Museum Co-operation 2007
Newsletter of the Intensive Course on Museology

Steering Committee for the Intensive Course on Museology
National Museum of Ethnology, Japan
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It is our great pleasure to send you the newsletter of the Intensive Course on Museology 2007.

The Intensive Course on Museology 2007 was held over more than three months from April 16 to July 13, 2007, mainly at the National Museum of Ethnology. This year saw another ten curators and museum professionals joining the course from eight countries around the world, namely, Colombia, Eritrea, Fiji, Guatemala, Guyana, Jordan, Peru, and Zambia.

As is well known, this course originally started in 1994 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 13-year history, almost 120 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, and a space 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
Introduction and Acknowledgements

Osaka International Center,
Japan International Cooperation Agency

The Group Training Course "Intensive Course on Museology" is managed by the NME (National Museum of Ethnology) and the Lake Biwa Museum. We, JICA (Japan International Cooperation Agency) entrusted the National Museum of Ethnology with the task of implementing this training course. This training course is organized in cooperation with the experts from both the private and public museums. One of the aims of this course is sharing the knowledge, experience and information among Japanese experts and participated countries. Topics discussed were collection, display of valuable objects, and museum management technology.

The prosperity of museum is one of the important elements for conservation and development of the cultural heritage, international cultural exchange, promoting the tourist industry and developing the local economy. We have accepted 121 participants for related courses on museology since 1994. Many participants are working very hard and making the best use of training outcome.

Finally we really appreciate the great effort extended by the National Museum of Ethnology, the Lake Biwa Museum and related institutions.

Organizing Committee Members

Organizing Committee
Chairperson: Yukiyu Kawaguchi
Members: Shigeki Kobayashi, Masaoki Kudo, Nisai Sonoda, Kenji Yoshida, Tatsuki Kusumoto, Tomoo Nishimori

Consulting Members: Manabu Fujisawa, Kazuo Ichimura, Naoko Ueda

Steering Committee
Chairperson: Yukiyu Kawaguchi
Vice-Chairpersons: Masaoki Kudo, Nisai Sonoda, Iwao Nishizawa, Shingo Hitaka, Kyotaro Hisato, Shigeki Kobayashi, Kenji Yoshida
Members: Ryota Sasaki, National Museum of Ethnology

Curriculum 2007

1. General Program: April 16 - June 15
(1) Overview
1-1. Museum systems in Japan
1-2. Representing culture in museums
1-3. Museums and Tourism
1-4. Museums in the world
1-5. Management and preservation of natural and cultural heritage
1-6. Temporary Exhibition Tour

(2) Collection planning, acquisition and documentation
2-1. From collection planning to exhibition
2-2. Collecting local materials
2-3. Systematic storage of materials
2-4. Documentation
2-5. Photography
2-6. Audiovisual documentation

(3) Basic conservation
3-1. Object inspection
3-2. Conservation and restoration 1 - ethnographic and historical
3-3. Conservation and restoration 2 - archaeological
3-4. Museum environment
3-5. Pest control
3-6. Packing and transportation
3-7. Management of audiovisual materials including multimedia

(4) Exhibition
4-1. Museum buildings
4-2. Permanent exhibition - design
4-3. Permanent exhibition - display
4-4. Temporary exhibition - design
4-5. Temporary exhibition - display
4-6. Media and museums
4-7. Open sites and living monuments

(5) Education and public relations
5-1. Museum education services
5-2. Public participation
5-3. Evaluation (visitor studies)
5-4. Disabled visitors
5-5. History education
5-6. Human rights education

(6) Other
6-1. Risk management, security, disaster and crime prevention, and insurance
6-2. Intellectual property rights
6-3. Museum shop management, museum goods development
6-4. Funding sources (Japan’s grant-in-aid program)
6-5. Making models – aims and design

2. Specialized Program: June 2, 16, 18 - July 7
A. Exhibition design
B. Conservation and restoration of objects
C. Activities of a local history museum
D. Preventive conservation
E. Museum and local communities
F. Photography
G. Replica making
H. Excavating and controlling archaeological resources
I. Education in museums and schools
J. Ethnographic film
K. Making model objects

Participants select three themes from A-K.

3. Communication Program
A. Country Report
B. Speciality Report
C. Public Forum
D. Discussion
E. Final Report

To have general discussion of the training.

Presenting what knowledge acquired during the course.

For a report on museum activities in the applicant’s country and applicant’s own activity of the specialization.
# Program 2007

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<td>Cultural Properties and Property Damage Insurance</td>
<td>Etsuo Hidebomi, Keio University</td>
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<td>Naomi Ueda, Gengai Institute for Research of Cultural Property</td>
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<tr>
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<td>Kayoko Ishii, The Museum, Archaeological Institute of Kashiwa, Nara Prefecture</td>
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<td>Preparation of Final Report (Tutorial)</td>
<td>Yukio Kawaguchi, Munetoshi Kubo, Nokita Sunoda, NME</td>
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JCA: Japan International Cooperation Agency
JIM: Lake Biwa Museum
NME: National Museum of Ethnology
D: Discussion
L: Lecture
G: Visit & Observation
P: Practice
T: Study Trip
## List of Participants 2007

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<th>Country</th>
<th>Name</th>
<th>Position</th>
<th>Organization</th>
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<tbody>
<tr>
<td>Colombia</td>
<td>Carlos Eduardo Serrano Vásquez</td>
<td>Archaeology and Ethnography's Curatorship Assistant</td>
<td>National Museum of Colombia, Colombia Institute of Anthropology and History</td>
</tr>
<tr>
<td>Eritrea</td>
<td>Habtom Kahsay Habtemariam</td>
<td>Conservation and Restoration</td>
<td>National Museum of Eritrea</td>
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<tr>
<td>Fiji</td>
<td>Meresia Naivota Lavanakoro</td>
<td>Assistant Librarian</td>
<td>Fiji Museum</td>
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<tr>
<td>Guatemala</td>
<td>Ana Carolina Gonzalez Quiej</td>
<td>Coordinator of Supervision and Execution of Projects</td>
<td>Conservation and Restoration Program of Cultural Properties, General Direction of Natural and Cultural Heritage, Ministry of Culture</td>
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<tr>
<td>Guyana</td>
<td>Gerard Anthony Pereira</td>
<td>Anthropological Technician</td>
<td>Walter Roth Museum of Archaeology, Ministry of Culture, Youth &amp; Sport</td>
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<tr>
<td>Guyana</td>
<td>Nadia Benita Madho</td>
<td>Researcher</td>
<td>The National Trust of Guyana</td>
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<td>The Dutch Heritage Museum</td>
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<tr>
<td>Jordan</td>
<td>Ameera Saied Saleiman Al-Zaben</td>
<td>Assistant Curator</td>
<td>Folklore Section, National Museum of Jordan</td>
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<tr>
<td>Peru</td>
<td>Patricia Pérez Albeta Stuart</td>
<td>Museologist and Researcher for Qu Chaq'Nin Museums</td>
<td>National Museums Direction and Historical Heritage Management, Instituto Nacional de Cultura</td>
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<tr>
<td>Zambia</td>
<td>Terry Simioti Nyambe</td>
<td>Assistant Keeper of ichnology</td>
<td>Livingstone Museum</td>
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<td>Zambia</td>
<td>Yvonne Ruwe Mulalu</td>
<td>Assistant Education Officer</td>
<td>Lusaka National Museum</td>
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**Program**

**13:00 - 13:10**  
Opening Remarks

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<th>Yoshiyuki Takahashi</th>
<th>Director General</th>
<th>Osaka International Center, Japan International Cooperation Agency</th>
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<tr>
<td>Yukiya Kawaguchii</td>
<td>Chairperson</td>
<td>National Museum of Ethnology</td>
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**13:10 - 17:00**  
Country Report

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<tr>
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<td>Carlos Eduardo Serrano Vásquez</td>
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**17:00 - 17:15**  
Summary, Closing Address

| Tomoo Nounotani | Chief Curator of Museology | Lake Biwa Museum |

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**Lusaka National Museum: An Attractive Tourist Resort**

Yvonne Ruwe Mulala  
Assistant Education Officer  
Lusaka National Museum  
Zambia

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**Zambia**

Zambia is a landlocked country and was named after the Zambezi River, one of the largest and longest rivers in Zambia. Zambia's population is about eleven million with a surface area of 752,615 square kilometers. Tourism provides the most important and promising opportunity for economic growth and employment creation in Zambia. The country has a wealth of natural resources for tourism, including Victoria Falls, considered to be one of the greatest natural sites in the world, as well as our museums, another valuable tourist asset.

**Lusaka: The Capital of Zambia**

The capital covers an area of over 70 square kilometers and is one of the fastest growing cities in central Africa with a population of over two million people. Rapid industrial development has brought together people of many nationalities, making Lusaka a bustling center for economic, political and cultural activities. The city, at an altitude of 1,300 meters above sea level, lies at the junction of the main highways to the north, east, south and west. There are air links to most of the major tourist destinations in Zambia from the Lusaka International Airport.

There are four National Museums in Zambia: the Livingstone Museum in Southern Province which is the largest and oldest; the Lusaka National Museum, in Lusaka, the capital of Zambia; the Motlo Motto Museum in the Northern Province; and the Copperbelt Museum in Central Province. There are also two other private museums: the Nyuswa Museum in Western Province, and the Choma Museum in Southern Province.

**The Lusaka National Museum**

(1) **Historical Background**

The Lusaka National Museum is one of the four Zambian National Museums. Designed and built by a construction company from the People's Republic of China, it originally was intended to be a political museum. It was established by Act of Parliament, Cap 267 under the laws of Zambia.

It is the latest entry into the directory of museums in the country and officially opened its doors to the public on October 26 1996. The Lusaka National Museum is located in the center of Lusaka, and is easily accessible. So far it has proved to be both an active tourist destination and research-educational institution.
(2) Mission Statement
The mission statement of Lusaka National Museum is to collect, preserve, research, and present Zambia’s national heritage for education, appreciation, and entertainment and for future generations by means of exhibitions, educational activities and publications. The museum is comprised of the Lower and the Upper Ground Floors: the Lower Ground Floor gallery displays contemporary art, highlighting the way of life of the Zambian people through paintings, sculptures and models while the Upper Ground Floor gallery paints a glowing picture of Zambia’s development, from ancient times up to the present and our contemporary way of life.

Museum Collections/Exhibitions
(1) Anthropology/Ethnography
The exhibition reflects Zambia’s cultural heritage from the standpoint of our diverse ethnicities. The objects of value and visual interest on display manifest a sustainable regeneration of material culture of the peoples of Zambia, shaping their lives and fashioning their identity.

(2) Village Model
This section has a model that depicts traditional Zambian life in which humans and nature have co-existed for generations.

(3) Secret Societies/Initiation Objects
Most of the objects associated with initiation ceremonies signify the transformation of boys and girls into adults. The makishi mask is featured in the Mukanda ceremony of North Western Zambia, in which young boys are taught the responsibilities of adulthood. The mbusa emblems are used in the Chisungu ceremony of Northern Zambia, which signifies the transformation of girls into women.

(4) Musical Instruments and Others
Musical instruments are still used today during initiations, weddings, funerals and for entertainment. Pottery in Zambia is as ancient as the people themselves. Basketry is one of the most ancient crafts in the country; some baskets are used to store, carry, prepare and serve foods, and others are used as ornamental or divination objects.

(5) Archaeology Section
In this section archaeological findings on human evolution and cultural development in Zambia are displayed. They date back about three million years and include items such as a cast of Broken Hill Man discovered at the Kabwe Mine site in central Zambia. The site dates from 200,000 years ago.

(6) History Section
This section displays Zambia’s history from pre-colonial, through colonialism and the struggle for independence, to the post-independence era. The recent history of the liberation struggle in Southern Africa and its impact in Zambia in the 1970s is also presented as well as history of the cash economy since 1900 in Northern Rhodesia (Zambia).

(7) New Exhibition Design
The Lusaka National Museum has embarked on the re-designing of its exhibitions and the designing of permanent exhibitions which are highly strategic elements in the Zambian Museum scene. The institution needs to address and appeal to local residents, both children and also adults; tourists, diplomats and senior politicians, and should be seen as a museum of cultural history.

Education Programs
The Education Department disseminates information on culture and heritage to the general public. It provides school programs designed for students, interest groups and the general public and includes videos, guided tours, demonstrations, hands on activities, a junior art club, music and dance.

Some of the Public programs carried out at the Lusaka National Museum have been:
- ‘They Lived Science’: a program aimed at promoting the full utilization of indigenous knowledge systems for environmental sustainability and cultural tourism.
- ‘Catching the Culture of Food’: a program whose objective is to promote the indigenous knowledge systems of foodstuffs from all nine provinces of Zambia; the promulgation of traditional recipes; the preservation of indigenous knowledge systems; the imparting of traditional knowledge in academic institutions; the sharing of food preparation techniques; and the promotion of Cultural Tourism.
Children's Corner
The children's corner is a new concept in the museum, and promotes the rights and interests of children in heritage development. Creative works by children, mainly centered on creativity, imagination and innovation are displayed.

