visit helped us to experience another side of this huge and cosmopolitan city, whose areas, streets and neighborhoods depict many cultural processes that Japanese society went through in the last century.

Liliana Sanchez Rojas



Osaka

One part of this training course was study trips and visits to different historical places and museums in Japan. These study trips and visits played an important role in increasing our knowledge about Japanese history and culture. One of them was visiting museums in Osaka City.

Osaka seems at first glance to be an industrial city and commercial port, but it has a precious history and cultural heritage such as its famous castle. One of the museums we visited was Osaka National Museum of Art. From the architectural point of view, the exterior of the building is an artistic monument. First of all, the architect, using modern technology for creating such a work of art, wanted to show the internal function of the museum (introducing modern art) by means of the exterior elevation of the building, and secondly, he wanted to represent the contemporary technology of his own country. The exhibition and facility spaces such as storage, which are all located in basement floors, have utilized modern technology and facilities.

Another museum that we visited was Osaka City Museum of History. The location of the museum inside a high-rise building, which looks like an administrative building at first glance, is unique. Introducing the history of the city from the Nara period to modern times through exhibition spaces from the 7th to the 10th floors is very interesting. The way exhibits are presented in this museum is wonderful. Constructing such a building in a historical site wondered me a lot, especially when I saw the ruins of the Naniwa palace during the Asuka period (6th century CE) in the first basement floor. The manner of exhibition in this floor in conjunction with the huge structure of the building is unique and wonderful. A nice view of the historical castle of Osaka from the upper floors is also interesting from the architectural aspect.

We also visited the Osaka Human Rights Museum. The subject and context of this museum is unique. The educational object of the museum, to introduce social discrimination, was completely implemented in a way especially effective for younger generations.

Morteza Kossarneshan



Nara

The study trip to the ancient city of Nara started with a visit to the National Research Institute for Cultural Properties; there we were given an overall introduction to the ancient city. The study case was the Heijo Palace; we learnt about its discovery and its designation as a historical monument, and we discussed the different steps related to preservation work and site restoration in Japan and our own countries. After that, we visited the site itself. It was interesting to compare and learn how this institution is dealing with the development and management of the Heijo Palace, enhancing the value of the site through its effective use.

In the afternoon we visited the Gangoji Institute for Research of Cultural Property. Here we learn, in a very didactic way, the research and preservation measures being undertaken by this institute. We were able to see the staff at work and the methodologies that they are applying in their daily work. It was interesting to observe not only the restoration work upon which they are focusing but also the special history of this famous institution.

The next day we visited the museum of the Archaeological Institute of Kashihara. This museum is used to exhibit archaeological findings that have been properly restored and investigated by this institute. It was interesting to learn about the whole process in which they are involved, as they have to do the archaeological excavations, research the findings, restore the artifacts, and finally produce a very clear and didactic exhibition.

Finally, we enjoyed visiting the Horyuji Temple, the world's oldest wooden building, and looking at the marvelous treasures that are preserved there. It left us a deep impression in our minds that certainly will remain forever.

Luz Verónica Tupayachi Calderón



Nara

During this course, I have had the opportunity to visit many historical places in Japan, and my most unforgettable trip was one to Nara, the ancient capital of Japan, on 12–13 June 2006. The outstanding point of Nara is Horyuji Temple, which was Japan's first World Heritage Site and is very famous among travelers and historians. It impressed me a lot and aroused my interest in Japanese traditional architecture and history. Moreover, it is the world's oldest wooden building, established in the Asuka Period. It shows that Nara is a place full of a sense of history and ancient atmosphere. Those two factors really match the aim of this Nara trip, which was to be aware of the conservation and restoration of cultural properties. It was a great chance for me to visit such a valuable historical site and learn more about traditional Japanese style.

Apart from such enjoyment, I also gained much knowledge through our visit to the Gangoji Institute for Research on Cultural Properties, where they focus their research on conservation and restoration. It was very worthwhile to learn about their working system from the staff and to see a demonstration of how to conserve historical objects. In this part of the tour, I could see the conservation process for various art objects and ancient artifacts, understanding the difference in the storage process for each item according to the material of which it is made. This was the most interesting point for me.

During the trip to Nara, I realized that Japan has a long and interesting history that is worthy of study. Moreover, Japan has been working hard to preserve its historical heritage so that people can still touch and feel their cultural identity whenever they come and see these places. This really demonstrates the sense of conservation and the enthusiasm for cultural restoration.

