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Preface

It is our great pleasure to send you the newsletter of the Intensive Course on Museology 2008.

The Intensive Course on Museology 2008 was held for almost three months from April 14 to July 11, 2008, mainly at the National Museum of Ethnology. This year saw another nine curators and museum professionals joining the course from five countries around the world, namely, Colombia, Jordan, Peru, Viet Nam, 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 14-year history, over 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 in order to work as museum professionals. A secondary objective 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, a space where they are free to share their own experiences and knowledge they have acquired through their 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 forum will expand to form a global network through which issues and problems related to museum activities will be discussed, and the resulting opinions, findings or proposals will be 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 great efforts and friendliness in looking after the participants.

Masatoshi Kubo
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 training program, “Intensive Course on Museology” is managed by the NME (National Museum of Ethnology) and the Lake Biwa Museum. JICA (Japan International Cooperation Agency) entrusts the National Museum of Ethnology with the implementation of this training course. The course is organized in cooperation with experts from both public and private museums. One of the aims is to share knowledge, experience, and information among Japanese experts and the participants from various other countries. The topics discussed were collections, the displaying of valuable objects, and museum management technology.

The prosperity of museums is one of the important elements in the conservation and development of cultural heritage, international cultural exchange, promotion of the tourist industry, and the development of the local economy.

Toward the end of the 2008 program, we realized that fifteen years worth of effort, including the preceding Museum Technology Courses, has established a network among the participants from fifty-one countries and the Japanese experts. We hope this partnership will bear much fruit for a long time in each country.

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

The Intensive Course on Museology 2008

Organizing Committee

Chairperson  
Masatoshi Kubo  National Museum of Ethnology
Isao Hayashi  National Museum of Ethnology
Shigeki Kobayashi  National Museum of Ethnology
Naoko Sonoda  National Museum of Ethnology
Kenji Yoshida  National Museum of Ethnology
Yasushi Kusuoka  Lake Biwa Museum
Tomoo Nunotani  Lake Biwa Museum
Robin James Smith  Lake Biwa Museum

Consulting Members  
Manabu Fujiwara  Suita City Museum
Kazuo Ichinose  Kyoto Tachibana University
Naomi Ueda  Gangoji Institute for Research of Cultural Property

Steering Committee

Chairperson  
Masatoshi Kubo  National Museum of Ethnology
Isao Hayashi  National Museum of Ethnology
Naoko Sonoda  National Museum of Ethnology

Vice-Chairpersons  
Shingo Hidaka  National Museum of Ethnology
Kyomosuke Hirai  National Museum of Ethnology
Yukiya Kawaguchi  National Museum of Ethnology
Shigeki Kobayashi  National Museum of Ethnology
Ryoji Sasahara  National Museum of Ethnology
Kenji Yoshida  National Museum of Ethnology
Members
Curriculum
Curriculum 2008

1. General Program: April 14 - June 13
   (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 Audio-visual 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 audio-visual materials including multi-media

   (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

   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
   A report on museum activities in the participant’s country and participant’s own activity on the specialization.

   B Speciality Report
   A report on the participant’s speciality in their museum.

   C Public Forum: Museums in the World 2008
   Introducing museum activities in the participant’s own country to the general public.

   D Discussion
   General discussion of the training.