Public Facilities
The public facilities at the Lusaka National Museum are the library, conference room, craft shop, restaurant and guided tours. The Lusaka National Museum cares for you and your heritage and you are all welcome to the museum.

Introduction
Zambia is located in the southern part of the African continent. It is a landlocked country and hence has no access to the sea except through neighbouring countries. Zambia became independent from Britain in 1964 and since then it has helped other neighbouring countries attain independence. Zambia is well known for its peace, beauty and the friendliness of its people. This is why many foreigners trek to Zambia every year as tourists and to set up businesses.

The Livingstone Museum is located in the city of Livingstone, which is Zambia’s tourism capital. Both the city and the Museum are named after the famous Scottish explorer David Livingstone who apparently died in Zambia in 1873. The major attraction in Livingstone is the mighty Victoria Falls. The locals call it the Musi-O-Tunya which literally means "The Smoke That Thunder." At its peak, there is a loud, roaring, an almost deafening sound created by the water going over the falls which creates clouds of vapor and rainbows. Victoria Falls is the widest waterfall in the world and is a World Heritage Site.

The Livingstone Museum, the biggest and oldest museum in the country, was established in 1934 and the present building was opened in 1950. It is a multi-disciplined museum with different departments including Archaeology, Ethnography, History and Natural History. The museum has 52 employees out of which 14 are curators, assistant curators and conservators.

Exhibitions Galleriess
The Livingstone Museum has five exhibition galleries: Archaeology, Natural History, Ethnography, History and the David Livingstone, each with its own theme.

The Archaeology Gallery is mounted under the theme of "The Origin of Man" and describes human evolution and cultural development in Zambia from the Stone Age to the Iron Age.
The theme of the Ethnography Gallery is “From Our Village to Their Town.” The entire gallery shows how people have made the transition from village life to city life. It highlights traditional life as compared to the modern life which many Zambians have embraced.

The Natural History Gallery is a display titled “Conservation of Our Environment” and it displays various types of Zambian wildlife with emphasis on the need to conserve our Zambian Natural Heritage.

The David Livingstone Gallery is a new gallery that was set up solely in memory of the famous explorer David Livingstone. In this gallery, the life of David Livingstone is exhibited. It also explains the times he lived in and what he did while in Africa.

The History Gallery focuses on the history of Zambia from 1550 to 2001. The exhibitions encompass Zambia’s social, economical and political history.

Other Museum Activities
The goal of the researchers is to obtain new information and to build collections in the museum. The end result of their research is the exhibitions and journal publications.

The Livingstone Museum is a multi-disciplinary museum, so in addition to the material and non-material cultural objects, it also has archaeological objects, historical objects and natural history specimens. The numbers of items in the collections in the various departments of the museum are summarized below.

- Pre-historic collections: 9,882
- Historic documents and objects: 8,118
- Ethnographic objects: 10,022
- Natural History Specimens: 20,496

The Museum library holds more than 6,000 volumes of rare books and journals in various fields. It offers services to college students and other local and international scholars and has internet facilities to aid researchers in information retrieval.

The Education Department, together with the researchers, document traditional ceremonies in Zambia. The tapes are edited and kept for use by researchers and other interested people who want to know about different traditions in Zambia. The Education Department also organizes educational programs for school children.

In addition, the Museum also organizes various events on International Museum Day which falls on 18 May every year. The activities and events are organized in line with each year’s International Museum Day theme.

Challenges Facing the Livingstone Museum
- It depends on government for funding and has few resources.
- It is running out of storage space for its collections.
- It has no capacity to purchase all the required materials to curate its collections well.
- There are few opportunities to train museum staff in Museology because there is no institution in Zambia that offers heritage and museum studies. Employees must go abroad to get this training.
Peru: Nature and People

Peru is located on the central east side of South America. Its location means that the country has a wide variety of landscapes with many different ecosystems and natural regions like deserts, highlands and rain forests. For this reason, it is considered a country of megadiversity.

When people think about my country they think about the Inkas and Machu Picchu, but Peru has ten World Heritage sites: Cultural Heritage Sites like Chan Chan, the largest citadel in the world built with mud bricks, and the Nasca Lines, an impressive series of shapes, some as big as 300 meters wide, which extend over 450 square kilometers of the desert; and Natural Heritage Sites like the Manu National Park, a two million hectare paradise for thousands of varieties of plants, birds, mammals, reptiles, amphibians and insects.

The National Museum of Chavin

(1) Background

The Chavin de Huantar Archaeological Complex is a stone ceremonial center built in the highlands over 3,000 meters above the sea level and has been a World Heritage Site since 1985. Due to its privileged location between the coast and the rainforest, the site became very important for the trade routes.

Religious leaders gained popularity and power, starting a religious cult devoted to control the forces of nature. Over a few generations a huge temple was completed. It became the most important ceremonial center in the central Andes during most of the first millennium B.C. With impressive craftsmanship, the artisans carved the image of their main deity on stones over five meters high. Over the time, the influence of the temple became such that it had an unprecedented impact on the art and thought of other contemporary societies. The National Institute of Culture, a branch of the Peruvian Government, decided that Chavin de Huantar deserved a museum dedicated to the preservation of its invaluable cultural heritage.

In November 2004, the National Institute of Culture presented the National Museum of Chavin Project to the Cultural Donation Program of the Government of Japan in application for funding for the construction of the Museum. In July 2006, the Governments of Peru and Japan signed the final agreement making this long time hoped dream a reality.

The main goal of the National Museum of Chavin is the rescue, restoration and promotion of the cultural heritage of the Chavin de Huantar Ceremonial Center and the Chavin culture in benefit of the local, national and international communities. The Museum will promote cultural decentralization, contributing to the educational and economic development of the region and the country. We hope the museum will attract the national community, so that the region will become a major cultural focus.

This will be accomplished through adequate research and exhibition facilities; modern laboratory equipment for conservation and restoration; and investigation, restoration and conservation of the archaeological remains in Chavin. The National Museum of Chavin will have two integrated areas: the exhibition areas of the museum itself which covers 1,752 square meters, and the International Center for Research, Conservation and Restoration which covers 1,846 square meters.
While the construction of the museum building will be possible thanks to the Cultural Donation Program of the Government of Japan, the Peru-Japan Trust will fund the mounting of the exhibitions, and the construction of the International Center of Research, Conservation and Restoration as well as its equipment.

The Museum building will be mainly devoted to exhibition areas while the International Center of Research, Conservation and Restoration will mainly have storage and research areas including a library, curatorial areas, laboratories and a management plan area for archaeological monuments.

The Museum Proposal: Chavin de Huantar is being introduced to the public through the writings of 16th and 17th century chroniclers and 18th and 19th century travelers. They described the site as a "convey of roads" where very different peoples came and they also described it as an oracle that reigned over nature.

(2) Exhibition Galleries
The museum will have three exhibition galleries: the first will be about the stages of influence of the ceremonial center. It will be divided into three main periods: the time before, during and after the peak of its influence. Through art pieces from a wide variety of regions and times we will show how powerful the Chavin ideology was and how it influenced the art of many different peoples.

The second gallery will treat the theme of Chavin de Huantar as a sacred place, and three topics will exemplify its power: architecture and litho sculpture devoted to ritualize the space and to honor the deities; the pilgrimage, pilgrims and priests; and the main deities and their offerings. The third gallery will explain what happened to the temple after the worshippers abandoned it, and how it was used as a domestic settlement by other peoples.

(3) The Museum Collection
The Museum will initially have more than 2,500 pieces related to the Chavin culture and art. A wide variety of materials will be part of the collection, including lithic, pottery, bone and metal objects. More than ninety tenoned heads that were once placed on the facades of the Chavin de Huantar Temple will be part of the collection and will be on display, as well as several hundred other stone carved pieces. It is also possible that the Museum will acquire masterpieces from private collections to complete its own collection.
(4) The Educational Program
The National Museum of Chavin will have an Education Program which will develop a wide range of plans, courses, activities and conferences; its main goal being the linking of the community with the Museum. Temporary exhibitions, educational programs, and seminars will be designed and implemented immediately after the opening. It is critical that the local community perceive the Museum and the archaeological site as its own and not as a foreign building. The Education Program will be responsible for involving the local and regional communities in the museum’s activities.

Finally, the Museum will bring about a dramatic increase in the annual number of visitors to the archaeological site. We expect more than 90,000 visitors the first year, with an estimated annual growth of 6.3%. The National Institute of Culture will fund the annual maintenance cost of the Museum.

After the opening, the Museum and the International Center of Research, Conservation and Restoration will have almost thirty people working as permanent staff. The National Museum of Chavin will open in June 2008 and you are all invited to come visit.

Introduction
Jordan was inhabited more than one million years ago. Since the beginning of history, the land of Jordan has witnessed the birth of the arts, culture, and humanity.

Jordan is a fascinating country to visit: the beautiful desert regions of the south, the fertile plateau of the north, the many archaeological sites and the warm hospitality of the people, all combine to make Jordan one of the best tourist destinations around. Many travelers call Jordan one of their most favorite countries to visit. Experience the excitement of that first glimpse of the Treasury in Petra, sleep out under the stars in Wadi Rum, visit one of the many sites mentioned in the Bible, tour the desert castles, take tea with a Bedouin family; it will be a vacation that you will never forget!

As for the people of Jordan, they come from a rich blend of nomadic tribes that have occupied this region for millennia. The Edomites, Moabites and Ammonites mentioned in the Bible all lived in the land now known as Jordan.

These timeless traditions have created a people today who are hospitable, warm and friendly to visitors and strangers. Perhaps the most frequent phrase the visitor to Jordan will hear is, “Welcome to Jordan.”

The National Museum of Jordan
(1) Background

JICA conducted “A Study of the Tourism Development Plan in the Hashemite Kingdom of Jordan,” After that, the JBIC (Japan Bank for International Cooperation) conducted the “Special Assistance for Project Formulation” in 1997. Then the Japanese loan agreement was signed for financing the “Tourism Sector Development Project” with its 7 sub-projects in December 1999.
The aim of establishing the National Museum of Jordan was to create a modern museum of international standards, presenting the history and cultural heritage of Jordan to Jordanians and visitors alike. The Jordan Museum is being built in downtown Amman, and will be a major component of the cultural center connecting East and West Amman. The building has a total floor area of 9,300 square meters.

(2) Legal Status of the Establishment of the National Museum
On May 16, 2002 His Majesty King Abdullah II bin Al-Hussein issued a Royal Decree declaring the establishment of a museum to be called the “National Museum of Jordan” which would hold an esteemed status and be financially and administratively independent. Then in October 2, 2005, Her Majesty Queen Rania laid the cornerstone of the museum building in downtown Amman, designed by Jordanian architect Jafar Tukan at Ras al-Ayn, and the Board decided to adopt the name the “Jordan Museum.”

(3) The Objectives of the National Museum of Jordan
- To serve as a facility to create awareness among Jordanians of the importance of their national heritage.
- To serve as a research and study base for teachers and scholars.
- To serve as an educational facility for school children from across the nation, and to establish the concept in their minds of the continuous cultural links of successive civilizations.
- To serve as a tourist attraction to promote tourism, and as a facility to provide visitors with an overview of Jordan’s land and people.
- To be a cultural landmark and symbol of pride for Jordan, reflecting its history and cultural heritage.

(4) The Funding of the Museum
There are two stages in the funding:
- Pre-opening
  The Museum building is covered by the Japanese loan agreement, while the costs of running the Museum are currently covered primarily under a section of the budget of the Jordanian government’s Department of Antiquities.
- Post-opening
  The Museum is to be self-supporting after five years as stipulated by the agreement, based on income from the admission tickets, the shop, restaurant, function halls, and fund-raising in Jordan and worldwide.

(5) The General Concept of the Exhibition Plan

In light of the educational role of the Museum, another part of the plan is to encourage an understanding of our national heritage. It has been decided that the Jordan Museum will carry out these functions: Research and Collection Management, Exhibitions, Visitor Services, Administration, and Operations & Maintenance.

Exhibition Galleries
Orientation Hall: General Information on Jordan and the Jordan Museum will be provided in this hall.
Archaeology and History Gallery: This is the largest gallery in the museum and will present Jordan’s history and culture from the Lithic Ages up to the Islamic periods.
Traditional Life Gallery: This gallery will present the traditional heritage of Jordan’s “Living History” — providing insights into the urban and rural modes of life; the Bedouin display will be outdoors.
The Royal Gallery: This gallery will cover Jordan's modern history from the Great Arab Revolt of 1916 up to the present. It will feature the Royal Hashemite Family, presenting the collaborative efforts of the Hashemites and the Jordanian people in creating a modern, reformed country.

Temporary Exhibition Hall: This hall will host specialized and themed exhibitions presenting the cultural heritage of Jordan and other foreign cultures and assets, as well as occasional special exhibitions.

One-One Theaters: The One-One Theaters are the places where the National Museum of Jordan comes to life: they are the main interactive spaces in the museum that incorporate the “Please Touch” concept, as opposed to the “No Touch” of the chronological flow galleries.