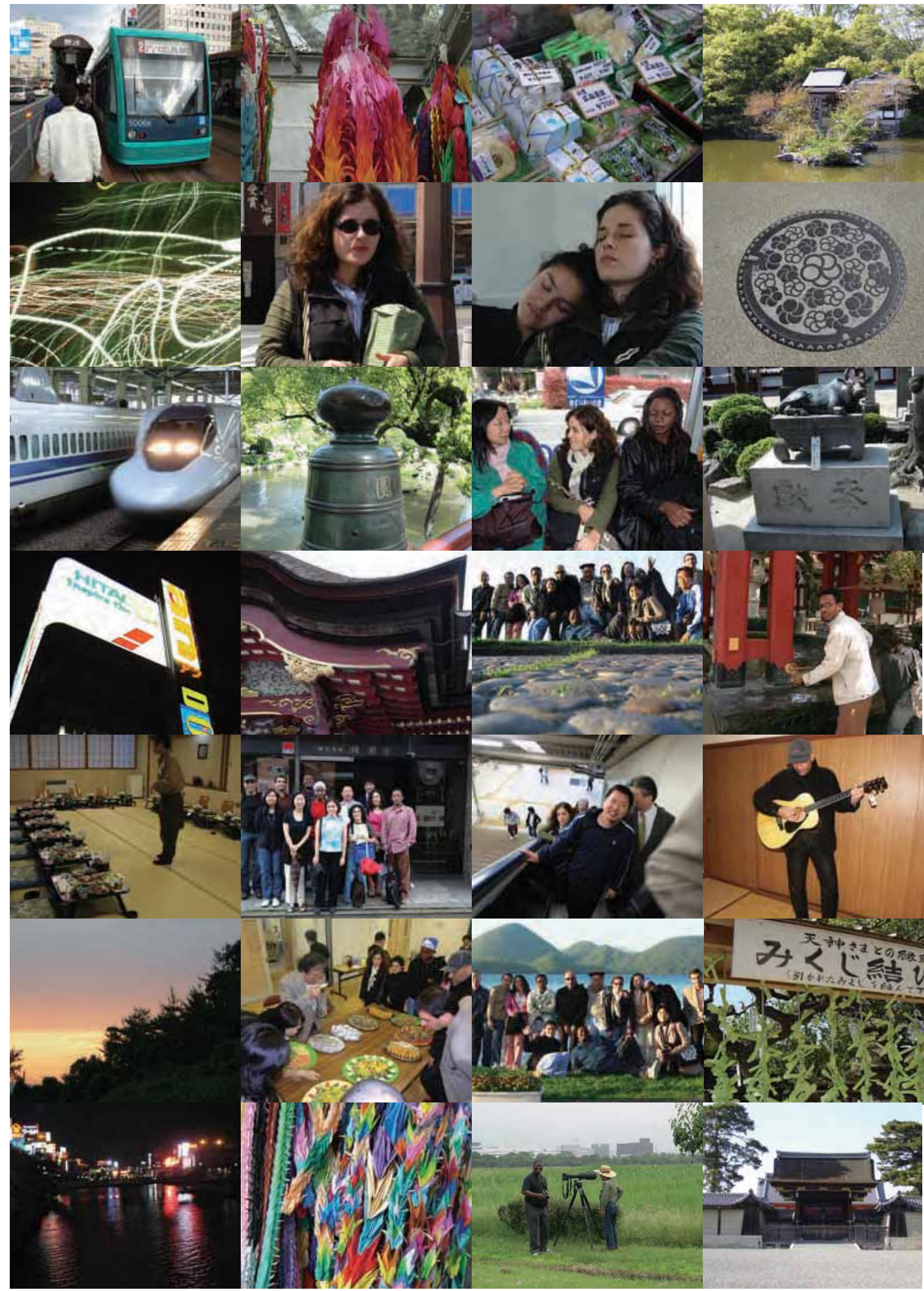
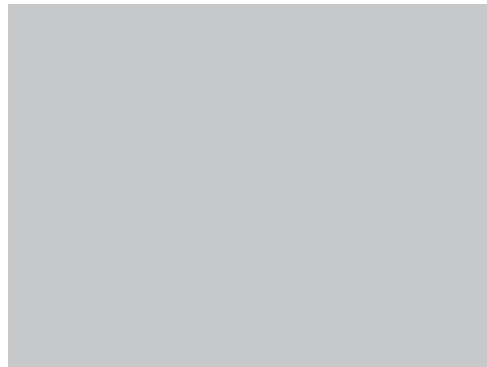
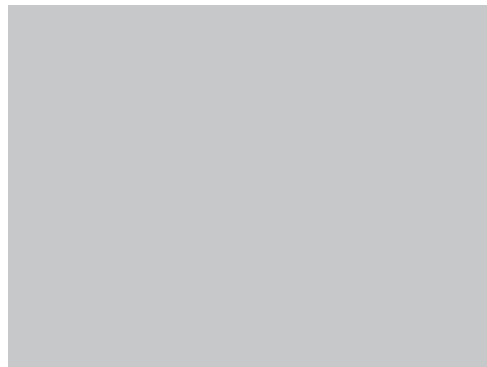
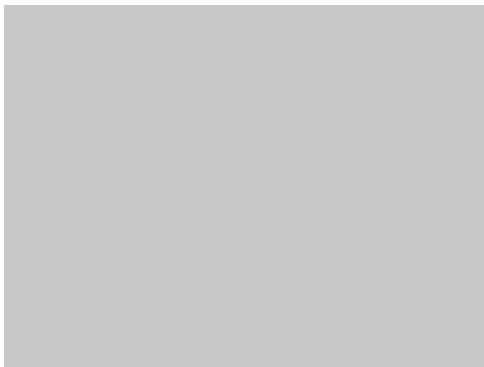
Duangkamon Kamalanon