   E Final Report
   Presenting knowledge acquired during the training.
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<td>Kenji Yoshida</td>
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<td>Folk Museums in Japan</td>
<td>Ryoji Sasahara</td>
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<td>History of Japanese Museums</td>
<td>Kazuyoshi Ohtsuka</td>
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<td>History of Museum Systems in Japan</td>
<td>Kazuyoshi Ohtsuka</td>
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<td>Representation of Cultures in Museums</td>
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<td>Yukiya Kawaguchi</td>
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<td>Museums and Tourism</td>
<td>Hiroshi Maeda</td>
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<td>Tour of the Permanent Exhibition Gallery</td>
<td>Masatoshi Kubo</td>
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<td>Systematic Storage of Materials</td>
<td>Shingo Hidaka</td>
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<td>3-1</td>
<td>Objects Inspection</td>
<td>Naoko Sonoda</td>
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<td>6-5</td>
<td>Outline of Model Making 1</td>
<td>Masaaki Moriguchi</td>
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<td>Outline of Model Making 2</td>
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<td>Naoko Sonoda</td>
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<td>Pest Control</td>
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<td>Masaaki Moriguchi</td>
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<td>Visit to Museums in the Vicinity Individually</td>
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<td>Isao Hayashi</td>
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<td>Kusatsu Honjin</td>
<td>Robin James Smith Yasushi Kusuoka</td>
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<td>Experiencing the Fabre Puppet Show</td>
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<td>The Role of Local Museums through its Collections</td>
<td>Tomoo Nunotani</td>
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<td>Visual Materials including Multi-Media</td>
<td>Akira Suzumura</td>
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<td>Toshiaki Hagi</td>
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<td>Naha Municipal Tsuboya Pottery Museum</td>
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<td>Kenji Nakamura</td>
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<td>Himeyuri Peace Museum</td>
<td>Choukei Futenma</td>
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<td>Oceanic Culture Museum</td>
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<td>Yomitan Historical &amp; Folk Craft Museum</td>
<td>Motomu Nakasone</td>
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<td>Koujirou Hirose</td>
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<td>Museum Buildings as an Architecture</td>
<td>Kazuoki Ohara</td>
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<tr>
<td>2 Mon.</td>
<td>L</td>
<td>3-4</td>
<td>Museum Environment-Lighting 1</td>
<td>Naoko Sonoda</td>
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<td>2-5</td>
<td>Photographing Objects</td>
<td>Hitoshi Tagami</td>
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<td>3 Tue.</td>
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<td>2-5</td>
<td>Photographing Objects</td>
<td>Hitoshi Tagami</td>
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<td>5 Thu.</td>
<td>T/L</td>
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<td>Environment Management-Lighting 2</td>
<td>Kiyoshi Nakaya</td>
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<td>6 Fri.</td>
<td>T/O</td>
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<td>Tokyo National Museum</td>
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<td>7 Sat.</td>
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<td>8 Sun.</td>
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<td>9 Mon.</td>
<td>L</td>
<td>5-2</td>
<td>Volunteer and Workshop</td>
<td>Atushi Nobayashi</td>
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<td>Intellectual Property Rights</td>
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12
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<td>10 Tue.</td>
<td>L</td>
<td>6-1</td>
<td>Cultural Properties and Property Damage Insurance</td>
<td>Eiichi Hakomori  Keio University</td>
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<td>5-1</td>
<td>Children and Museums</td>
<td>Kasumi Somekawa  Hands on Planning</td>
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<td>11 Wed.</td>
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<td>Packing and Transportation</td>
<td>Takanori Nishiyama  NIPPON EXPRESS CO., LTD</td>
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<td>12 Thu.</td>
<td>L/Il</td>
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<td>Conservation and Restoration 2</td>
<td>Jun Obayashi  Nara National Institute for Cultural Properties</td>
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<td>Il</td>
<td>3-2</td>
<td>Conservation and Restoration 1</td>
<td>Naomi Ueda  Gangoji Institute for Research of Cultural Property</td>
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<td>P</td>
<td>3-3</td>
<td>Conservation and Restoration 2</td>
<td>Yoshimi Ichimoto  Osaka Pref. Chikatsu Asuka Museum</td>
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<td>Specialized Program K</td>
<td>Masaaki Moriguchi  KEIKAN MOKEI STUDIO</td>
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<tr>
<td>15 Sun.</td>
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<tr>
<td>23 Mon. - 28 Sat.</td>
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<td>Specialized Program 2 (D, E, F)</td>
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<tr>
<td>28 Sat.</td>
<td>P</td>
<td></td>
<td>Specialized Program K</td>
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<td>29 Sun.</td>
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<td>Specialized Program 3 (G, H, I, J)</td>
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<td>June 30 Mon. - 6 Fri.</td>
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<td>Specialized Program 3 (G, H, I, J)</td>
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<td>L</td>
<td>6-1</td>
<td>Museum Facilities, Management of Exhibition Space (Security, Disaster Prevention, Crime Prevention)</td>
<td>Mineichi Nishizawa  Towa Keibisho Co., Ltd.</td>
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<td></td>
<td>L</td>
<td>6-4</td>
<td>Cultural Heritage and Development</td>
<td>Motoi Suzuki  NME</td>
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<tr>
<td>8 Tue.</td>
<td>P/D</td>
<td></td>
<td>Preparation of Final Report (Tutorial)</td>
<td>Masatoshi Kubo  Naoko Sonoda  Isao Hayashi  NME</td>
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<td>9 Wed.</td>
<td>D</td>
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<td>Preparation of Final Report</td>
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<tr>
<td>10 Thu.</td>
<td>D</td>
<td></td>
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<td>D</td>
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<td>Comprehensive Discussion</td>
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<td>Closing Ceremony (NME)</td>
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<td>Evaluation Meeting (JICA)</td>
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<td>Farewell Party (JICA)</td>
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<td><strong>JICA</strong>:  Japan International Cooperation Agency</td>
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<td><strong>LBME</strong>:  Lake Biwa Museum</td>
<td>D: Discussion</td>
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<td><strong>NME</strong>:   National Museum of Ethnology</td>
<td>L: Lecture</td>
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<td></td>
<td>O:</td>
<td>Visit &amp; Observation</td>
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<td></td>
<td>T:</td>
<td>Study Trip</td>
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## List of Participants 2008