Educational Activities: Children are a major concern in all exhibition galleries. They will have their own “joyful” space annexed to the museum where they can express and develop their ideas and creativity.

We are looking forward to seeing you at the National Museum of Jordan!

The National Trust of Guyana and the Dutch Heritage Museum

Nadia Benita Madho
Researcher
The National Trust of Guyana
The Dutch Heritage Museum

Guyana

Introduction
Guyana is derived from an Amerindian word meaning ‘land of many waters’. Home to the fabled city of El Dorado, Guyana remains nature’s paradise waiting to be discovered. It is 83,000 square miles in area, and located on the northwest shoulder of the South American continent. Guyana borders on Venezuela in the west, Brazil in the south, and Suriname in the east. Our population as of 2002 was 749,190.

The area of the Guiana, bounded by the rivers of the Orinoco, Amazon, Rio Negro and the Atlantic Ocean, is believed to have been settled before 900 A.D. by the Warrau Indians, and later by the Arawak and Carib tribes. However, there is no evidence from these times of a very advanced civilization.

Sir Walter Raleigh’s voyage in 1595 and his subsequent book on the riches of Guyana did much to stimulate interest in the area. The French and English, as well as Dutch, laid claim to the region in the seventeenth century, and it was settled in separate areas by the three nations – the Dutch colonies being located in what is now Guyana.

From 1781 onwards, British influence became increasingly evident, but it was not until 1814 that the colonies of Essequibo, Demerara and Berbice were finally ceded to Britain, while the Courts of Policy (the building housing the Dutch Heritage Museum now) and Combined Courts, the legislative and executive bodies created by the Dutch, remained in operation under British rule for another century. In 1831 the three colonies merged to become British Guiana. The territory attained its independence on May 26, 1966 and became a Republican State on February 23, 1970.

Guyana’s climate is equatorial: hot but pleasant for most of the year with an average temperature range of 24°C to 31°C (75°F to 87°F). It has two wet seasons in May-June and December-January. The coastal belt lies several feet below sea level at high tide and is dependent upon an elaborate system of drainage canals, dams and walls for protection against flooding.

The agricultural sector accounts for half the national Gross Domestic Product, producing sugar and rice for export, with extensive timber operations and a range of other products, from coffee to fish and fruit, and well-respected brands of rum. Gold, bauxite and diamonds are mined.

The predominant religious groups are Christian (various denominations), Hindu and Muslim. Each is well represented in Georgetown and other villages with its own churches, temples and mosques.

As the only English speaking country on the continent of South America, Guyana uniquely blends the warmth of Caribbean peoples with the magic the South America continent offers any traveler. Enjoy the land of un-spoilt beauty. This nature-lover’s paradise is totally abundant with exotic wildlife, rich fishing grounds and many different species of tropical flowers and plants.
Our country’s vast and varied landscapes range from miles of lush rainforest and rolling savannah lands to rich, fertile agricultural lands. Visit our many waterfalls but you must experience the grandeur and awe-inspiring miracle of nature, the majestic Kaieteur Falls, tumbling 741 feet to become the largest single drop waterfall in the world.

Guyana has the perfect atmosphere for eco-tourism with both tranquility and excitement. We share with you our rich history. So, visit the museums, monuments, gardens, markets, craft and jewelry stores and places of worship and many other places. Our warm, friendly and hospitable people, with the tantalizing mix of six cultures will also inspire you as you savor our rich heritage reflected in our historic elegant wooden buildings, festivals and a mix of culinary delights.

With a strong commitment to sustainable tourism our country continues to be one of nature’s best kept secrets. I promise that you will enjoy a collection of magical moments as you discover Guyana. Looking forward to seeing you in Guyana.

The Agency
The National Trust of Guyana was established following the passage of the National Trust Act, No. 7 of 1972. The Trust is committed to the preservation, conservation and public display of all aspects of the cultural heritage of Guyana. Its mission is to “conserve, preserve and promote the nation’s heritage” for the benefit of future generations so they can access and enjoy the richness of Guyana’s heritage. The National Trust is also obliged to propagate the awareness and a wholesome understanding and appreciation of the relevance and significance of these aspects of the nation’s heritage to the national psyche.

The National Trust is a non-profit agency under the auspices of the Ministry of Culture, Youth and Sport and is responsible for the general maintenance of the monuments and other sites entrusted to it. Funding is therefore provided by the Government.

There are eight officers attached to the National Trust and five others (mainly caretakers and security guards) designated near respective monuments/forts and conservation areas/sites. In addition, there is a Board of Directors made up of representatives from the Central Housing and Planning Authority, Lands and Surveys, Environmental Protection Agency, Ministry of Local Government, and UNESCO among other agencies which meets monthly to review the activities of the National Trust.

Our main units or divisions include the Conservation Office which provides advice on historic preservation, restoration and the design of plans or projects. There is the Research and Documentation Division that deals with research and documentation and other issues that may develop from time to time. There is also the unit that relates to public education and this is mainly concerned with public awareness of the conservation of cultural heritage and the historical significance of heritage sites and monuments. Then, there is the Accounts Department which manages our funds and deals with the financial issues.

The National Trust of Guyana with its motto of “safeguarding and promoting the nation’s heritage” mounts many educational awareness programs each year. These programs include various publications, heritage minutes (a radio broadcast), and temporary and permanent exhibitions to highlight major or specific events of importance. This also includes an annual ‘heritage week’ celebration held in October.

A New Initiative
The Trust recently established a Dutch Heritage Museum, the official launching date of which was February 19, 2007, as a reminder of our nation’s heritage. This museum is tucked away on Fort Island, Essequibo River.

The Dutch Heritage Museum was established to showcase various aspects of the nation’s earliest colonizer. The justification for its location is, “The Court of Policy Hall served multiple functions under the administrators of the Dutch West India Company. It was a store, a church and also an administrative office as well as a sales office. It is the oldest non-military structure in Guyana.” The building was constructed in the eighteenth century and is oblong. It is divided into three rooms. The structure was used for a variety of purposes during the period of Dutch colonization. The central room which served as a court and assembly room is where the museum is located. In the near future, the other two rooms will be used for the restoration of a church and a storeroom.

The museum utilizes a variety of educational programs to highlight its activities. There are informative data that can be viewed and read while visiting. Information brochures are available for distribution to visitors too.

Interestingly enough the museum was established through the generous contributions of interested members of the public. The Museum collection consists largely of Dutch exhibits. In other words, the collection consists of different artifacts unearthed during excavations of various locations throughout Guyana which the Dutch once occupied. These objects range from bottles of varying sizes, shapes and sizes, clay pipes, beads used for trade with the indigenous people of Guyana, crockery, tiles, plates and brass candle stick holders. Such gifts will continue to be the main source of the museum’s expansion.

The museum has also received Government funding. Nearly every item was donated by people who greeted the project with warmth and enthusiasm in 2006. Much of the preparatory work for the preparation of the building
was funded as a capital expenditure project. A separate budget was allocated for the restoration of the building. Additional infrastructural work effectively transformed the historic structure and its environs. It should be noted that the room which houses the museum has three Dutch tombs which add to its unique ambience.

The functions of the museum are numerous and varied, ranging from collecting, preserving, presenting materials in an intelligible manner, giving advice and information to school, colleges, and to other institutions; to the artist, artisan, as well as to the man in the street. The educational role of the museum at a regional as well as a national level will be reflected in the arrangement of lectures for the school children and public by the museum in cooperation with the National Trust and the Department of Education. It is hoped that such efforts and plans will materialize eventually.

In conclusion, the National Trust of Guyana has acquired many areas and sites. It is currently doing a tremendous job in preservation and conservation of the nation’s rich heritage. Thus, the Dutch Heritage Museum is just another acquisition of the Trust. It was hoped that the Dutch Heritage Museum would create a change of mood to foster expansion and development and this effect has already been demonstrated by the significant recognition earned from the public. We also hope that this continues so that the museum will not only flourish in this part of the world but in other countries as well where the Dutch had some sort of contact.

Introduction
Guyana is a country on the northern coast of South America. It has an area of 214,969 square kilometers and can be divided into three major geographical regions: a swampy fertile coastal plain, a belt of sandy hills, and an interior highland with intermittent savannah. Most of Guyana’s people live on the coastal plain, and the capital, Georgetown, is situated here, at the mouth of the Demerara River.

Agriculture and mining are Guyana’s most important economic activities, with sugar, bauxite, rice, and gold accounting for 70–75% of the export earnings. Another important export earner is ocean shrimp which accounts for about 10% of total export earnings. Other exports include timber, diamonds, garments, rum, wildlife and pharmaceuticals. In addition, tourism is an area now being developed on a large scale.

Guyana was originally a Dutch colony that came under British control in the late eighteenth century when it became known as British Guiana. In 1966 British Guiana achieved independence and took the name Guyana, from a native Amerindian word meaning “land of many waters.”

The Museum
The Walter Roth Museum of Anthropology is located in the capital, Georgetown. This Museum, founded by Dr. Denis Williams in 1974, is the only museum of anthropology in the English-speaking Caribbean and was formally opened to the public in 1982. The Walter Roth Museum, like the Guyana National Museum and the Museum of African Heritage, falls under the Ministry of Culture, Youth and Sport. As such, this museum has an annual budget from the government of Guyana of approximately six million Guyanese dollars (US $20,000).

The Walter Roth Museum concentrates on the prehistory, history and culture of the Amerindian people who were the first people to occupy Guiana as well as Central and South America as a whole.

The museum consists of two structures, the main building and the National Anthropological Archives. The main building has three floors. The first floor houses the ethnographic display area, while the second floor houses the anthropology display area and main office. The third floor consists of a conference room, library, research room and a second office. For its part, the National Anthropological Archives consist of a first floor which houses the main archival storage area and an upper floor which houses a workroom, a small storage room, and an office.
(1) My Job
My official job designation is Anthropological Technician and I joined the museum in February 1998, as an outreach member of staff based in Lethem in southern Guyana. My duties at that time included administering a small local history museum, the Rupununi Weavers Society Museum. That museum, which was founded by a local NGO, promoted the history and culture of the Amerindians of Region #9.

Rupununi Weavers Society Museum

I was later transferred to the capital of Georgetown in order to assist with the re-opening of the Walter Roth Museum which had been closed for repair work on the main building. During this time I worked on a new documentation system, the cleaning of the artifacts and the new museum displays.

My professional role has also involved looking after several other aspects of museum work. One essential part of my duties involves assisting both local and foreign researchers with their projects, mainly in archaeology and ethnography. One important project that I have worked on is the currently on-going Region #9 archaeology field survey being conducted in partnership with Boise State University in the US. Another project of note is the joint UNESCO/MCYS project, 'The Preservation and Revitalization of Community Art Forms,' which recorded the ceremonial Parahara dance, a dance form common to several of the tribes of Lowland South America.

(2) Staffing
Currently the Walter Roth Museum has a small staff of five. In order of seniority these are: one Anthropological Technician, three Anthropological Assistants (Museum Attendants), and one janitor. With regards to staffing, you can see that this museum is understaffed by at least six people, the most important of which are a Museum Director and a Museum Educationalist. There is a further problem with a lack of training for the staff.

(3) Museum Problems
As to museum problems, it should be noted that when the building was rehabilitated the internal design was completely changed, resulting in a decrease in the number of rooms. In the National Anthropological Archives the ground floor has insufficient storage space, despite a short extension that was added two years ago. New cupboards and storage racks are also needed. Lastly, the collection is not fully catalogued and there is an artifact conservation problem.

It should be noted that in general this museum, like all other Guyanese museums, seriously lacks resources. This not only applies to money but to physical resources as well. One of the main reasons for this is the policy of having museum finances looked after by ministry financial managers who know almost nothing about museums or the importance of the protection of cultural heritage. There is also the fact that the Ministry of Culture, Youth and Sport often re-directs money from museum budgets to other departments.

(4) Museum Education
As for museum education, the Walter Roth Museum, along with the other museums, conducts outreach trips to schools and institutions of higher learning. School visits to the museum is also encouraged, especially during national holidays like Mashramani in February and Amerindian Heritage Month in September. This museum at one time also had a child education initiative known as the Junior Archaeology Program which encouraged its participants to regularly visit the museum, attend lectures, produce a newsletter and be given basic museum training. Unfortunately this program was discontinued when the Museum Educationalist retired. Finally, the museum has an official Journal of Archaeology and Anthropology which was ranked within the top ten scientific journals in the world in a survey conducted by the Smithsonian Institute in the 1980s.

Museum Journal

(5) Museum Collections
With regard to the museum's collections, the largest and most important is the Walter Roth collection which has over 1,200 pieces. This collection is named after the noted anthropologist, Dr. Walter Roth, and is composed of both archaeological and ethnographic artifacts. Many of these artifacts date back to the early twentieth century and were discussed by Dr. Roth in his famous monograph, 'On the Arts, Crafts and Customs of the Guiana Indians.' Some of the artifacts in this collection are up to 10,000 years old.
The next largest collection is the Im Thurn collection, containing over 1,000 artifacts. That collection is named after the famous anthropologist, Sir Everard Im Thurn, who, like Dr. Roth, was once the curator of what is now the Guyana National Museum. Some of the artifacts in this collection go back 6,000 years.