Kyoto



Li Shengneng





Opening Ceremony, Apr 17



Pay a Courtesy Call on Director General, Apr 17



Reception, Apr 17



Country Report, Apr 18



General Program, Apr 19 - Jun 23



Exchange Program, May 15

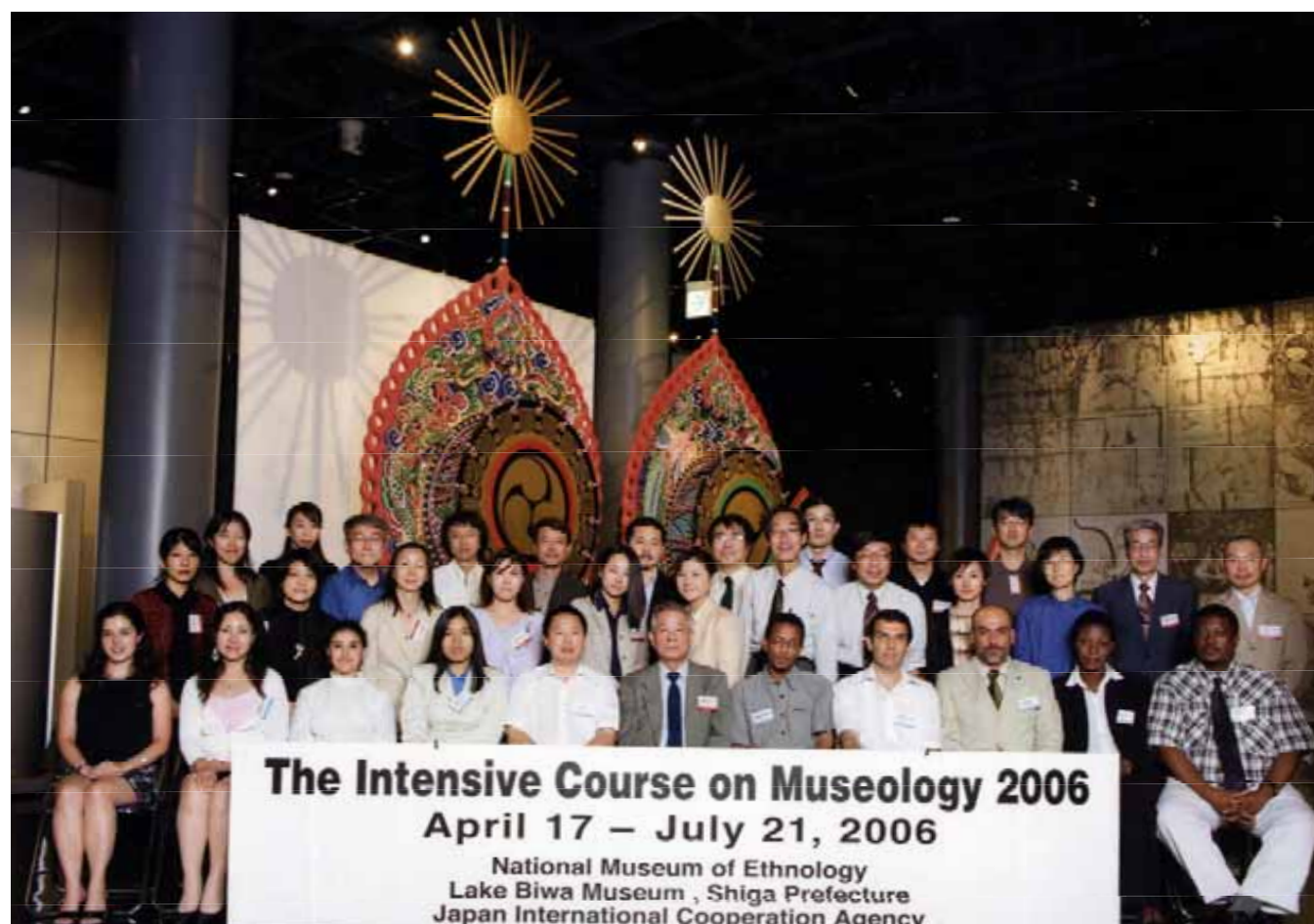
Voice of Participants 2006



Speciality Report, May 19



Public Forum, Jun 11



Final Report, Jul 20



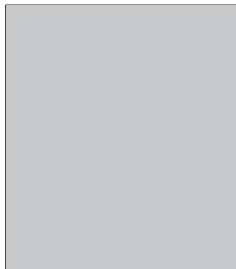
Innocent Mawethu Manele

Photographer
Botswana National Museum

Botswana

Just ten months before coming to Japan I was working for the Surveys and Mapping Department as a photographer without any museum background. I never thought that one day I would visit Japan. My coming to Japan has helped me a lot; the museology course has equipped me with a massive amount of knowledge about museum studies and I strongly believe that I will execute my duties very well, especially in my field of photography.

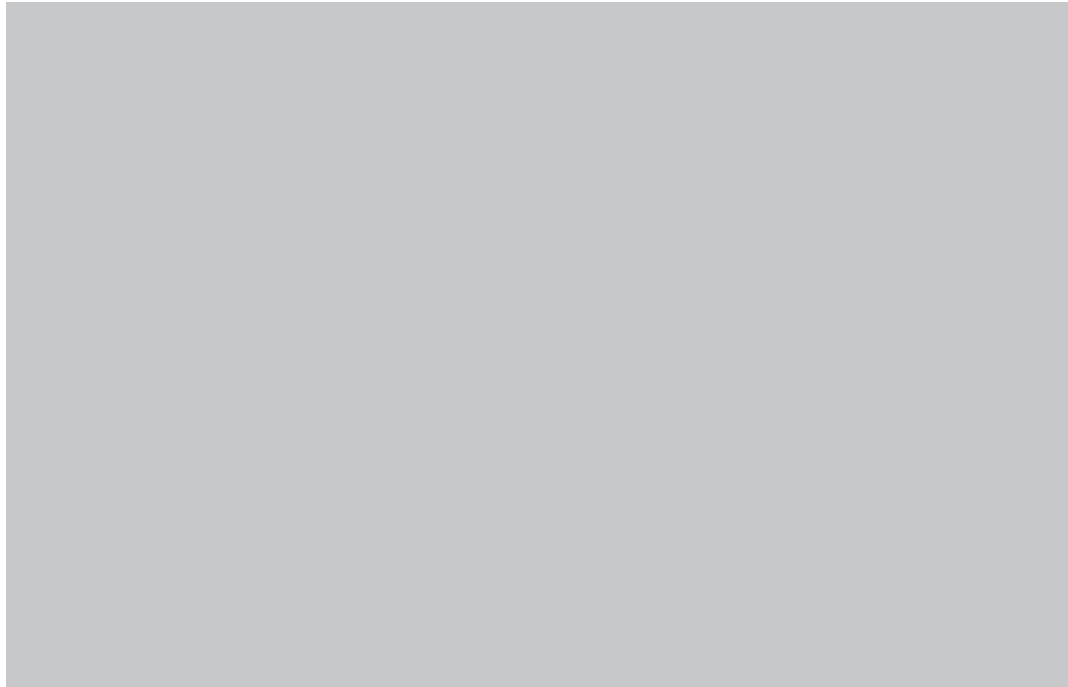
During my stay in Japan I came to realize how hardworking and kind the people are, and was impressed with the country and its rich culture. I want to thank JICA for giving me the opportunity to come and study museology in Japan, and am grateful to our professors and teachers at Minpaku and Lake Biwa Museum. I and my colleagues will go home full of knowledge as well as with our bags full of clothes and electronics. It is indeed a better tomorrow for all, as JICA says, and my memories of Japan will remain vivid in my mind for the rest of my life. THANK YOU VERY MUCH



Li Shengneng

Secondary Director
Shenyang Imperial Palace Museum

China



Ximena Muñoz Perry

Coordinator Design Area
Museum of Traditional Costumes of Colombia

Colombia

Being in Japan has been a wonderful experience that fulfilled all my expectations. I always wanted to learn more about Japan because it seemed so far away. Now I can say I encountered a culture that has achieved technological development which respects this culture. This reality has given Japan its own identity and recognition around the world.