<table>
<thead>
<tr>
<th>Country</th>
<th>Name</th>
<th>Position</th>
<th>Organization</th>
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<tbody>
<tr>
<td>Colombia</td>
<td>Baquero Castro Carla Catalina</td>
<td>Guide, Teacher of Workshop</td>
<td>Gold Museum</td>
</tr>
<tr>
<td>Jordan</td>
<td>Mansour Sahar Abdallah Issa</td>
<td>Curator</td>
<td>Folklore Museum, Dept. of Antiquities</td>
</tr>
<tr>
<td>Peru</td>
<td>Villacorta Bravo Lia Melisa</td>
<td>Conservation Assistant</td>
<td>Museum of Arts of Lima</td>
</tr>
<tr>
<td>Peru</td>
<td>Mendoza Castro Claudio Martin</td>
<td>Museum Curator</td>
<td>Popular Arts and Traditions Museum</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Duong Thi Hang</td>
<td>Head, Collection Documentation and Conservation Dept.</td>
<td>Vietnamese Women’s Museum</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Le Thi Thuy Hoan</td>
<td>Deputy Manager, Registration and Conservation Dept.</td>
<td>Vietnamese Revolution Museum</td>
</tr>
<tr>
<td>Zambia</td>
<td>Mbewe Mary</td>
<td>Assistant Keeper - History</td>
<td>National Museum Board, Moto Moto Museum</td>
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<tr>
<td>Zambia</td>
<td>Munalula Kawana</td>
<td>Assistant Keeper of Botany</td>
<td>National Museum Board, Livingstone Museum</td>
</tr>
<tr>
<td>Zambia</td>
<td>Siatontola Mukang’andu</td>
<td>Assistant Education Officer</td>
<td>National Museum Board, Copperbelt Museum</td>
</tr>
</tbody>
</table>
Public Forum

*Museums in the World*

2008
Program

13:00 - 13:05
Greetings from the Host

| Masatoshi Kubo | Chairperson, Intensive Course on Museology | National Museum of Ethnology |

13:05 - 13:10
Opening Remarks

| Fumihiko Okiura | Division Director, Training Division I & II | Osaka International Center, Japan International Cooperation Agency |

13:10 - 16:30
Country Report

<table>
<thead>
<tr>
<th>Siatontola Mukang’andu</th>
<th>Zambia</th>
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<tbody>
<tr>
<td>Munalula Kawana</td>
<td>Zambia</td>
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<td>Mbewe Mary</td>
<td>Zambia</td>
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<td>Le Thi Thuy Hoan</td>
<td>Viet Nam</td>
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<td>Peru</td>
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<td>Mansour Sahar Abdallah Issa</td>
<td>Jordan</td>
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<tr>
<td>Baquero Castro Carla Catalina</td>
<td>Colombia</td>
</tr>
</tbody>
</table>

16:30 - 16:45
Summary, Closing Remarks

| Tomoo Nunotani | Chief Curator of Museology | Lake Biwa Museum |
Copperbelt Museum, Zambia

The Republic of Zambia is a landlocked country in the southern part of Africa. The capital city is Lusaka, located in the southeast of the country. The population is concentrated mainly around the capital and the Copperbelt to the northwest.

Until 1964, Zambia was called Northern Rhodesia and was under the protective rule of the British; it then changed its name to Zambia, a name derived from the Zambezi River. The entire Zambezi River drops into a deep, narrow chasm to form the Victoria Falls. The official language of Zambia is English, which is used to conduct official business and is the medium of instruction in schools. There are seventy-three indigenous languages: the seven main ones are Kaonde, Nyanja, Bemba, Lunda, Tonga, Lozi and Luvale.