Another collection of note is the George Mentore collection which consists of Wai-Wai Indian artifacts from southern Guyana. Finally, our other collections include the archaeological Evans & Meggers and John J. Quelch collections, as well as the Guyana National Museum, Gerard Pereira, Faye Case, Mark Plew and Basil Rodrigues collections.

Introduction
The beautiful republic of Guatemala, located in Central America, covers an area of 108,899 square kilometers and has a population of eleven million. While the official language is Spanish, the Mayan people speak more than twenty-three different local languages. Guatemala is divided into twenty-three departments and eight regions. There are many historic towns and archaeological sites which have important natural and cultural goods and untouched assets.

The multicultural reality is made up of the Maya ancestral inheritance and the influence of European and African countries that share a common history. Xincas, Garífunas and twenty-one Maya groups comprise the foundation for identity and national unity.

Numerous sites of major archaeological significance have been discovered, including the ruins of the ancient city of Tikal, Yaxhá, Mirador, and Río Azul. The abundance of sites helps supply the nation with a healthy flow of tourists (1.5 million in 2006). Guatemala is also home of several volcanoes, some of which can be climbed even though they are still active. Lake Atitlán is a large lake with volcanoes on its shores. Legend has it that the entire lake is actually a huge crater of an ancient volcano. Besides tourism, Guatemala’s economy depends largely on agriculture, with coffee and sugar among its main exports.

According to Parkwatch and the IUCN (International Union for Conservation of Nature and Natural Resources), Guatemala is ranked fifth in the world in Biodiversity Hot Spots. Guatemala has fourteen eco-regions in its 108,899 square kilometers (430 square kilometers of inland waters) and elevations from 0 to 4,300 meters above the sea level. Almost every ecosystem, with the two exceptions of snow and desert, gives our country a broad biodiversity.

Natural and Cultural Resources
The principal areas with natural and cultural resources to be conserved are the archaeological sites throughout the entire Republic, mainly in the department of Petén. There is also the Mayan Biosphere Reserve, one of the most important lungs in America and which has the major biodiversity in the country.

Antigua Guatemala, World Cultural Heritage: A gem in terms of layout and as an excellent example of colonial architecture, Antigua has been able to preserve its characteristics, as if time had come to a stop. In July 1773, earthquakes destroyed the city and forced it to move into the Valley of La Ermita. Paradoxically, this destruction saved the monumental baroque
Museums in Guatemala

group of La Antigua Guatemala for posterity. It was declared a UNESCO Mankind Heritage site in 1979 for its immense historic and cultural value.

Quetzaltenango, Historic Center: This beautiful city in the highlands is located in a large valley surrounded by hills and volcanoes. Quetzaltenango still keeps its old Mayan-Quiche traditions, which blend wonderfully with its colonial past and modern dynamics. The most important of the city’s monuments are from the beginning of the twentieth century but there are some buildings like Cathedral of The Holy Spirit which was built about 1535. Both of these Historic Centers are surrounded with volcanoes and mountains that provide a wonderful landscape.

Guatemala City, Historic Center: The New Guatemala of la Asunción is the official name of Guatemala’s capital city, which is also the largest city in the country. This metropolis, with over three million inhabitants, offers contrasts between the colonial architecture and modern buildings. It was founded in about 1775 and the most important buildings were built during the nineteenth century.

Museums and Related Activities

The Ministry of Culture and Sport works for the preservation of cultural and natural assets around the country through specific projects in historical centers, archaeological sites and museums. It has two so-called “General Directions”: one of these is the General Direction for Natural and Cultural Heritage. This institution has five different professional departments to support the conservation and restoration of natural and cultural assets. One of the departments is named PROCORBIC (Programa de Conservacion y Restauracion de Bienes Culturales Inmuebles), an acronym for the Conservation and Restoration Program of Cultural Properties, and it supports management of the three sub-programs for Archaeological Sites, Historical Townscapes, and Official Projects. The last one supports all the government museums in Guatemala in the technical supervision of planning, restoration and conservation.

In Guatemala there are more than fifty private museums in addition to the twenty-two National Museums. Most of the 329 municipalities in the country have a small museum. These local museums are under community and municipal management of the different multicultural groups.

Most of the twenty-two National Museums are in historical buildings which need a special process of restoration. The Ministry of Culture has three different types of museums depending on the locations: museums in historical buildings, museums at archaeological sites and local community museums.

The archaeological sites have museums that require a singular design harmonious with the landscape, environment and the archaeologically sensitive soil. The historical buildings are living monuments of the glorious past, and are an important magnet for visitors; but conservation is basic to the preservation of their goods. PROCORBIC has been trying to notify the communities of the importance of our heritage, in order to protect the culture still alive in rural areas.

PROCORBIC supports projects in the museums throughout the Republic with a staff of 300 (architects with different specializations, archaeologists, draftsmen, carpenters, stone cutters and masons) who are involved in specific restoration projects. Also the architect team designs, plans and constructs new museum projects at archaeological sites.

Guatemala City is home to many of the National Museums, including the National Art Museum; the National Museum of Archaeology and Ethnology that has an extensive collection of Mayan artifacts; the National Museum of History; the National Museum of Natural Heritage and the National Palace.

The Colonial Arts Museum in Antigua has large exhibits of colonial artwork. Also in Antigua there are important museums like the National Museum of Weapons, the National Museum of Colonial Art, and the Museum of Ancient Books. They are located in historical buildings which are good examples of the colonial style.

The museums at archaeological sites are: the Local Museum of Archaeology, Quiriguá, Quiché; the Local Museum of Archaeology, Iximché, Chimaltenango; the Local Museum of Archaeology, La Democracia; Escuintla; the Local Museum of Archaeology, Mixco Viejo, Chimaltenango; the South Petén Regional Maya Museum of Archaeology; Dolores, Petén; and museums at Natural and Cultural World Heritage sites like the Museum of Lithic; the Local Museum of Archaeology, Tikal, Petén; and the Local Museum of Archaeology, Quiriguá, Izabal.
Other museums that PROCORBIC supports are: the National Museum of Cultural Heritage, Santo Tomás, Chichicastenango, Quiché; the Regional Museum of Cultural Heritage, "El Trápiche", San Jerónimo, Baja Verapaz; the Local Museum of Cultural Heritage, Santiago Sacatepéquez; and the Local Museum of Archaeology, Takalik Abaj, Retalhuleu.

PROCORBIC is also planning the Casa Aparicio museum project in Quetzaltenango, located in the western part of the Republic of Guatemala. The singular monument called "Casa Aparicio" is in the Historic Center of the second most important city of Guatemala. “Casa Aparicio” has many beautiful details on the ceilings, walls, stairs, doors, windows and other architectural elements with many traditional techniques in wood, stone, painting, marble and bajareque; it is a good example of the Italian influence at the end of the 1800s. Casa Aparicio is still in undergoing restorations.

The Ministry of Culture has been faced with financial problems in promoting cultural activities in terms of buildings and artifacts. Since the local governments and communities do not have the necessary funds to ensure the preservation and conservation of the cultural assets in their jurisdiction, the central government is expected to take responsibility to regulate the protection, defense, research, conservation and recovery of objects that are part of the Cultural Heritage of the Nation through the Cultural and Natural Heritage, by encouraging community participation.

**Fiji and the Fiji Museum**

Mereia Naitova Luvunakoro
Assistant Librarian
Fiji Museum
Fiji

**Geography of Fiji**

Area: 18,376 square kilometers (7,096 square miles)
Cities: Suva (capital), Lautoka and Nadi
Terrain: Mountainous or varied
Climate: Tropical maritime
Nationality: Fijian islander
Population: 844,330
Ethnic groups: Indigenous Fijian, Indo-Fijian
Religion: Christians (Methodist and Roman Catholic), Hindu, Muslim
Languages: English (official), Fijian, Hindi

**History and People of Fiji**

According to Fijian legend, the great chief Lutunasobasoba led his people across the seas to the new land of Fiji. Here the Melanesians and the Polynesians mixed to create a highly-developed society long before the arrival of the Europeans. The European discovery of the Fiji group of islands was accidental. The first of these discoveries was made in 1643 by the Dutch explorer, Abel Tasman, and English navigators including Captain James Cook who sailed through in 1774 and made further explorations in the eighteenth century. Major credit for the discovery and recording of the islands went to Captain William Bligh who sailed through Fiji after the Mutiny on the Bounty in 1789. The first Europeans to land and live among the Fijians were shipwrecked sailors and runaway convicts from the Australian penal settlements. Sandalwood traders and missionaries had arrived by the mid-nineteenth century. Cannibalism was practiced in Fiji at that time, but quickly disappeared as missionaries gained influence. When Ratu Seru Cakobau accepted Christianity in 1854, the rest of the country soon followed and tribal warfare came to an end.
History of Fiji Museum
The idea for establishing a museum to display and preserve traditional Fijian culture was first discussed in 1904. Later that year Sir William Allardyce presented his collection to the Suva Town Board, and it was displayed in the Town Hall. In 1908 the Fijian Society was formed with the specific aim of researching and preserving the country's history and culture. The formation of a museum was included in this aim. In 1910 the government approved an annual grant of £25 to appoint a collection caretaker. With the passing of the Fiji Museum Ordinance in 1929, the museum was formally inaugurated as a Government Statutory Body with a Board of Trustees. Local residents presented pieces and collections to the Town Board and artifacts were purchased by the Trustees. These contributed to a growing collection which filled the Town Hall. The collection remained on display in the Town Hall until 1919 when a substantial part of the hall was destroyed by fire. The collection was moved to a variety of venues until the government was persuaded by the Trustees to build a National Museum.

The Present Fiji Museum
The current museum was opened in 1955 by the Governor of Fiji, Sir Ronald Garvey. This building was used to house the displays, reserve collection and provide storage. Today the building has two adjoining sections, the first constructed in 1972 and the second in 1978. Together, these buildings provide a history gallery, a Masi gallery, an art gallery, an Indo-Fijian gallery, a temporary exhibition space, store rooms and a gift shop. The archives, photographic studio, editing suite, library and administration offices are located in what was the Navela Hostel for women, adjacent to the main museum building. For a long time the museum served as a storehouse for cultural items and as a center for an erudite minority. The majority of local people did not show much interest. In the 1960s a series of education and craft programs were initiated by the newly appointed director, Bruce Palmer. However, a long-term injection of funds to maintain these programs was not made. Over the years, the museum’s reputation was built up as a research institution by directors such as R. A. Derrick, Bruce Palmer, and Fergus Clanie. Their work, along with that of other world renowned scholars, was published by the museum, establishing it as a small center of academic excellence. Sadly the lack of funding has restricted the research and publishing programs. The recent employment of key professional staff has enabled the museum not only to effectively discharge its responsibilities according to professional museum standards, but also to develop educational programs aimed at generating greater support from the community.

Located in the heart of Suva’s botanical gardens, the Fiji Museum holds a remarkable collection which includes archaeological material dating back 3,700 years and cultural objects representing both Fiji’s indigenous inhabitants and other communities that have settled in the island group over the past hundred years.

The Museum is a statutory body governed by the Fiji Museum Act and the Preservation of Objects of Archaeological & Palaeontological Act. The Fiji Museum houses a valuable collection of more than 10,000 objects. The objects are well arranged, catalogued and classified. As well, the total number of library books is approximately 11,000. So, the Fiji Museum has some great historical collections.

Museum Activities
The Fiji Museum has seven professional departments managing key programs related to the research, documentation, preservation and dissemination of information about the collection. The administration of the Fiji Museum is managed by the Director. Apart from the Director, all the staff at the Museum are employees of the Board of Trustees.

(1) The Pre-History Gallery is mainly focused upon the specific culture of the native Fijians going back to their arrival at these islands 3,000 years ago.

(2) The Masi Gallery is mainly based on Fijian Barkcloth (tapa), Often referred to using the general term tapa, barkcloth is a cloth-like material derived from the inner bark of certain species of tree. Both now and in the past, the display and exchange of large pieces of tapa have formed important components of ceremonial life in many areas of Polynesia. In earlier times, tapa was also among the primary materials used for clothing.

(3) The History Gallery is, by far, the most prominent and varied gallery in the Museum. It deals with the interaction of various cultures and their impact upon the future of Fiji.
(4) The Indo-Fijian Gallery has designs and motifs for the gallery. They meant to reflect the cultures, religions and values of the Indians brought as indentured labor for Fiji’s sugar cane plantation.

(5) The Art Gallery is probably the most difficult gallery to describe. It is hoped that it will exhibit more than just Westernized art forms, though these will be included in the exhibits. Local artists, both of contemporary and traditional art forms, are also being highlighted.

(6) The Fiji Museum Open Week is held every year in May, culminating on International Museum Day (18 May). It is a week-long event, with the International Day celebrated by reducing the price of admission to half. There are various activities which are organized to entertain visitors. It is a fun day out for the entire family with children’s games, face painting, traditional arts and craft demonstrations, as well as music and dancing.
Organizational Structure

The National Museum is a state museum administered under the University of Asmara, and its goals are the preservation and conservation of the nation’s heritage, the conducting of research, the presentation of both permanent and temporary exhibitions, the education of the public, and the encouragement and support of regional museums.