My experience has been enriched by the quality of the people that I've met at NME, the Lake Biwa Museum, and Hiratsuka City and City Art Museum. All their work is reflected in the good development of the course. They opened their doors to give us a close look at their museum, so we could learn from their experience.

Throughout the course we learned about museums in Japan. Through lectures, study trips, practical training, and visits to museums and research institutions we saw the country from Hokkaido to Kyushu, visiting beautiful places and meeting incredible people.

Now I understand how museums in Japan are different from those in Colombia. I know that on my return there are many things I won't be able to apply because of our particular reality but I will focus on improvements that it is possible to achieve with the new tools I have acquired.

Finally, meeting people from faraway countries, different cultures and backgrounds, was an enriching and inspiring experience. I'm glad I was able to show my own country through my work and experience. Now Japan is much closer than it used to be.



Liliana Sanchez Rojas

Educational Department Monitor
National Museum of Colombia

Colombia

There are many ways of keeping records of our experiences, and probably the best use of these materials is going to be consistently making the best use of them in our own countries. For me this was the character of my experience in Japan, a very fast race to understand this country.

Through the process of getting to know Japan, probably one of the most important experiences for me consisted in disclosing the mythic Japan, surrounded by words such as "development and technology" or "tradition." Now, after exchanging many opinions about our realities, I have come to comprehend the real scale of this experience, not only as the background of content, but the opportunity of approach to a different cultural system that debates with many upheavals and changes even with its huge complexity.

Cultural exchange shows its fruitfulness when both sides are able to recognize their differences, out of which they can build new solutions for their realities.



Lalemba Berhe Tsehay

Head of Ethnographic Section
National Museum of Eritrea

Eritrea

During the past three and half months of my stay in Japan, I have gained considerable knowledge from the lectures of what museums are and the roles that they play. In addition to the lectures, thanks to the National Museum of Ethnology (Minpaku) we have gone on study trips and museum visits to a number of cities and cultural heritage sites, including the ancient Horyuji temple. To me, the study trips were one of the most important aspects of the course, as we had the chance to see the differences and the similarities among many museums. I really appreciate Japan as a land of peace and tranquility. The people are hardworking, peaceful, hospitable, cooperative, and committed to their work.

To me, visiting Japan has been a very important chapter in my life. This was the ideal time to experience a culture that is totally different from my own, and where I can see a confrontation between western influence and the preservation of the indigenous culture.

I thank again our professors and teachers and our coordinator in particular, and the organizers of the programs in general, for their support and great assistance.



Morteza Kossarneshan

Expert in Architecture
Museums Central Office,
Cultural Heritage & Tourism Organization

Iran

Before this course, I did not have enough knowledge about Japanese museums or their organizational charts and activities, or generally about the history and culture of Japan. Today, however, after finishing this training course, my knowledge has also been completed. Japanese people are kind and polite, have unity and wonderful hospitality, are hard working, and have many other positive characteristics. Through such excellent behavior, they have achieved improvement and development in social, political, cultural and economical affairs.

Japanese museums emphasize educational and learning objectives and endeavor to enhance people's scientific and cultural level. I have therefore become familiar with some educational systems of Japanese museums. After returning to my country, I will try to convey and transfer all the knowledge and experience I have acquired in this excellent manner.

Finally, I would again like to thank all the staff of JICA, NME, and the Lake Biwa Museum, as well as the museum curators and directors, professors, lecturers and coordinators, for teaching, educating and helping us in this training course. I hope to see you again. Thank you very much.



Luz Verónica Tupayachi Calderón

Museologist
National Institute of Culture-Cusco

Peru

My experience during these fifteen weeks of the Intensive Training Course of Museology has been very fruitful. My vision of these complex and important institutions called museums has been enriched and deepened.

Professors at both the National Museum of Ethnology and the Lake Biwa Museum, as well as other invited professors, shared with us their know-how and experience about the museums' functions, objectives, design, development, and challenges. This knowledge was reinforced with targeted study trips to different museums throughout Japan. These trips gave me the opportunity to learn about topics that I will surely be able to apply back in Peru, within the particular context of my city and my institution, the INC. I have realized that I learned about the whole museum process, but with the knowledge that the different methods and topics have to be applied according to my own Peruvian context. I'm grateful to the professors at NME and LBM for such an opportunity to learn with them and to JICA for the chance I was given to be part of this training course.

Finally I would like to say that in all this time I really enjoyed every day of my stay here in Japan, I truly think that a person cannot be the same after knowing such a beautiful, profound and ancient culture and people.



Duangkamon Kamalanon

Curator
Office of National Museum,
Fine Arts Dept., Ministry of Culture
Thailand

Attending this course was a very good chance for me, not only to expand my knowledge about my professional field of museology, but also to learn more about Japan. As Japan is most famous for its technology and knowledge resources, I was able to acquire a lot of information about how to manage and develop museums, and will try to adapt it in my career. Moreover, it was my great opportunity to travel around Japan, from North to South. I was impressed a lot by the beautiful views and museums in Hokkaido, Tokyo, Osaka, Hiroshima and Fukuoka. As well as studying, I was able to make friends with a lot of people from many countries. Joining this JICA course has made me a part of a global friendship network. I wish this course could have been extended longer, to give me more time to explore more about Japan in many fields, especially to visit more museums all over the country. I also had the opportunity during this course to study the basics of the Japanese language. This greatly motivated my interests a lot, so that I am thinking of furthering my post-graduate study in Japan. This course offered me inspirations for my career development and future plans. Finally, I would like to thank the professors and all the staff for creating such a good program for international museology development, as well as all my classmates for their very warm welcome and mutual understanding.