Zambia is divided into nine provinces with a total number of seventy three districts. Each province is administered by the Provincial Minister and District Commissioners at district level.

Culture

The culture of Zambia is mainly indigenous Bantu culture mixed with European influences. Prior to the establishment of modern Zambia, the indigenous people lived in independent tribes, each with its own way of life. One of the results of the colonial era was the growth of urbanisation. Different ethnic groups started living together in towns and cities, influencing each other and adopting much of the European culture. The original cultures have largely survived in the rural areas. In the urban setting there is a continuous integration and evolution of these cultures to produce what is now called “Zambian culture”.

Traditional cultures are very visible through colorful annual Zambian traditional ceremonies. Some of the more prominent are those in Kuomboka, Western Province; Umutomboko, Luapula Province; Ncwal, Eastern Province; Lwiindi, Southern Province; Likumbi Lymaize, North Western; and Ukusefya Pa Ng’wena, Northern Province.

The Zambian staple diet is based on maize which is normally eaten as a thick porridge, called Nshima, prepared from flour commonly known as mealie meal. This may be eaten with a variety of vegetables, beans, meat, fish or sour milk depending on the geographical location or origin. Nshima is also prepared from cassava, a staple food in some parts of the country.
The National Museum Board

The two institutions that manage the National Heritage in Zambia are the National Heritage Conservation Commission and the National Museums Board. The National Heritage Conservation Commission is responsible for immovable heritage while the National Museums Board is responsible for moveable heritage. There are six museums in Zambia, four of which are run by the National Museums Board while two are privately owned. The four museums run by the National Museums Board are the Livingstone Museum, the Lusaka National Museum, the Moto Moto Museum and the Copperbelt Museum, while the two that are privately owned are the Choma and Nayuma Museums.

Copperbelt Museum

The Copperbelt Museum was established in 1962 when the steering committee of civic and mining leaders met in Ndola to form the Copperbelt Museum Association. Their sole aim was to establish a living museum of natural resources, with an emphasis on ecology, conservation, geology, mining, and local history. As the collection grew, the Kitwe and Ndola municipalities became interested in having the museum housed in their areas. In 1964 Ndola won as a suitable site because of its centrality and easy access by road, rail, and air. After the creation of the National Museums Board in 1966, the Copperbelt Museum in 1968 was announced as a second state owned museum after the Livingstone Museum. In 1978 the museum assumed its present premises along Buteko Avenue in Ndola.

Organization Structure

Currently the Copperbelt Museum has a work force of fourteen staff members out of the total establishment of twenty-six.

Financial Status of The Museum

The Copperbelt Museum is a grant—aided institution which receives grants from the Government. The museum also receives donations from donors and notable among these are Royal Norwegian Embassy and Cultural Sector Support Program (CSSP of European Union). The museum manages to raise some funds from entrance fees and the craft shop sales.

Government funding for 2006 and 2007 in Zambian Kwacha.

<table>
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<td>Amount received</td>
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Museum Collection and Services

Museum Collection

The Copperbelt Museum has a wide range of collections with the largest number in geology objects. Others include ethnographic objects, natural history items, archaeological objects, historic documents, and a wide range of children’s toys. The museum has three main galleries—geology, ethnography and temporary exhibitions.

The Geology Gallery

This gallery displays a range of minerals and rocks. These reflect the rich mineral resources found on the Copperbelt and in Zambia in general. Also shown are the products of copper mining and refinery such as copper bars, anode and cathodes, as well as slime waste and cascade sludge (residues), which result from the smelting and refinery process. The gallery ends with a display of gemstones found in Zambia.

Ethnography Gallery

This gallery has on display an array of material cultures of the Lamba people of Ndola District and Zambia. It shows how they have through time harnessed and utilized the resources of their environment to express art, religion, technology, the economy, and their socio-cultural organization. Exhibits include musical instruments, dancing masks, and ceremonial axes. There are also objects on display associated with the rites of passage-initiations and marriage, and those relating to witchcraft.

Temporary Exhibition

This is a gallery reserved for objects in special and rare exhibitions on selected topics. Currently the gallery has on display children’s toys from the Copperbelt. Such exhibitions are usually display loaned objects, or objects taken from the storage rooms where most of the collection is cured and preserved. Special exhibitions usually run for periods no longer than three months and are very educational because they provide a rare opportunity for the visitors.