The National Museum has twenty-four structural positions out of which the ten are vacant. At the moment the National Museum of Eritrea has a staff of twenty-five including six who are doing their national service. Even though it is a general museum intended to present all aspects of the national heritage, at present it comprises the following sections only.

1. The Paleontology and Prehistoric Section exhibits the flora and fauna and stone tools mainly collected from the eastern lowland (Eritrean Danakil). These include the cranium of one of the oldest hominids which represents a link between Homo erectus and an ancient Homo sapiens, from Buya, and Middle Stone Age tools which are some of the first examples of tools used by humans to harvest marine resources.

2. An Archaeological Exhibition is dedicated to the material culture of past Eritrean society. In this exhibition the first room is dedicated to Adulis, one of the oldest ports in the world and in Africa in particular. The objects yielded from preliminary research work reveal that it was a prosperous city and a trade and cultural exchange center for the ancient civilizations of Africa, Asia and Europe. The objects on exhibit include Roman amphora, glass, architectural stone elements and Sabean inscriptions. The second room shows objects that testify to an early agro-pastoralist society that flourished around the eighth century B.C., particularly around the capital city which was the predecessor of the Aksumate kingdom. Other objects from other parts of the country (mainly from the south) are also displayed in this room. The last room exhibits objects from Dahlab Island that played a significant role in the spread of the Islamic religion in east Africa. This section seems to have an adequate collection but it is still in the early stages.

3. The Ethnographic Exhibition presents some of the diverse material culture and traditions of the nine ethnic groups. The presence of disparate geographic zones, and the interaction with the neighboring societies, particularly African-Arab makes the country a home of a mosaic culture.

4. The Military (war) Collection is a testament to the long, bitter but glorious armed struggle for the sovereignty of the nation. This collection exhibits all types of weapons used during the thirty years of armed struggle, starting from the earliest stage which was the simplest and used old types of rifles, to the most recent in which missiles were used by and confiscated from the enemy. This exhibit shows how the resentful life of war was resisted by the Eritrean people and freedom fighters. But at present, due to a lack of space, the military collection is displayed on loan at the Massawa Regional Museum rather than at the National Museum of Eritrea.

5. Natural History and Art Exhibition: Natural history presents both extant and extinct animals of the country that have been stuffed and mounted. The art exhibition deals mainly with paintings by the freedom fighters during the war for liberation. These art works had great socio-political influence during the armed struggle for freedom.

Museum Activities

There are various museum activities held both at the museum and in the field. The major activities are:

1. Laboratory Activity including the cleaning of fossil specimens, replica making, pottery mending and analysis.
(2) Awareness Raising for the Entire Community
The following is a list of examples of significant educational museum activities carried out last year:

- A seminar was conducted for local villagers to enhance their knowledge of the preservation of the Metere archaeological site.
- An International Museum Day on the topic of "Museums and Youth" was dedicated to high school students. After the participants toured the exhibitions they held a discussion on the role of youth in preserving the heritage.
- Educational visits by all public and private educational institutions are welcome and guide service is provided on the basis of prearranged programs both at the museums and on site. Last year the museum also conducted education programs for its partners such as the customs police, ground construction companies and the police academy of Dekemhare.
- The museum also organizes movable photographic exhibitions. For instance last year the museum conducted a photographic exhibition which was titled "From Bua to Naqfa: A Journey to the Past" (from the earliest site to the most recent historical site). It began in the capital city, Asmara, and will travel to different cities inside and outside the country.

(3) Field Conservation and Research
Within the last two years the National Museum of Eritrea has conducted various field survey excavations and conservation projects. Some of the major activities have been:

- The socio-economic and archaeological survey of Qohaito which will be used to draft the management plan for the site.
- The restoration of the medieval church of Kiilti Mihret which shows the traditional Eritrean architectural design known as "Monkey Head."
- Various archaeological surveys and excavation projects in sites such as the Greater Asmara area, Bisha, Debarwa, Buia (prehistoric paleontology site) and Aslet (a Middle Stone Age site). These surveys and projects are incorporated into their development plans. These projects were financed by the government and museum collaborative bodies.

Problems of the Museum
Nowadays many museums, particularly in developing countries, face management problems primarily in the financial area. As one of these museums, my museum is also suffering from a management crisis in areas such as the following:

(1) Space: The National Museum building was built in the mid-1930s and was designed as a school, with very small classrooms. As a result the museum has a lack of space and is inconvenient for exhibitions. Due to this, only very few objects from the ethnography, archaeology, paleontology and prehistory, and natural history sections are displayed in eight very small rooms and corridors, where it is hard to control the humidity, sunlight, pests and rodents. The stores are also so small that the collections are heaped one on top of the other.

(2) Finances: The annual budget allocated by the government is inadequate and fluctuates annually.

(3) Lack of Facilities: The museum also has shortages in transportation, communication equipment, materials and manpower.

(4) Lack of Information: Most of the objects in the museum were collected during the colonial period by individual collectors out of personal interest. Hence, there is a lack of information on most of the objects and they are not properly organized into a database.
Colombia • Diversity and Friendly People

Colombia is located in the northwest of South America. The country is bounded by the Atlantic and Pacific Oceans, Venezuela, Brazil, Ecuador, and Peru. Its different heights and climates make it a place full of natural diversity. In the same way, you can see the wide variety of the country in its food, customs, and music that change greatly from the Caribbean Coast to the Amazonas, and from the Pacific Coast to the border with Venezuela.

You can enjoy many wonderful landscapes in Colombia: snowcapped peaks, deserts, hot, humid rainforests and beautiful beaches. In Colombia you also find archaeological treasures, places full of history and modern cities: San Agustín and Tierradentro have been designated World Heritage Sites by UNESCO, Cartagena and other cities are a valuable testimony to Colombia's history and, finally, Bogota and Medellín are recognized as new millennium cities where people are more important than the buildings and avenues.

Nearly forty-five million people compose the Colombian nation. Colombia, a land of diversity, is inhabited by native peoples, Afro-Colombians, and a wide variety of other people. Colombians are well known for their friendly, warm and happy character; in spite of the problems of violence and poverty, the people maintain their happiness and love of partying.

The National Museum of Colombia

(1) Organization

The National Museum of Colombia is under the jurisdiction of the Ministry of Culture of Colombia. The museum’s mission is to provide knowledge and enjoyment to its audience and to build a multicultural narration of Colombian history as a sample of the country’s diversity.

The activities of The National Museum of Colombia are developed by two curatorship departments, seven administrative offices and four divisions.

The Curatorship Departments' functions depend on the collection that each is in charge of. One is the Art and History Curatorship, and the other is the Archaeology and Ethnography Curatorship. The latter depends on two institutions: the National Museum, and ICANH (The Colombian Institute of Anthropology and History) which is the owner of the collection exhibited in the Museum.

(2) Building Plan

From 1823 to 1946, the National Museum had no permanent location. In 1946, the Ministry of Education decided to establish the museum in the old jail of Cundinamarca. The building was restored and redesigned for its new functions and opened to the public in 1948. The museum was divided into three areas: the Archaeological and Ethnographic collection were exhibited on the first floor; the History collection on the second floor, and the Arts collection on the third floor.

After some restorations and simple changes, in 1994 the government approved the museum’s expansion plan. In 1995 the first floor rooms were reopened with new, contemporary museography. Continuing with the renovation plan, the Colombian government came to an agreement with UNDP (United Nations Development Program) to obtain technical support. In addition, the museums developed a strategy to bind private companies to the project. The successful strategy made possible the opening of twelve additional rooms - each with a specific sponsor.

The expansion plan will not be completed until 2018. It includes the addition of 26,000 square meters to the present museum area, 10,000 square meters for public space and another 10,000 square meters for parking.

(3) Events Schedule

The National Museum of Colombia schedules monthly a series of activities for different members of the public: guided visits, conferences, concerts, courses and art film showings. The guided visits are specialized according to the visitors. The Museum offers guided visits to groups of students and organizations in French and English. In the temporal room, and at times in other areas, the Museum offers nearly fifteen exhibitions per year about art, history, archaeology and ethnography.
(4) Education Program

Besides being a place for investigation and collection, the museum’s goal is to be recognized as a place of enjoyment. For this reason, the institution aims to make its Education Program such that it engages the visitor. The public can visit the museum and not only see, but also experience the exhibitions.

In this context, the museum has developed three main lines in the education program:

- **Pedagogy Program:** The objective is to get the collection closer to the public and to offer a deeper knowledge about specific topics.
- **Design of Teaching Materials:** This offers support in making the Pedagogy Program easier and more interesting.
- **Teacher Training:** Designed to improve the knowledge of teachers about the collection and, in this way, convert the museum in an activity that is part of the academic program of schools and universities.

(5) Financial Status

The National Museum of Colombia is a special administrative unit of the Ministry of Culture and, for this reason, the principal source of funding has been the Government of Colombia. However, for some years now, the National Museum has been looking for additional financial sources from private companies. This strategy has been very successful and is the center of many projects at the institution.

To obtain private support, the National Museum has created a brochure describing each program, exhibition and activity. These brochures show the principal objectives of the project, the budget, the contribution of the Ministry, and the contribution that the Museum requires from the private companies. In addition, the potential sponsor can learn about the benefits that come with a donation like advertising, invitations, use of the Museum spaces for events and the exemption of taxes that the government offers sponsors of cultural activities and institutions.

(6) Museum Collections

The collection of the National Museum is classified into four areas: Archaeology, Ethnography, History, and Art.

- **Archaeology Collection:** This is composed of nearly 10,000 objects that began to be collected as curiosities in the eighteenth century. There are objects from 12,000 years ago to the sixteenth century such as stone instruments, mummies, pottery and gold artifacts.
- **Ethnography Collection:** This collection shows Colombia’s diversity and its multicultural society. The objects in this collection belong to living communities, thus representing the native peoples throughout the country and Afro-Colombian communities.
- **History Collection:** This collection is divided into four areas: historic documents, numismatics, testimonial objects, and scientific objects. Some examples of items in this collection are photographs, books, maps, music scores, letters, stamps, coins, and objects that belonged mainly to people throughout Colombian history. These objects tell the history of the country from the Conquest to the present.
- **Art Collection:** This collection joins together the works of different artists, and in particular, those who played an important role in the country’s art history. The collection has about 900 works that are classified into graphic arts, drawings, paintings, sculptures and decorative arts.

Finally, I want to invite you to visit Colombia and the National Museum of Colombia. It will be a wonderful opportunity to get to see a beautiful place, meet friendly people and learn about the interesting history of Colombia.
Records of Study Trips & Visits

Hiroshima

April 20 Fri.  Hiroshima Peace Memorial Museum

Okinawa

May 23 Wed.  Naha City Museum of History
              Naha Municipal Tsuboya Pottery Museum
              Shurijo Castle Park
May 24 Thu.  Okinawa Prefectural Peace Memorial Museum
              Himeyuri Peace Museum
May 25 Fri.  Onna-son Museum
              Yomitan Historical & Folk Craft Museum
              Zakimi Castle Ruins

Osaka

May 16 Wed.  Osaka Prefectural Sayainke Museum
May 31 Thu.  Osaka Museum of History
              Osaka Human Rights Museum

Tokyo

June 7 Thu.  Tokyo National Museum
June 8 Fri.  Matsushita Electric Works Engineering Ltd., Shiodome Museum
              National Museum of Nature and Science

Nara

June 14 Thu.  Nara National Research Institute for Cultural Properties
              Gangoji Institute for Research of Cultural Property
June 15 Fri.  The Museum, Archaeological Institute of Kashihara, Nara Prefecture

Kyoto

July 11 Wed.  Kyoto National Museum
              Benrido Co., Ltd.

Hiroshima

The participants in the Intensive Course on Museology 2007, from eight countries around the world, toured the Hiroshima Peace Memorial Museum on 20 April 2007. The Museum was built in 1955 for the purpose of preserving and conveying the facts to future generations about the unprecedented tragedy of 6 August 1945 at 08:15 hours, when the world’s first atomic bomb exploded in the city of Hiroshima. The museum receives about 1.2 million visitors annually from all over the world.

The participants toured the permanent exhibition on the first floor of the East Building, which exhibits models and photo panels about the history of Hiroshima before and after the bombing. The most striking exhibit is the ‘Watch stopped at 08:15.’

The West building displays A-bomb artifacts and materials specifically designed to convey the events and conditions of the victims of the Hiroshima bombings. The feelings of the victims are shared by the visitors as they go through the exhibition. ‘No Hiroshima tragedy again, anywhere in the world, and may peace prevail,’ is the wish made by everyone.

The Director of the Hiroshima Peace Memorial Museum pointed out the fact that the displays have a story the visitors have been following for a long time now. At the end of the tour, all the participants had all the answers and the full story about the Hiroshima tragedy.