Ünal Demirer
Archeologist-Curator
Antalya Museum

Turkey

Visiting Japan was a priceless experience for me. Even although I was in this beautiful country to attend an intensive course on museology, I have had many chances to come to know the rich culture and kind, helpful Japanese people.

I was also able to experience Japan's geography, lifestyle and social life through study trips across almost the whole country, from Kyushu to Hokkaido. Of course the main reason why I came to Japan was the museums, and so we visited many. It was very impressive to see how great an importance Japanese people place on education by means of museums. Most museums we visited were like lifelong schools. It was also interesting to see the interest of Japanese people in museums. Volunteerism like the *hashikake* system we saw at the Lake Biwa Museum, which promotes cultural exchange in daily life throughout Japan, could be a driving force for our respective countries' museums.

Because of economic difficulties and fast-moving lifestyles, this interest is decreasing all over the world. So we discussed the future of museology worldwide and looked for solutions for several different problems facing world museology.

Cok tesekkur ederim. Ja mata!



Priscilla Kaela Kangwa
Assistant Keeper
The Copperbelt Museum

Zambia

I came to Japan on the 3rd of April full of expectations and anxiety. My expectations were that by the time I went back to my home country I would be able to learn enough knowledge to revive my museum in terms of collection management, exhibitions, and education programs. My anxiety was coming to a place where I was told everyone speaks Japanese and eats “raw food.”

After having being here for almost four months I have acquired so much knowledge and so many skills for making a positive change in the running and operations of my museum. I have so many ideals about the different exhibitions I would like to put up.

There are so many things I want to change in my museum. When I compare my museum to the museums I have visited in Japan “my heart bleed.” We still have a long way to go but I feel that slowly, with the skills and practical knowledge I have acquired, I can do something for my museum.

I would say my expectations though high were met to a greater extent than was my anxiety about the food and language; I learnt how to surmount these two barriers and actually had a nice time in Japan.

Lastly I would like to extend my gratitude and thanks to JICA for giving me this opportunity; the Organizing Committee of the Intensive Course on Museology; Minpaku; the Lake Biwa Museum; our professors and teachers who devoted their time to making this course a success; and last but not the least, the course coordinator, who was like a mother to all the participants.



List of Participants 2006

Country	Name	Position	
Botswana	Innocent Mawethu Manele	Photographer	Botswana National Museum
China	Li Shengneng	Secondary Director	Shenyang Imperial Palace Museum
Colombia	Ximena Muñoz Perry	Coordinator Design Area	Museum of Traditional Costumes of Colombia
Colombia	Liliana Sanchez Rojas	Educational Department Monitor	National Museum of Colombia
Eritrea	Lalemba Berhe Tsehaye	Head of Ethnographic Section	National Museum of Eritrea
Iran	Morteza Kossarneshan	Expert in Architecture	Museums Central Office, Cultural Heritage & Tourism Organization
Peru	Luz Verónica Tupayachi Calderón	Museologist	National Institute of Culture-Cusco
Thailand	Duangkamon Kamalanon	Curator	Office of National Museum, Fine Arts Dept., Ministry of Culture
Turkey	Ünal Demirer	Archeologist-Curator	Antalya Museum
Zambia	Priscilla Kaela Kangwa	Assistant Keeper	The Copperbelt Museum



Progress Reports

contributions by
former participants

The following two papers are by former participants of the Museology Course.
Our intention in this section is to provide a forum for learning how technical knowledge
acquired in the course has been applied in subsequent museum activities.
We welcome the submission of any relevant papers.
Please see the final page of this newsletter for our author guidelines.



Museum and the Promotion of Peace in Africa: A Case Study of Nigeria.

Justin Nwaneri
National Museum, Minna, Nigeria

A Participant of the Intensive Course on Museology 2004

Introduction

Peace, which means the state of freedom from war, civil disorder, and other conflict, is the one word that is more cherished in Africa now than any other. More often than not, the African continent is characterized by wars, civil disorder, violence, coups, riots, demonstrations and strikes, and other violent situations. A listener to the British Broadcasting Corporation's World Service, Network Africa, Voice of America's News on Africa, or a viewer of CNN will be wondering what has become of African hospitality and tolerance. Every day, what you hear from these media are stories of wars, coups, demonstrations, strikes, murders, robbery, and other crimes, that is to say, just stories of shame and degradation. Our image as a continent, a nation, and a people is going down the drain daily. All these have a similar spiral effect on the continent. Serious investors cannot come to Africa to invest. There is a high level of capital flight as the few investors cannot risk leaving the greater percentage of their capital on the continent for possible reinvestment. Their fears are rooted in the political instability and unstable financial growth that characterize Africa today. As a result of this, many people on the continent are sick, hungry, ignorant, and defenceless. There is also too much suspicion and lack of trust among the various ethnic groups all over Africa. It is against this backdrop that those of us who work in museums are beginning to re-examine our mission and relevance to the development of our host communities and immediate environment. Since this is the major problem staring Africa in the face, we of the museum sector must contribute our own quota to the prevention of conflicts in Africa, or we may run the risk of being considered insignificant and of no relevance, and to have outlived our usefulness.

Museum and the Promotion of Peace in Africa: Nigeria as a Case Study

Nigeria, like many other countries of Africa, is composed of a number of different ethnic, religious and linguistic groups. Some are larger than others in terms of land mass, population, and other factors. Some of these ethnic groups are relatively small. Some control the economy while others retain political power on a national level. These seeming differences have created a sort of complex among the various ethnic groups. It is this complex that gives rise to suspicions and sometimes conflicts that threaten the peaceful

existence of Nigeria as a country. In Nigeria our main division is by area into northern and southern Nigeria. Northern Nigeria is dominated by two major linguistic and ethnic groups: Hausa and Fulani. These two groups are predominantly Muslim and as such, they work together in peace and harmony with little suspicion of one another. This achievement is readily and easily accepted as a common success for the region.