Education Services / Public Programs

The education department conducts museum education programs on a large scale. It initiates interactive programs for children at both primary and secondary schools. The museum also runs school clubs such as chongololo and art clubs. Public programs include reaching out to vulnerable children in the communities. Outreach programs are conducted in order to reach out to the schools and the communities that do not have the chance to visit the museum. The education section helps in the collection and documentation of
intangible heritage materials such as traditional dances, oral traditions on videotape, and photographs.

**Museum Library**

The museum runs a small library with a collection of subjects like history, geography, religion, culture, art, language, science and technology and children’s books in various fields. The library also has archival materials (mainly newspapers). We recently received a donation of over 200 library books from a South African museum. We need about 3,000 more books.

**Craft Shop**

In addition to galleries, the museum operates a souvenir shop. The shop is stocked with local artistic handcrafts and curios which are sold at affordable prices.

**Museum Restaurant**

The restaurant provides different dishes to the people visiting the museum, and to the general public. The meals are mostly traditional meals with a bit of western food and some beverages.
Introduction

Zambia is a landlocked country surrounded by eight neighboring countries. It was formerly called Northern Rhodesia before it gained its independence from Britain on October 24, 1964. The name “Zambia” is derived from the Zambezi River, the longest and largest river in the country.

The country has seven main tribes and the official language is English. Lusaka is the capital city of Zambia and Livingstone is its tourist capital. The Livingstone Museum is located in Livingstone. It is the largest and oldest of the four national museums in Zambia. A multidisciplinary museum, it has collections and exhibitions in archaeology, ethnography, history, mammalogy, ornithology, entomology, ichthyology, herpetology and botany. The Livingstone Museum has a total staff of forty-five members. Twenty-seven are professional staff and eighteen are support staff.

Background of the Museum

The first notable effort to establish a museum in Livingstone was in 1930 when Mr. Moffat Thomson, the Secretary of Native Affairs for Northern Rhodesia, convinced the colonial government of the need to collect the material culture of various ethnic groups, which was dying out. In 1934, Sir James Maxwell, governor of the territory, instructed all District Officers to find suitable articles and purchase them. In 1934, Sir Hubert Young, the governor, arranged for the public display of the collections. The collections were extended into a memorial for David Livingstone and a collection of letters and other relics of the explorer-missionary were obtained through donations and loans from individuals. The collections were open to the public three days a week.

In 1945, fund-raising started for a special building to house the museum. The building plans were done by Major W. J. Roberts in a Spanish design. Work on the building started in 1949 and was completed in November 1950. The first exhibitions in the galleries were completed in 1951 when the museum was opened to the public. By 1958, the museum building was found to be inadequate for the expanded operations of the museum. There was need for workspace and storage rooms for the collections. Work on a research wing began in January 1960 and was completed by December of that year. It was officially opened in 1961. This new section houses storerooms, offices, and workspaces for archaeology, ethnography, and history as well as the library.

Mission Statement of the Livingstone Museum

Our mission statement is as follows: To serve the public through collecting and preserving Zambia’s cultural and natural heritage; to analyze, interpret
and disseminate the findings for the enjoyment, education and development of the nation.

**Exhibition Galleries**

The Livingstone museum has six exhibition galleries: archaeology, David Livingstone, ethnography and art, history, natural history and temporary exhibition galleries. Each of these galleries is based on a selected theme.

The theme of the archaeology gallery is “The Origin of Humans in Zambia”. It exhibits the evolution of humans and their environment through the systematic recovery and analysis of material and physical remains. The objects in the exhibit were collected from various archaeological sites throughout Zambia. The exhibition displays the highlights of human development from the Stone Age to the Iron Age. Human development is looked at from two angles—human evolutionary stages and technological developments over long spans of time. Technological developments show that from the earliest times, the ancestors of modern humans used tools made mainly from stone.

The David Livingstone gallery is the most recent gallery added to the Livingstone Museum. It exhibits the birth, missionary activities in Africa, and death of Dr. David Livingstone, a Scottish missionary and explorer. Records show that Dr. Livingstone was the first white man to see the Victoria Falls. The locals called the falls musi-o-tunya which means “the smoke that thunders”, but he named the falls after Queen Victoria of the United Kingdom.