Yvonne Ruve Mulala
Hiroshima

It is not easy to talk about Hiroshima. In this city you can’t know what you are feeling. Horror, admiration, beauty and confusion are mixed in your head and in your heart. Hiroshima is a place for learning and remembering. That is the key to this admirable city.

When you visit Hiroshima you can feel that in every place, the sense of suffering remains. The beauty of the monuments, buildings and parks are under a large shadow. One green, modern park is located around an old building that, as an eternal witness, reminds us not to forget Hiroshima’s past. In this way, this city can share its history without sensationalism.

The museum is the main example of this. You can understand not only the suffering that everybody already knows about, but also the dark side of the human condition and the context in which the decision was made to drop sadness on this city.

Hiroshima and its Peace Memorial Museum understand that it is not useful enough to remember the pain every day. They know that the real point is to make people think about war, international problems, and the importance of avoiding a repetition of their tragedy. Visiting this city, you can be sure that they have achieved this goal.

Carlos Eduardo Serrano Vásquez

Okinawa

As part of our study trip, we chose to visit Okinawa. Okinawa is a place where we can experience Okinawan tradition which is different from mainland Japanese culture. During the three day stay we visited seven museums.

The first day was devoted to visiting the Naha City Museum of History, Naha Municipal Tsuoya Pottery Museum and Shuriyo Castle Park. The objects exhibited at the Naha City Museum of History and Shuriyo Castle Park show that Okinawa was one of the gateways that played a great role in the cultural interaction between Japan and other Asian cultures. This was reflected by the objects offered to the Chinese emperors at the coronation ceremonies. The Naha Municipal Tsuoya Pottery Museum is also a fascinating museum which incorporates both the landscape and the local communities. The location of Tsuoya Pottery Museum is almost exactly on the site where you can observe the pottery firing process and the furnaces.

On the second day we visited two peace memorial museums, the Okinawa Prefectural Peace Memorial Museum and the Himeyuri Peace Museum. Where Japan and the Second World War II are mentioned, the victims of the atomic bombs at Hiroshima and Nagasaki immediately come to mind, and aspects other than the atomic bomb are almost forgotten. So these museums are an example of how to expose the hidden history of ordinary war in a constructive way that fosters peace. When I heard an old woman talking about her experience during the war I could not express my feelings, but now I can imagine how hard her experience was.

On our third day we had a chance to visit the Onna-son Museum and Yomitan Historical & Folk Craft Museum close to the Zakimi Castle Ruins. During our stay there we could see how small local museums are run by the community. Moreover it was a good experience in presenting many different cultural assets to the world heritage as one group.

We were also able to discuss management issues with the museum directors and it was a good opportunity for enhancing our knowledge in this area. Finally, I would like to say that the trip had a great impact on our understanding, which can help us to improve our own museums.

Habtom Kahsay Habtemariam
Okinawa

As part of our study trips we traveled to Okinawa from 23-25 May. We looked forward to this trip long before we actually left. Upon arrival in Okinawa, we were struck by the significant differences from mainland Japan. The people of Okinawa look different from the people on the mainland and the climate in Okinawa is different. The crops and fruits grown in Okinawa reminded me of tropical Africa. It was good to see crops like sugarcane, papaya and mangoes.

While in Okinawa, we visited many museums and it was quite educational indeed. We first visited the Naha City Museum of History. In this museum we learnt about the history of the Okinawan people which include the Ryukyu Kingdom established in the fifteenth century under the rule of Sho Hashi. The Naha Municipal Tsuboya Pottery Museum was another interesting museum we visited. Despite being a small museum, it has a very strong relationship with the local community.

The Okinawa Prefectural Peace Memorial Museum and the Himeyuri Peace Museum were the most moving museums. The two museums have a very serious theme: the battle of Okinawa during World War II. More than 200,000 people perished in Okinawa during the war. The exhibitions at both museums are designed from the victim's point of view. They portray the pain, suffering and hardships the people of Okinawa experienced during the war. Not only were they killed by the invading army but many also died at the hands of their own Japanese army which was supposed to protect them. The Okinawa Prefectural Peace Memorial Museum has gone further in putting up commemoration stones for all who died in the war regardless of race or nationality. Indeed, what happened in Okinawa should never again be repeated on the face of this earth.

Terry Simioti Nyambe

Osaka

Part of our Intensive Course on Museology included the opportunity to tour several different museums and cultural institutions in Japan. These trips involved visits to three museums in Osaka prefecture. The first of these study visits was to the Osaka Prefectural Sayamaike Museum in Sayama. It is located next to Japan's oldest artificial lake, constructed in the seventh century to irrigate rice fields. In fact, the Sayamaike Museum was founded to display the ancient engineering and irrigation technology associated with this reservoir. The museum itself is a modern concrete structure with a lovely water feature that has two waterfalls situated not far from the entrance. Displays included earthen blocks from one of the banks, a water intake tower, a central water intake, wooden pipes and wooden crib work, as well as several other items highlighting the lake, its construction and further reclamation over the various historical periods. Those artifacts had all been especially treated for preservation, and they were displayed out in the open without exhibit cases.

The next museum we visited was the Osaka Museum of History. This museum shares a building with the NHK television broadcasting station. The theme for this museum is the history of Osaka from the second century to modern times. The Naniwa Archaeological Research Center display for children, on the eighth floor, was particularly interesting. Here they have a recreated life-sized excavation site, as well as an archaeology discovery zone with panels explaining about archaeology, and a hands-on activity zone with archaeological puzzles to be solved. One unique feature of this museum was the fact that it was built over a fully preserved archaeological site which could be viewed from the two basement levels.

Last, we visited the Osaka Human Rights Museum. This museum had exhibits detailing several human rights issues in Japan. Even though the exhibits had a minimum of artifacts and were mostly composed of photographs, they were still able to clearly get their message across. This was definitely a museum worth visiting.

Gerard Anthony Pereira
Tokyo

Tokyo is the capital of Japan. It lies at the southern end of the Kanto Plain, the largest stretch of lowland in the country and is surrounded by nearby prefectures, the mountains and Tokyo Bay.

We were very grateful to have a chance to go on a study trip tour to Tokyo. Our first visit was to the Tokyo National Museum. In 2001, this museum became part of the Independent Administrative Institution National Museum in conjunction with the Kyoto and Nara National Museum. It has quite a total of 110,000 artifacts which include 88 National Treasures and 612 Important Cultural Properties. I was so amazed to view the whole structure of this building. Anyone can tell that Japanese people really respect their treasures as their traditions and ways of life have been very well preserved.

On our second day trip, we visited two museums - the Matsushita Electric Works Engineering Ltd., Shiodome Museum and the National Museum of Nature and Science. I found the Matsushita Electric Works Engineering Ltd., Shiodome Museum quite interesting. Finding out how to manage the lighting system in the museum galleries was very important. I was also really amazed to see the display of different lighting systems in their showroom and different types of lights and electrical products that they use in their work environment. It really broadened my mind to see such types of lights used when setting up an exhibition. By visiting this museum, one can tell how the curators monitor the lighting system in its galleries.

The National Museum of Nature and Science was the last museum that we visited. This museum is solely for educational purposes. Viewing the displays here helps children to broaden their minds. This Science Museum gave me an idea of how to promote knowledge for students who have an educational background in natural science, science and technology.

To conclude, I really enjoyed this study trip to Tokyo. I gained more knowledge and new ideas through this two day trip.

Arigato gozaimashita and vinaka vakalevu.

Mereia Naitova Luvunakoro

Tokyo

By far, the most anticipated study trip for me was to Tokyo. And how could it be different? Tokyo is an exciting city full of history, culture and fun. We arrived in Tokyo on June 7, and that same day we went to the Tokyo National Museum which has one of the biggest and most impressive collections in Japan. We had the opportunity to see the special exhibition “The Mind of Leonardo.” The exhibition makes two things very clear. First, Japanese people have many opportunities to see world-famous works of art in their country. For instance, while the Leonardo Exhibition was on, there were also Monet and Parma Painters exhibitions in other museums in Tokyo. Second, museums are an important part of Japanese people’s lives.

Later that night we went to Tokyo Tower from where we saw an impressive view of one of the largest cities of the world. The second day we went to the Shiodome Museum close to Ginza for our lecture about lighting at Matsushita Electric Works Engineering Ltd. Their demonstration room was very illustrative, and we experienced how subtle changes can make a great difference in the exhibitions. In the afternoon we went back to Ueno Park to see the National Museum of Nature and Science. We enjoyed the “360° Theater” and its hands-on exhibitions as much as its collection of mounted animals and creative displays. We left these museums wishing we had had more time to appreciate their collections and learn from their exhibitions, but we also left with a lot of ideas and inspiration.

The entire group extended its visit over the weekend, and those extra days allowed us to see the other side of Tokyo: Shibuya, Roppongi, Shinjuku and Disney Tokyo are now treasured memories, making our visit to Tokyo one of my favorite times in Japan.

Patricia Pérez Albela Stuart
Nara, the ancient capital of Japan, is one of the most beautiful and unforgettable cities of Japan. It is an extraordinary mix of the natural and cultural heritage.

The trip to Nara started with a visit to the Nara National Research Institute for Cultural Properties, and I found it so interesting. There we learnt about the preservation, reconstruction and scientific investigation of the Heijo Palace, one of the Historic Monuments registered on the UNESCO World Heritage List, and the different steps related to preservation work and site restoration in Japan. It is also interesting to compare and learn how this institution is managing the Heijo Palace and enhancing the value of the site through its effective use.

The other place we visited was the Gangoji Institute for Research of Cultural Property. The focal point of the research is conservation and restoration. It was very interesting to learn about their work system, and have the opportunity to observe this in action.

The next day we visited the Museum, Archaeological Institute of Kashihara, Nara Prefecture. This museum is used to exhibit archaeological findings that have been restored and researched by this institute.

The last place we visited was Horyuji Temple, Japan’s first World Heritage Site. It is the oldest wooden building, and nevertheless shows its magnificence.

I really enjoyed the trip to Nara. It had a magical atmosphere and I learned a great deal at the National Research Institute for Cultural Properties in particular, as well as at the Heijo Palace.

Nara

Ana Carolina Gonzalez Quiej

Nara

Nara is an ancient capital of Japan (710-784). It was considered the cradle of Japanese arts and crafts. Buddhism first flourished there under the strong patronage of successive emperors.

The study trip to Nara was scheduled for two days, June 14-15, with the main goal of increasing our awareness of the conservation and restoration of cultural properties. We first visited the Nara National Research Institute for Cultural Properties. A general introduction about Nara City was given by Ken Kanai-san, and then he gave us more explanations about the preservation and restoration of archaeological and historical sites through a case study of the Heijo Palace. Afterwards, we visited the site where the Heijo Palace once stood, which also served as political and economic center of Nara. The panoramic view from the site of Daigokuden Hall allowed us to realize the vastness of the palace. The Suzakumon Gate has been restored to full scale which expanded our understanding about the institution’s work and the process they adapted to preserve the site. We then had a tour inside the museum galleries displaying the excavation work and models of the restored structures.

We also had the opportunity to visit the Gangoji Institute for Research of Cultural Property which is involved in conservation and restoration work. It was interesting to observe the staff while they were working in different sections divided in accordance with the different materials and objects they restore and conserve.

The next day we started our trip by visiting the Museum, Archaeological Institute of Kashihara. A briefing was given about the museum’s history, organization and role, how the museum collection is arranged according to the different types of artifacts, and the storage rooms. Then we had short tour inside the museum.

The last place we visited in our trip was Horyuji Temple, Japan’s first World Heritage Site on UNESCO’s list. We had a guided tour of the site which consists of the Kondo, a five-storied pagoda, and other structures which are most remarkable as they are the oldest remaining examples of wooden architecture in the world. Horyuji Temple is a treasure house of cultural properties.

In Nara you can surely experience Japan culture to your heart’s content.

Ameera Saied Suleiman Al-Zaben
Kyoto

Kyoto is a city known for its history and culture. I have already visited Kyoto twice so far. Unlike the hustle and bustle of Tokyo, Kyoto moves at a slower pace and gives one a better sense of Japanese art, architecture and culture. Kyoto is compact enough that a short taxi ride or bus takes you from the thriving city center to many scenic walking trails and tourist sites. Kyoto offers a wealth of Buddhist temples, Shinto shrines and classical Japanese gardens. However, a lot of my touring of Kyoto was on foot, which was exhausting but allowed me to explore the quaint neighborhoods and make visits to some of the temples whose location was so alarming at times. Nonetheless, this was no reason to complain if experiencing the city of Kyoto was going to meet my already aroused expectations. Therefore, no trip to Japan would be complete without visiting Kyoto.

In addition, the temples are large in Kyoto and there are so many. So, definitely a key highlight of my trip to Kyoto was visiting some of these temples. One of the temples which I visited was Kinkaku-ji - the Golden Pavilion and the fabulous gardens surrounding it. It was worth visiting just for its beauty.