The Christians in the North are not in the majority, except in some of the central belt states of the northern region. In recent years, there had been suspicion between the northern Muslims and the northern Christians. This has been responsible for the several religious crises witnessed in northern Nigeria since the early 1980s. Every crisis and conflict in the north always follows this same pattern. Even when such a crisis is politically motivated, it is usually twisted to assume a religious dimension.

In the same vein, southern Nigeria is dominated by the two large ethnic groups in the area: the Igbo and the Yoruba. Igbos are predominantly Christians while the Yoruba are mixed. That is to say, you find both Muslims and Christians in large numbers among the Yoruba. The Yoruba Muslims are more likely to agree with the northern Muslims on religious matters than with their Christian brothers and sisters. But on political matters, they are always united. Some people accuse the Yoruba of double standards because of this and others accuse them of tribalism, but I think they are politically very mature. Southern Nigeria is geographically subdivided into two blocks. The eastern block is dominated by the Igbo while the western block is dominated by the Yoruba.

There are many tribes in Nigeria. Some are found in the north, others in the south. At a conservative estimate we have at least 350 ethnic groups in Nigeria. Of all the blocks, the Igbo are politically the weakest. Igbos hardly speak with one voice because they are heterogeneous in nature. Another strong factor that works against the Igbo politically is the fact that the other ethnic groups within the eastern block are equally strong because they control the oil wealth of the country. These groups, which form what is now known as the South-South geopolitical group, prefer to work with the north than with the Igbo. They have not forgiven the Igbo for dehumanizing them in the distant past when they both came under the jurisdiction of M. I. Okpara's Eastern Region. There are also long-standing attitudes of suspicion, pain, and betrayal between the Igbo and the Yoruba. These were caused by

the two legends that lived in these areas: Rt. Honourable Doctor Nnamdi Azikiwe of Eastern Nigeria and Chief Sir Obafemi Awolowo of Western Nigeria. Northerners have also not forgiven easterners who led the bloody coup d'état in which two northern legends were assassinated. They were Alhaji Abubakar Tafawa Balewa, the first Prime Minister of Nigeria, and Sir Ahmadu Bello, the first Premier of the Northern Region. The resulting feelings of marginalization, hatred, and other complexes stemming from this type of background mean there cannot be an end to conflict unless concerted efforts are made at sensitizing people to shun violence and embrace peace for sustainable development.

National Commission for Museums and Monuments in the Prevention of Conflicts in Nigeria

The National Museum in re-examining her mission and relevance to Nigerian society has taken up conflict resolution as a new challenge. This is because we in the Museum have come to the full realization that peace and stability are the main ingredients required for sustainable development. To achieve this, the Museum staff decided to use the material and non-material cultures at our disposal to create a historical awareness aimed at promoting peace and unity in Nigeria. We as museum professionals know the degree of loss we may suffer in the event of war or civil disorder. Valuable objects, for instance, may be looted. (The case of Iraq is still fresh in our memories.) We have therefore assembled artifacts from various ethnic groups in Nigeria. The first experiment of this type was carried out at the National Museum, Minna. It is on the basis of the success of this experiment in Minna that I make this contribution. I know that this same experiment, if well packaged, will work well in any other part of Africa. In Minna, we arranged and exhibited the artifacts in a way that they transmitted interactive cultural messages aimed at re-orientating the public in general about the need to appreciate, respect, and love one another irrespective of our tribal, religious, and linguistic differences.

Africa as a whole also has a long history of inter-ethnic cultural linkages like Nigeria. These are evidenced in the various records of international and inter tribal trade links. There are records of the rise and fall of empires, conquests, and migrations. These records of relationships between and among the ethnic groups predated colonialism and could account for the

cultural diffusion, borrowing and in some cases in the psychic unity witnessed in the development of cultural practices. Museum professionals all over Africa should find means of harmonizing the cultural and historical information available to them in such a way that they can promote unity among the various peoples of their countries and the continent at large.

What we did in the National Museum, Minna was to use our rich material culture to prove our relatedness. As people saw that what they have in their own ethnic communities, or at least a variation of it, also exists in other communities, they began to appreciate that we are one people. To say the least, this awareness reduced ethnic violence and hostility in Minna.

A factor that enabled this outcome was that the day we commissioned this exhibition, we invited all the opinion-formers in Niger State who further disseminated what they saw and heard to their subjects and communities. The result is that Minna did not experience any of the violent crises that took place in other state capitals of the Northern States of Nigeria.

We do hope that this type of awareness, if managed well, can reduce ethnic violence and hostility and put a final end to ethnic conflicts. This type of exhibition will serve as a sort of re-orientation for our people, to reveal us individually and collectively as partners in the struggle to protect our national and continental integrity and identity.



Preservation of African Heritage

Mudenda George Siasulwe

Lusaka National Museum, Zambia

A Participant of the Museum Technology Course 2003

Introduction

The subject of preservation of cultural heritage in Africa is rather alien in that the old is considered useless and abandoned to the termites. Being in possession of such relics may raise suspicion in some quarters, as it will be considered a mystery to many who have forgotten or have not heard about the items concerned.

Cultural heritage may take the form of historic, archeological or cultural monuments, sites, objects, structures, buildings, or other areas so designated. It may also include intangible heritage. The Convention for the Safeguarding of the Intangible Cultural Heritage defines intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested *inter alia* in the following domains:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

Intangible cultural heritage is transmitted from generation to generation, and is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their historical conditions of existence. It provides people with a sense of identity and continuity, and its safeguarding promotes, sustains, and develops cultural diversity and human creativity.