The ethnography and art gallery is based on the theme “From our village to their town”. The exhibition shows life in a Zambian village. As you move from the village you come into a town where you find modern buildings, and while in town you come into a museum. The gallery highlights typical aspects of both town and village life.

The history gallery is based on the theme of Zambia’s history from about 1550 to 2001. It exhibits the social and economic history of the country in those time periods. The exhibit shows the migrations of the various ethnic groups into Zambia, the advent of colonial rule, and the struggle and attainment of independence.

The natural history gallery is based on the theme “The Importance of
Conservation”. It exhibits the wildlife of Zambia mainly in diorama form. Apart from modern wildlife conservation methods, traditional indigenous conservation methods are also displayed.

The temporary exhibition gallery is the sixth gallery of the museum. The current exhibition in the gallery is “The Effects of Climate Change”.

**Educational Programs**

- The education section conducts various educational programs through guided tours, video shows, and music and dance competitions for schools around Livingstone.
- The education section also documents intangible heritage such as songs, folklore and traditional dances from various areas of the country. This has been made much easier thanks to the audio-visual equipment donated by JICA.
- The natural history department conducts lessons on wildlife and environmental issues for pupils from the Linda Secondary School.

**Funding**

- Government funding through monthly grants accounts for the main funding of the museum.
- Co-operating partners fund certain projects as well.
- The museum also raises its own funds in order to supplement government funding through entrance fees, income from the souvenir shop, library user fees, hall rental, and donations.

**Museum Collections**

The museum has a total of about 48,000 collections in the various departments, broken down as follows:

- Pre-historic collections - 20%
- Historic documents and objects - 17%
- Ethnographic objects - 21%
- Natural history specimens - 42%

The library has over 6,000 rare books and journals from a variety of fields.
Visitor Statistics
In 2006, the museum had a total of about 41,000 visitors:

- Adults (residents) - 33%
- Children (residents) - 35%
- Adults (non-residents) - 26%
- Children (non-residents) - 2%
- Students (non-residents) - 1%
- Complementary - 3%

Problems Facing the Museum
- Insufficient number of staff members working at the museum
- Insufficient storage space and storage units for the expanded collections
- Lack of reliable transportation for research and outreach programs
- Inadequate funding for research and operations

Other Facilities / Services
- Electronic newsletter—The museum has launched an electronic newsletter in which it publishes its activities.
- Library—The library is open to members of the public for a small fee. While in the library, visitors can access internet for an extra fee. The fees charged are minimal and used for station upkeep.
- HIV/AIDS Center—Due to the devastating effects of the HIV/AIDS pandemic, the museum has turned one of its two halls into an HIV/AIDS information center. This center is run by museum staff who have undergone a peer educators’ course and it is open to members of the public at no cost.
Zambia - The Butterfly in the Heart of Africa

Shaped like a butterfly unfolding its wings, Zambia is located in south central Africa. Zambia’s 752,000 square kilometers houses a population of roughly eleven million people. Acknowledged as one of the most peaceful countries in Africa, Zambia is blessed with abundant natural resources. These include large numbers of wildlife, beautiful savanna grasslands, and of course, water resources in form of lakes, rivers, and over seventeen waterfalls including the mighty Victoria Falls.

Zambia’s pride, however, is in its rich cultural heritage which is drawn from its seventy-two ethnically diverse and unique peoples. In recent years, the country has utilized its natural resources and cultural heritage to develop a tourism industry with ever increasing economic worth and potential for further development. Traditional ceremonies observed by a majority of Zambia’s ethnic groups provide tourists a glimpse into Zambia’s rich culture. Our museums are another means of doing this, although they are a largely unexploited-mirror to Zambia’s rich culture and history.

Mbala

The Moto Moto Museum is located in Zambia’s Northern Province. It is found in a small town called Mbala, which is located at the northern-most tip of Zambia. Mbala, home to the Mambwe and Lungu people, has a number of attractions. One of the major attractions is Kalambo Falls, an important archaeological site where evidence of the first use of fire by Stone Age man in Southern Africa was discovered. As Mbala is a border town between Zambia and Tanzania (formerly German East Africa), it played a major role during the World War I as the war was fought there. Hence, remnants of the war such as the cenotaph, trenches, fortifications and burial sites are some of the attractions that make Mbala an attractive tourist destination, as well as providing education about the war. Mbala is also home to a number of historic buildings built during the colonial era.