On July 11, I visited the Sanjusangendo, the Kyoto National Museum and the Benrido Co., Ltd. The structure of Sanjusangendo is registered as a National Treasure by the Japanese Government. The principal images of this temple were the 1,001 statues of the Buddhist deities. It was spiritually lit with incense which was all inspiring for me. The Kyoto National Museum on the other hand, was established to exhibit, preserve and research Japan’s traditional cultural properties. However, in this museum, it was difficult to follow the flow or direction of the exhibits, which posed a real dilemma for me. The Benrido Co., Ltd. is a private company that prints Japanese and other artworks. The knowledge learnt from this company was interesting and unique and aroused my interest.

Nadia Benita Madho
### Summary of the Specialized Program

#### A: Exhibition design
**Lecturer:** Takashi Kamai
**Place:** National Museum of Ethnology

<table>
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<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>June 18 (Mon.)</td>
<td>Briefing on contents of the training</td>
</tr>
<tr>
<td>June 19 (Tue.)</td>
<td>Planning and designing of the exhibition</td>
</tr>
<tr>
<td>June 20 (Wed.)</td>
<td>Creation of exhibition organization and space (idea of layout plan on a plane)</td>
</tr>
<tr>
<td>June 21 (Thu.)</td>
<td>Presentation of exhibition layout model</td>
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- Measurement of exhibition space and drawing it on a plane
- Measurement of objects and drawing them on a plane
- Setting the size of exhibition cases, stands, and panels
- Creation of exhibition layout
- Creation of spatial examination model

- Presentation of a spatial examination model
- Pasting of graphic images on a spatial examination model
- Collecting graphic materials/image creation
- Printing out the real-size graphic images
- Lecture on methods to utilize data

- Completion of spatial examination model
- Discussion after completion of design work

#### B: Conservation and restoration of objects
**Lecturer:** Naoko Ueda
**Place:** Gangoji Institute for Research of Cultural Property

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<tr>
<td>June 18 (Mon.)</td>
<td>General guidance</td>
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<tr>
<td>June 19 (Tue.)</td>
<td>Visit to the headquarters and Gangoji in the afternoon</td>
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- Practice of conservation and restoration (according to the material: wood, metal, clay, stone, etc.)

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#### C: Activities of a local history museum
**Lecturer:** Manabu Fujiwara
**Place:** Suita City Museum, and other places

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<tr>
<td>June 19 (Tue.)</td>
<td>Cooperation with schools and volunteer activities</td>
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<tr>
<td>June 20 (Wed.)</td>
<td>Activities of the local history museum</td>
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<tr>
<td>June 21 (Thu.)</td>
<td>Conservation and maintenance of monument</td>
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<tr>
<td>June 22 (Fri.)</td>
<td>General discussion</td>
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- Linkage with volunteers and citizen
- Exhibition plan and its implementation by citizen
- Linkage with school education

- Exhibition and a trend of visitors
- Movement for vitalizing museum
- Linkage with volunteers and citizen
- Museum activities to attract citizens' participation
- Case study: Preservation and utilization of local historical heritage

- Movement of cultural artifacts conservation and a museum after the war
- Conservation and application of monument/dematric the remains of an old building and reconstruct it in a different place
- Past maintenance example: Shikizanzu historic site park
- Observation of Hinao (city-fairie) park factory (Historical Ruins)

- Function and roles of local museums
- Recent needs of citizens and movement of museums

#### D: Preventive conservation
**Lecturer:** Naoko Sonoda
**Place:** National Museum of Ethnology

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>June 25 (Mon.)</td>
<td>Introduction and preliminary discussion</td>
</tr>
<tr>
<td>June 26 (Tue.)</td>
<td>Finding reference books and documents (library)</td>
</tr>
</tbody>
</table>

- Monitoring temperature and relative humidity
- Practice: Use of data loggers
- Practice: Condition check

- Integrated Pest Management (IPM)
- Practice: Freezing
- Practice: Condition check

- Risk management in museums
- Practice: PM inspection tour in exhibition galleries
- Practice: Risk assessment in exhibition galleries

- Materials and methods for storing objects
- Case study
- Practice: Making storage boxes

#### E: Museum and local communities
**Lecturer:** Tomoko Nishimi
**Place:** Lake Biwa Museum, and other places

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>June 18 (Mon.)</td>
<td>A view of the Star Festival decoration and how to make a &quot;discovery box&quot;</td>
</tr>
<tr>
<td>June 19 (Tue.)</td>
<td>Tour of the local museum</td>
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<tr>
<td>June 20 (Wed.)</td>
<td>Management of aqua exhibition and storage management of fish data</td>
</tr>
<tr>
<td>June 21 (Thu.)</td>
<td>Experimental learning participation by school, &quot;The role of local museums&quot;</td>
</tr>
<tr>
<td>June 22 (Fri.)</td>
<td>Participating in the kids eco club 'Utsu Q Gore' activity</td>
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<tr>
<td>June 23 (Sat.)</td>
<td>Operation of the 'World Lake' workshop to the children</td>
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</tbody>
</table>

- Oni Hachiman historical museum
- Nara River Museum
- Both museums have unique activities that take root in the local community

- Tour to the Konanku city planning center

#### F: Photography
**Lecturer:** Hidemasa Tagami
**Place:** National Museum of Ethnology

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>June 25 (Mon.)</td>
<td>Types and characteristics of light and filter effects and applications</td>
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<tr>
<td>June 26 (Tue.)</td>
<td>Types of subjects (three-dimensional objects, two-dimensional objects, objects with background and cutout picture)</td>
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<tr>
<td>June 27 (Wed.)</td>
<td>Shooting method: framing, lighting, background (objects with background and cutout picture)</td>
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<tr>
<td>June 28 (Thu.)</td>
<td>Shooting for special effects: close-up (items with relief, watch, jewelry, accessory, etc.)</td>
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<tr>
<td>June 29 (Fri.)</td>
<td>Shooting for special effects (items with relief, watch, jewelry, accessory, etc.)</td>
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- Types of objects (woodwork, ceramic, metalware, relief, coin, etc.)
G: Replica making
Lecturer: Masahiko Ogawa
Place: Kyoto Kagaku Co., Ltd.

<table>
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<tr>
<th>July 2 (Mon.)</th>
<th>July 3 (Tue.)</th>
<th>July 4 (Wed.)</th>
<th>July 5 (Thu.)</th>
<th>July 6 (Fri.)</th>
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<tbody>
<tr>
<td>Creating female die of material by silicon resin injection.</td>
<td>Finishing the silicone resin poison. (Pour resin for molding on the mold made previous day, then cure resin in hot box)</td>
<td>Visit the museum where completed objects (molds, imitation) are exhibited.</td>
<td>Visit the museum where completed objects (molds, imitation) are exhibited.</td>
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A. Exhibition design
June 18-22, 2007

This program is devoted to understanding the processes of organizing, planning, and designing for exhibitions, as well as to learning about concepts and methods of effective and efficient designing by trying out different tactics. Participants will decide on the theme of an exhibition to be held in the seminar room, and will develop a proposal and blueprint. They will use Adobe Illustrator to prepare illustrations and data for the finished image. The result will be attached to models for exhibition review, and presented in the exhibition space. During the course, participants will exchange opinions and discuss how their work could be improved. We will also clarify issues in the production process after printing out part of the graphic panel at full size.

B. Conservation and restoration of objects
June 18-22, 2007

This program involves studying methods and techniques for conservation and restoration practiced in Japan by doing actual conservation and restoration work on artifacts and cultural properties that have been passed down by individuals or institutions or excavated from archaeological sites.

Participants may choose from the following list:

1. Transmitted artifacts: ethnographic artifacts, ancient documents, colored artifacts, stone artifacts
2. Buried cultural properties: excavated metal artifacts, excavated wooden artifacts, pottery, haniwa (terra cotta tomb figures)

The current situation of preserving cultural property in Japan will be studied with the use of practical methods. Questions and problems will be resolved through discussion.

C. Activities of a local history museum
June 19-23, 2007

The Suita City Museum is a local history museum opened in 1992 with a total floor area of 3,297 square meters and a staff of fifteen. In this specialized program, equipment and display methods will be studied in terms of conservation. Looking at annual programs planned by the museum, participants will study cooperation between the museum and the surrounding community, such as cooperative education programs with schools, and community participation in volunteer activities and exhibition planning. Participants will visit and observe examples of maintenance and conservation of historical sites, and utilization of traditional buildings, for studying coordination between the museum and local region, and other related institutions.

D. Preventive conservation
June 25-29, 2007

In this program, emphasis is placed on ways of developing solutions when problems occur - how to think about problems, perform research, and take proper measures. A special effort was made to create a proper museum environment based on the concept of IPM (Integrated Pest Management). Preventive measures were studied and different methods of pest control without insecticides were carried out such as carbon dioxide treatment, heat treatment, and freezing.
E. Museum and local communities
June 26-30, 2007

The Lake Biwa Museum offers a variety of programs that aim to promote interaction with people in local communities, such as the implementation of on-site training and model programs for schools and groups. It provides facilities for 'Field Reporters' who conduct various sorts of surveys, and it has also set up action groups called 'Hashikake' for individuals sharing common specific interests. Through its outdoor observation sessions and lectures, the museum also becomes a venue for public education. In the class, course trainees will participate in these programs for people in local communities and schools, and also exchange opinions with the participants. We will then discuss this system and the content of these programs.

F. Photography
June 25-29, 2007

In photographing museum artifacts, it is necessary to observe the characteristics of the artifacts, including materials and textures, and adjust colors and shadows to suit the purpose of the photograph.

Appropriate choices must be made for lighting, background arrangement, lens, diaphragm, and shutter speed.

Through hands-on practice with a digital single-lens reflex camera, participants will come to understand the importance of adapting photography to the curator's purpose or the condition of the artifact.

They will process digital images with a computer and learn to think of the quality of photographs in relation to the overall flow of museum work.

G. Replica making
July 2-6, 2007

This course is devoted to producing three-dimensional records (replicas) and explaining the production of secondary reference materials. In the practical session, the fiber-glass replica will be seen as an artifact, and the female mold will be fabricated with tin-plating (surface care), silicon resin (inner mold), and plaster (outer mold). Epoxy resin and glass fibers, which do not shrink easily, are applied inside the mold. When the resin is hardened, the replica will be taken out to give the last finish and to apply color. Participants may bring finished replicas home for reference. This basic process can also be applied to missing parts: the parts are formed with clay, cast into fiber glass, colored, and put in place.

The construction method for fabrication will be explained during the waiting time for the process described above.

H. Excavating and controlling archaeological resources
July 2-6, 2007

This program looks at the use of archaeological resources in the museum displays, suitability of the presentation of archaeological sites and old architecture for educational or exhibition facilities, and the process of archaeological resources management.

Participants will learn the systems and methods of archaeological surveys used by the Japanese government, which produce archaeological resources, and the systems of preservation, loaning, and third-person access applied to archaeological artifacts after excavation.

Visits will be made to the parks and site museums associated with archaeological sites being restored and reconstructed to learn methods of on-site conservation and public display of archaeological sites. Relation between reuse of historical architecture and display of excavated artifacts within will be brought into question to consider remodeling and renovation of buildings recognized valuable as cultural property, and application of hands-on exhibitions within such converted exhibition spaces.
I. Education in museums and schools
July 2-6, 2007

Residential study theme: Educational programs in general museums and art museums which entail study and practice involving local people.

Contents of program

(1) Participation in educational programs of general museums and art museums. Learning basic concepts and processes of managing these programs through experience. Particular attention will be given to diverse educational programs of museums in Hiratsuka City which are carried out in relation to surveys, research, exhibitions and other museum activities. Learning how museum activities can be vitalized and enriched by interaction with local citizens and other museums in the same region.

(2) Participants will give lessons about their country's culture in elementary and junior high schools, interacting and exchanging opinions with teachers and students.

Methods

(1) Observing and participating in educational programs such as workshops, research surveys, and events.

(2) Discussion and exchange of opinion with people working in various museum positions. Lectures by participants to general audiences (country reports and educational programs).

If opportunity allows, preparing food from participants' countries at social gatherings.

(3) Visiting museum facilities.

J. Ethnographic film
July 2-6, 2007

This program covers all-round technique and knowledge for making ethnographic films, including information on using cameras and other basic equipment, filming, and editing.

Participants are required to make a short film for a brief presentation on operations of the museum.

They will film processes of conservation work in the storage room and daily scenes in the museum and then edit the film.

K. Making model objects
June 2, 16, 23, 30, July 7, 2007

(1) Lectures will be given prior to this specialized program to consider the close connection between landscape and local culture, and explain the meaning of landscape models.

(2) Participants will be asked to think about the landscape of their own country and determine what sort of landscape they want to make.

(3) In the specialized program, participants will make a landscape model based on their preferred image at 1/300 scale on A4 size cardboard with professional instruction.

(4) Through this figurative process, participants will learn model-making techniques and also arrive at a better understanding of their own landscapes.

(5) Participants may take home their completed models.
Voice of Participants

Carlos Eduardo Serrano Vásquez
National Museum of Colombia. Colombia Institute of Anthropology and History
Colombia

I cannot say that I will leave Japan as the same professional and the same person who arrived three months ago. The Intensive Course on Museology is a complete experience that has changed how I understand museums, the Japanese culture and the people of many countries.