Many people tend to give different interpretations to these forms of cultural heritage. In understanding the way people view issues of cultural heritage I will try to use the analogy of a museum and museum objects. The question being addressed is “*how do some of our African people consider the museum?*” One school of thought may view a museum as an institution that helps people understand the world by using objects and ideas to interpret the past and present and to explore the future. A museum preserves collections and research, and makes objects and information accessible in actual and virtual environments. Museums are established in the public interest as permanent, non-profit-making organizations that contribute long-term

value to communities. In this aspect a museum is viewed to be a custodian of people’s culture. This is a school of thought that might be found among people who have already encountered such heritage institutions.

This school of thought further argues that for those who study or are interested in the past, there are issues that have stretched the interpretive parameters and have challenged the colour and tenor of the museum profession’s historical presentations. This concept is certainly not new in this epoch, and the importance of national pride has long been recognized by political leaders as a vehicle for focusing national effort or appealing to the “hearts and minds of the nation” in terms of cultural heritage preservation. African museums, wherever they are found, have recorded cultural history used as symbols, rituals, and institutions to rally support or to define for themselves the national character within the image of their times.

Another school of thought prevalent until recently views museums as static warehouses of artifacts, best analyzed for their presentations of exotic cultures versus the achievements of civilization. In Africa this kind of reasoning has remained embedded in the minds of many, who lack the realization that museums are actually active producers of knowledge, as it has also in developed countries.

Where there has been a realization of the role played by the community in museums, they have often become sites of conflict for the different interest groups that build and use them. This has led to battles over the repatriation of artifacts, controversies over the validity of museum displays, and disagreement over the relative importance of local visitors and tourist dollars. This politicizes not only issues relating to the distribution of cultural heritage resources, indigenization, and local involvement, but also questions relating to whose heritage is being represented by whom and how.

The third school of thought is the one introduced by Kenji Yoshida in which he quoted Duncan Cameron in writing that a museum has a choice in resolving the conflict of preservation of cultural heritage open to it, thus to become a temple or a forum. The museum as a temple is a place where people come to worship ‘treasures’ with pre-established value. The museum as a forum is a place where people can have an encounter with the unknown, which generate discussion and debate (Yoshida and Mack 1997: 21). Cameron further argues that a forum is where the battles are fought while the temple is where the victors rest. The former is a process while the latter is a product (Cameron 1972: 199). The idea of a museum as a forum has become widely shared among most museums, which have been looking for ways of incorporating voices of various ethnic groups whose artifacts are on display in the museums.

Cultural Heritage Preservation from the Museology Course Experience

The Museology Course sponsored by JICA and administered by Minpaku had sought to assist cultural heritage institutions such as museums in various developing countries to improve the preservation of their cultural heritage on a sustainable basis, while facilitating development and expansion of an international network of these institutions. The five-month Museology Course offered by JICA was properly targeted for its purpose of the acquisition of skills in cultural heritage preservation by participants from both African and non-African countries. The course welcomed participants from developing countries, which meant that possessed by the participants the end of their training was diverse in terms of cultural heritage preservation as their experiences were drawn not only from Japan but from other countries as well. The course in its training curriculum consisted of a general orientation, intensive Japanese language course, lectures, practicals, seminars, observations, and field trips. It also incorporated five weeks of individual specialized training.

During the group training, the participants attended a number of enriching and educative lectures on various topics such as:

- Social conceptions and functions of museums
- Cultural administration of museums
- Representation of culture in museums
- Exhibitions
- Conservation
- Education and public programmes
- Global Importance of Tourism in the 21st Century

The experience of the group training equipped me as a museologist to apply what I learnt from colleagues and trainers. I further realized that developing countries both in Africa and the world at large rarely have fully fledged institutions offering such training.

Challenges of a Former Museology Course Participant

In the Newsletter of the Museology course entitled “Co-operation 2004,” Professor Yoshida said that at the opening of the 21st century we are faced with an urgent need to set out a new vision for the future at both the national and global levels. He further argues that the capacity of museums to

facilitate cultural development seems to have acquired greater importance than ever before. In view of this, Professor Yoshida observed that the opportunities for integrated study of theory and practice of museology remain limited, not only in Japan but also throughout the world.

The quote above underlines the need by African and non-African countries to exploit every opportunity available to them to preserve their own cultural heritage. This is also a challenge to the former Museology Course participants to apply their theoretical and practical experiences. At the same time the former Museology Course participants should look for new avenues of sharing knowledge that promotes the preservation of cultural heritage in their respective countries.

After having undergone the five-month Museology Course the biggest challenge ahead of me was how to share knowledge I had acquired with fellow participants, museology professionals in my country, and of course my former course lecturers. I have the responsibility to fulfill the pledge that I made in my evaluation paper and also in my final report, that the knowledge I acquired was going to benefit my country. In response to my conscience I wrote a project proposal to the JICA office in Lusaka, Zambia to organize a workshop so that those Zambian professionals who have never had an opportunity to be trained in museology could also receive some form of training. The task was not an easy one but I was convinced by the principle of “where there is a will there is a way.” I carried out the organization of the workshop in conjunction with my fellow former Museology Course participants and other museum professionals in Zambia. The proposal received funding from JICA and the Japan Society for Promotion of Science.

The workshop took place on December 5–9, 2005 in Livingstone for a period of five days. This workshop was directed at giving former Museology Course participants an opportunity to share the knowledge they had acquired on preservation of cultural heritage in Africa with a focus on Zambia with other museum professionals who may not have a similar opportunity to be trained. The workshop further aimed at benefiting the museums in the light of limited training opportunities in museology in Zambia. The topics covered included Documentation (Manual and Electronic Database), Conservation, Educational Programmes, and Exhibitions.

Four facilitators who were also lecturers at the Museology Course in Japan were invited to coordinate the proceedings of the workshop. They were Prof. Yoshida, Prof. Yukiya Kawaguchi, Prof. Naoko Sonoda, and

Mr. Tetsuya Kamei. In addition a former JICA volunteer at the Lusaka National Museum, Mr. Kenji Saotome, also attended the workshop and presented a paper. Facilitators followed the topics suggested by the organizers, former Museology Course participants, in line with workshop objectives, in their presentations.

The workshop was characterized by paper presentations followed by discussions, and tours were made to Livingstone Museum storerooms and exhibition halls mainly determined by the topic of the workshop proceedings that day. The documentation topic saw the participants break into groups, taking photographs and creating a database. The four Japanese Museology Course lecturers used this workshop as a measuring rod for the resources spent by JICA on the participants.

The main objective of holding such a workshop was:

- To share knowledge, experiences, and ideas acquired in the group-training course in Museology for improved cultural heritage preservation and museum operations by December 2005.

The immediate objectives of the workshop were:

- To hold a five-day workshop for 28 museum professionals to share knowledge gained from the experience of the Museology Course in Japan.
- To create a forum for constant sharing of new innovations and ideas based on the experiences of the JICA training programme in Museology.
- To make recommendations to JICA on partnerships between identified museums in Japan and national museums in Zambia for specific exchange programmes.

The following were also the anticipated workshop results:

- General understanding/appreciation of the Museology Course content based on the experience of participants from Japan and other participating countries.
- Establishment of a forum for sharing experiences of and latest innovations in JICA-sponsored Museology programmes.

Many lessons were learnt by participants from the Livingstone Museum exhibitions plan, conservation methods, and public programmes in Zambia and in other countries. Examples were picked up that tended to harmonize very well with the current trends, which exhibitions ought to address in addition to the conventional ones. This was a fact acknowledged by all participants without necessarily over-emphasizing the benefits.

UNESCO supports the preservation of cultural heritage. Cultural heritage institution professionals in the developing world should bear in mind that the principles upon which cultural heritage resources are preserved, whether in Africa or outside Africa, form the subject of international charters. All of these charters require that the cultural significance of a resource be broadly and thoroughly established, and then unwaveringly supported by subsequent preservation activity.

Minister of Public Administration and Information and newly appointed Minister of Energy, Dr. Lenny Saith, stated on January 19, 2006 that Trinidad and Tobago's cultural identity needs attention to survive in a market dominated by products from the global village. He further argues that even though being part of a global village facilitated the promotion of foreign media, cultural identity should be preserved. He made the statement at the official launch of the country's newest radio station, Sweet 100.1 FM at the Kapok Hotel, Maraval.

From this pronouncement it can be deduced that the African cultural heritage and other developing countries' heritage lies in free, open societies that are attractive markets for cultural heritage repatriation. Heritage professionals from these countries should see nothing wrong with that, because they have accepted the benefits and implications of being part of the global village. However, it is important to realize that such cultural efforts need special assistance and attention if preservation of their cultures heritage is to survive in a market dominated by products from one or two advanced metropolitan countries.

All developing countries, including those in Africa, should be aware of cultural dominance, which has continued to be a matter of significant debate with some jurisdictions having even considered legislation to prevent the dilution of their cultural heritage. This implies that the view of developing countries should be that quality and relevance should determine success, viability, and endurance of their preservation of cultural heritage in the cultural field. They must be able to compete for survival in all areas. Having

said that, however, it is important to remain very mindful of the fact that governments of small, developing countries must pay particular attention to the development and preservation of their own cultural identity.

Conclusion

From my experience in both the Museology Course in Japan and Livingstone Former Museology Course Participants Workshop, I can say preservation is the process of ensuring survival. Preservation is an industry devoted to the survival of artifacts with cultural heritage value. Preservation describes special techniques used to perpetuate the life of a cultural resource, and can further be described as a field of multi-disciplinary experts, each with an important role in the protection of rare resources. Cultural heritage preservation has become a much-debated topic in recent decades, more so with respect to African heritage. As colonial-era concepts of cultural property ownership are frequently contested and world cultural heritages are increasingly held hostage to political and ideological aims, it is important for African countries, Zambia included, to re-evaluate current international conventions.

There is urgent need for training of the professionals in charge of cultural heritage in Africa if preservation of this heritage is to be effective. I would like to encourage JICA to train more professionals in collaboration with the National Museum of Ethnology, Osaka.

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Participants by Country

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	Total
Bhutan	1	2	1				1							5
Cambodia				1										1
China						1	3	1				1	1	7
Indonesia			1	1					1	1				4
Korea			1			2								3
Laos	1	1				1		2						5
Malaysia	2	1					1							4
Maldives			1											1
Mongolia	2					1			1					4
Myanmar	2			2			1							5
Nepal						1(1)			1					2(1)
Pakistan					2									2
Singapore			1											1
Sri Lanka												1		1
Thailand	1	2			(1)			1	2				1	7(1)
Vietnam		(4)	1	1							1			3(4)
Bolivia			1			1						1		3
Brazil		(1)												1(1)
Chile					1									1
Colombia											1		2	3
Costa Rica											1			1
Guatemala				1	1					1		2		5
Peru		1				1	1				1	1	1	6
Bulgaria							1		1					2
Finland							(1)							1(1)
Macedonia					1									1
Australia		(1)												1(1)
Fiji										1				1
Papua New Guinea		1	1			1	1							4
Solomon Islands	1	1						1						3
Iran													1	1
Jordan									2					2
Palestinian Authority										1				1
Saudi Arabia				1			1	1	1	1		1		6
Syria				1										1
Turkey										1	1		1	3
Benin								1						1
Botswana													1	1
Cameroon				1										1
Cote d'Ivoire										1	1	1		3
Egypt											1			1
Eritrea									1		1		1	3
Ethiopia		1									1			2
Ghana			1	1										2
Kenya			1									1		2
Madagascar	1							1						2
Nigeria											1			1
Senegal				1										1
Tanzania				1	1									2
Zambia			1			1		1		2		1	1	7
Total	11	10(6)	11	12	6(1)	10(1)	10(1)	9	10	9	10	10	10	128(9)

Numbers in parentheses are observers

Notice

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

No deadline for submission.

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

☐ Notice of Change ☐ Contribution to Message Board

Name

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Message

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Steering Committee for the Intensive Course on Museology