The lectures, visits, discussions and practice classes gave me the opportunity to learn about many different topics that will help me to think of museums as a complete system. As well, exchanging ideas with the Japanese museums' staff and my colleagues from other countries let me learn other perspectives on the real meaning of museum activities.

Finally, I will not forget the amazing culture of Japan: the temples and the modern buildings, the kimono and the strange clothes of the young people. All these things coexist in Japan in a very interesting way that makes us aware of the importance of going forward without forgetting our own traditions. The Japanese people, buildings, history and art were a bridge for me to a different way of seeing and creating our world.

Mereia Naivota Luvunakoro
Fiji Museum
Fiji

The Intensive Course on Museology offered by JICA covers all the functional aspects of cultural institutions. The main objective was to learn the basic functions of the museum and culturally designated centers. The course was carried out through lectures in museums, study trips based on observations at various historical sites and other cultural centers in Japan.

During the three and half months of my stay in Japan, I have gained a lot of knowledge and new ideas from the lectures and study trips. I was exposed to most of the technological, practical and theoretical knowledge and the skills that are part of my field. I did not only learn about but was also able to gain a real understanding of and appreciation for the role of museums in modern society. I gained new ideas, and a great deal of knowledge from visiting museums in various prefectures. There were very broad, interesting lectures based on different topics. The lectures were very in-depth and showed us that museums not only play a role in the preservation and conservation of objects, but they are also important organizations in the promotion of educational research and activities for students that are based on prehistory, history, culture, and the traditions of a country.

I wish to extend my sincere gratitude to the Japanese Government for establishing this institution, and to JICA for implementing this program. To the Steering Committee, the chairperson (Associate Professor Kawaguchi), the Director of JICA, the OSIC (Osaka International Center) and staff, the Director and staff of the Lake Biwa Museum and the staff of the National Museum of Ethnology. I would like to thank you for your daily support and time in directing this program so successfully. I feel privileged to have worked with the kind of staff you have in the National Museum of Ethnology, the Lake Biwa Museum and also at JICA, and OSIC who provided me with the information and directions to places to visit here in Japan.

Arigato gozaimasu and sayonara, Japan!

Habtom Kahsay Habtemariam
National Museum of Eritrea
Eritrea

Before my arrival, the knowledge I had about Japan was very limited. However, as one of the participants in the Intensive Course on Museology in 2007, I have experienced and learnt a lot about Japan. This course has broadened my knowledge about Japanese history, culture, economy and society. While Japan has high technology, it also possesses a rich tradition, and a number of diverse museums and cultural heritage sites. This has been achieved through such great efforts to develop and make improvements in the fields of the economy, culture, politics and social affairs.

During my stay, I found museums to be mirrors of Japanese initiative and efforts toward education, research, development, equality and harmony in society. Therefore I have become acquainted with museum management in Japan and have learnt that some lessons can easily be imitated and be adopted and implemented in the context of my country.

Finally, I would like to make a grateful acknowledgement to all the JICA staff, our professors and sensei, the National Museum of Ethnology, the Lake Biwa Museum, and our coordinator in particular for their support and their hard work at assisting us.

Ana Carolina Gonzalez Quiel
Conservation and Restoration Program of Cultural Properties, General Direction of Natural and Cultural Heritage, Ministry of Culture
Guatemala

The wonderful experience in Japan fulfilled all my expectations. It began in April, and since then we have been enjoying all of our time in this wonderful country.

By the end of the course, we feel that it has been confirmed - Japanese culture not only reflects the attitudes and concerns of the present, but also provides a link to the past. This reality has given Japan its own identity and recognition around the world.

Throughout the course we learnt about Japanese museums and during the lectures, study trips, practical training, and visits to museums and research institutes, we enjoyed this country, from Okinawa to Tokyo, visiting beautiful places and meeting incredible Japanese people.

Also, meeting other people from far off, different countries was an enriching, unforgettable and inspiring experience.

I know that now we have to go back to our countries; we will be able to apply the knowledge that we acquired in Japan, in our specific realities.

Finally I just want to say, “Thank you very much Japan, for this golden opportunity!”
Earlier this year when I received this unexpected opportunity to visit Japan to study museology I leapt at the chance. Coming from a background in museums, I realized that this was an excellent chance to further my knowledge and skills in this broad field.

My time in Japan was well spent attending lectures and visiting museums, cultural institutions, historic sites, temples and shrines. Because of these experiences I learned a lot, not only about museums, but also about Japan. It was so heart warming to see the great respect Japanese people have for culture, history and education. I think we can all learn a lot from this in our countries, especially in these times of western influence versus preservation of indigenous culture.

I am sorry that I was not able to stay a little longer in Japan in order to further my training and to visit more of your admirable museums and cultural institutions. I would like to thank JICA for giving me this opportunity to come to Japan to study, as well as Minpaku, the Lake Biwa Museum, our other lecturers, coordinators and organizers who made everything such an enjoyable experience and an overwhelming success.

I was really eager to visit Japan and take the intensive Course on Museology. Upon my arrival here in April, I was greeted by friendly and hospitable Japanese people. I started my life in Japan. It has been a wonderful experience which was productive and rich. The fruitful knowledge I gained here will critically enhance my efficiency in my home country. I intend to impart the knowledge gained here to my colleagues and to anyone who is as determined and enthusiastic as I am to acquire this knowledge and competence. This is a course which has not been started in my country so it requires that we go to another country to study it.

I know that Japan is different in so many ways from Guyana. However, over the past three and a half months, I have adapted well to life in Japan so my stay has been productive. I have learnt some Japanese phrases and words such as “sumimasen”, “arigato gozaimasu” and many others to get around Japan. I was astonished with the depth of the technological advancement in Japan’s industrial economy. I was also amazed with the hard-working nature of Japanese people and society. It was amusing to see so many Japanese commuters and others sleeping on the trains and still knowing the exact moment to wake up. Overall, there are so many aspects and details that I could discuss because of the richness and complexity of Japanese culture and history but I cannot cover all of them. My time and space is too limited to enumerate all of these and that is why the “land of the rising sun” is so amazing and leaves one wanting to grasp more each day. This is a dynamic, wonderful, magnificent experience that I will cherish and remember for the rest of my life. I will always remember JICA and all its contributors for this successful stay and for the education I received in Japan.

The overall training gave me a chance to gain considerable knowledge about what museums are and the roles they play. Also, through the study trips I had the opportunity to learn about the diversity in Japanese museums which have different activities, goals and aims.

This training course was a fantastic experience, and I feel very thankful to have had such an opportunity. I know that the experiences that I had during this training will continue to stimulate my thinking and influence my opinions for years to come. Through this I had the chance to meet new friends from different countries, cultures and background, which was an amazing experience.

I would like to express my gratitude to all those who made it possible for me to participate in this training course: the host institutions - Minpaku (National Museum of Ethnology), and Lake Biwa Museum. I am deeply indebted to all the sensei. Thanks also go to the JICA which facilitated this training for me and my colleagues, and kindly provided space for us to stay in their Center for the duration of the training period. My sincere thanks go also to the JICA staff, to our coordinator Miyashita-san and to all the coordinators from JICE (Japan International Cooperation Center) that we met in this training. I want to thank the Jordanian government Ministry of Tourism and The National Museum of Jordan for facilitating this golden opportunity for me.

We arrived in Japan full of expectations and looking forward to learning from the museums here and from a different culture. During these fifteen weeks we have acquired new knowledge, made new friendships, traveled to many places and had new experiences. I feel that our goals were fully realized. Through lectures, discussions, study trips and specialized programs, we learned that Japanese museums pay special attention to the needs of their visitors. It is evident that museum curators and managers are very aware that they are offering a service to the public and their goal is to make the museum experience a holistic experience rather than just one of looking at objects. One big lesson learnt from the Japanese museums is that economic resources can make wonderful exhibitions, but creativity can make all the difference so even small museums can teach us something and can make us wanted to come back.

This training course gave us the opportunity to share experiences with colleagues from eight different countries; taking advantage of this unique opportunity, let us nurture each other’s knowledge and expertise. I am leaving Japan with a significant amount of knowledge, with some very dear friends and with the promise to come back. The memories of my time in Japan are not only burned on almost thirty compact disks but are also burned in my heart, and those memories will not fade away. Finally, I want to say that this experience was wonderful, not only on a professional level but also on a personal level, and has changed my way of thinking about museums completely.
Terry Simioni Nyanbe
Livingstone Museum
Zambia

Before I came to Japan, I pictured the country as being very traditional and culturally conservative. I had always known that Japan was the home of advanced technology. I had heard about the people and their work ethic. When I arrived, I realized that Japan has also “imported” some westernized lifestyles but has still kept its traditional Japanese culture. It is very easy to lose one’s identity under globalization but the Japanese people have kept their own culture and traditions. I admire and respect them for that.

The museology course I have attended for three and a half months has exposed my mind to many different aspects of museums. With more than forty museums visited during my stay in Japan, I have picked up many lessons and ideas I know will be of use in my country. I feel privileged to have had this opportunity to attend this course and learn so much from Japan. The team of museologist kenshuin (participants) I belonged to in 2007 was great and I will miss them all. I am very grateful and feel greatly indebted to JICA and the people of Japan for this great honor and privilege offered to me.

Iroiro, arigato gozaimashita!

Yvonne Kuwe Mulala
Lusaka National Museum
Zambia

The Intensive Course on Museology took place from the second of April to the fourteenth of July and was composed of ten participants from eight different countries.

Coming to Japan and attending the Intensive Course on Museology has really exposed me to many types of cultural knowledge of the Japanese people. By visiting the different nice places and different museums, I have been able to see how the various museums operate their functions. I have also been able to meet a variety of people from Japan as well as from other countries and share knowledge and experiences about various subjects.

I have also learnt and seen how the local communities are working with museums in different programs and activities. I was impressed with how hard working and dedicated the Japanese people are.

I hope to share my experiences and knowledge back home. I would like to thank JICA for providing this great opportunity to come to Japan and to study the Intensive Course on Museology. I would also like to extend my gratitude to the organizing committee, Minipaku, the Lake Biwa Museum, and all the people who were involved in making this course a great success and an achievement.
By Terry Simici Nyambe (Zambia), on behalf of the participants in the JICA Intensive Course on Museology 2007

The Associate Professor, National Museum of Ethnology, Mr. Yukiya Kawaguchi; the Chief Curator of Museology, Lake Biwa Museum, Mr. Tomoo Ninotani; the Director General, OSIC (Osaka International Center), JICA (Japan International Cooperation Agency), Mr. Yoshiyuki Takahashi; the JICA representative present here; the JICE (Japan International Cooperation Center) representative present here; my fellow colleagues in the museology course, and with all protocols observed, may I simply say ladies and gentlemen.

Today marks the end of our course program and stay in Japan. When we arrived in Japan, it was a bit cold for most of us but soon we saw the sakura in the spring. Now we are experiencing the rainy season. We have been so fortunate as to experience these three seasons in Japan. The first day of the briefing, we saw each other, as participants in the museology course. At that moment, we never realized or imagined we would grow into a family as we have now.

The Intensive Course on Museology has been useful for all of us. The course made us think critically about museum issues. Many times we sat as colleagues around our beautiful OSIC to analyze what we had learnt or seen during the museum visits. The course acted as a mirror of our own institutions in our countries. When we saw activities being done by other museums, we asked ourselves the question, “What are we doing in our museum about this issue?” This in itself stimulated our minds to think, analyze and come up with possible solutions for some of our museum issues.

One of the big lessons we learnt about Japanese museums is that they have strong relationships with their communities. Today, museums are not just places for the storage of historical objects, but places that offer visitors a platform to express themselves and learn the way they want. Museums do not set entry requirements, ask visitors to follow a curriculum or grade them on their efforts. In Japan, museums have been turned into centers of creativity where the visitors, rather than the museum, determine the outcomes. These lessons, knowledge and experiences we have had will be treasured and utilized in our work as museum professionals in our countries.

Finally, we would like to offer our sincere gratitude to the Chairperson and the steering committee of the museology course for their tireless efforts to ensure that we got the most necessary and highest level of knowledge and skills. We also thank JICA and all of its staff who were involved in making this course a success from the inception to the end. We also thank JICE for all the support they gave us through the coordinators. A very special thanks goes to Miyashita-san for being so kind, friendly and helpful to all of us.

We hope to see you all one day in our countries. Doomo arigato gozaimashita.

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Notice

We welcome contributions and articles for the News Letter concerning your work or research at your museum. Any article submitted before the end of May will appear in the issue of the News Letter for the same year.

Photos may be included.

If you have any change of affiliation or address, please inform us by e-mail, mail or fax, including the following information:

- Name
- Affiliation
- Address
- Telephone
- Fax
- E-Mail

Messages, Contributions or Articles

Please Contact us at Steering Committee for the Intensive Course on Museology

Senri Expo Park, Suita, Osaka 565-8511, Japan
Telephone +81-6-6878-8235
Fax +81-6-6878-8479
E-mail kokusai@sc.osaka-su.ac.jp
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