Moto Moto Museum

The Moto Moto Museum was officially opened in 1974 as one of the four National Museums in Zambia and is governed by the National Museums Board of Zambia, which falls under the Ministry of Tourism Environment and Natural Resources. The Museum’s history, however, dates back to the 1940s when a Catholic priest, Jean Jacques Corbeil, started to collect cultural artifacts from the people of Northern Zambia. Corbeil named the museum Moto Moto (fire fire) in honor of Bishop Joseph Dupont, a famous missionary who opened up missionary work in Northern Zambia between 1885 and 1911.
Bishop Dupont earned himself the nickname moto moto from his African servants due to his habit of smoking a pipe and calling for fire (moto) whenever he did so.

**Mission Statement**

Our mission statement is as follows: To collect, preserve, research, document and present Zambia’s national cultural heritage for the education of and appreciation by the present and future generations by means of exhibitions, educational programs, and publications.

**Museum Collections / Galleries**

The Moto Moto Museum’s collections are made up of three major fields—ethnography, history and archaeology.

**Ethnography Section**

The museum’s collection is mainly in the field of ethnography. This section reflects various aspects of the social, political and economic life and material culture of the people of northern Zambia. Highlights of the ethnography gallery include the mbusa section which exhibits an impressive collection of mbusa which are sacred emblems used to impart wise knowledge to girls to prepare them to become responsible mothers, wives and citizens in their society. The section has an initiation hut which contains teachings on the walls used during initiation to prepare girls to take on the role of adulthood once they come of age and to prepare for marriage. The teachings also foster good, socially acceptable moral behavior. Also on display in the ethnography section are witchcraft objects, Ngulu (objects associated with spirits) and hunting charms.

Other objects on display signify activities related to food security like hunting, fishing, and agriculture. Also on display are aspects of daily life like traditional containers, the use of bark for various purposes, basketry, and pottery pipe smoking.
History Section
The History section has exhibits centered on various themes such as the formation of states/kingdoms resulting from the Luba-Lunda migrations. Chiefs’ regalia accompanied by pictorial illustrations add a sense of awe to this display. The section also displays items depicting missionary activity and the penetration of the territory by European explorers.

As the slave trade era was an important time in the history of Northern Zambia, there is a display of unique objects on this subject. The history section also has a display on World War I. The objects in this section were collected from Mbala. The section also displays the colonization of Zambia and its consequent attainment of independence from Britain.

Archeology Section
The prehistory/archaeology section displays objects from the early Stone Age period to the Iron Age. Most exhibits in this section were collected from the Kalambo Falls excavation site.

Redesigning of the New Exhibition
Currently, the Moto Moto Museum is undergoing a project to redesign its permanent exhibition. As the exhibition has not undergone any major renovations since it was put up in the 1970s, it has become imperative to undertake this project in an effort to offer visitors a well presented display which is more educational, interactive, and entertaining.

Museum Activities
The museum is active in mounting exhibitions around Mbala during traditional ceremonies and other district events. We also host various researchers ranging from university and college students to scholars in various fields. Recently, the museum carried out an archaeological site survey of Mbala. The exercise led to the publication of a book entitled In Search Of Early Man in Mbala; it highlights the development of Stone Age and Iron Age technologies. The book is unique in that it brings out numerous Stone Age and Iron Age sites found in Mbala. Copies of the booklet were distributed to all schools in Mbala. The project was sponsored by the Swedish African Museum program (SAMP).
The museum also recently carried out the documentation and study of slave trade routes and sites found in Northern and Central Zambia. The project was sponsored by the Ambassador’s Fund for Cultural Preservation.

**Education Programs**

The museum’s Education Department is active in carrying out education programs. The department invites schools and groups to the museum for various activities. The museum also runs school clubs like the Environmental Conservation Club and History Club which are popular ways of organizing study trips for the students.

**Moto Moto Museum in the Era of HIV/AIDS**

HIV/AIDS is a major problem in Africa. In addressing the issue among its employees, the museum has created an HIV/AIDS workplace committee made up of trained peer educators to facilitate discussions, and provide education and interventions for members of staff concerning the issue. The museum, through its Education Department and the Mbusa Club, has also published a book entitled Imbusa Shacibemba—a publication in the Bemba language that uses Mbusa emblems to address how the spread of HIV/AIDS can be curbed vis-à-vis traditional teachings. The publication was made possible with the financial assistance of Irish Aid. This is a significant contribution by the museum to the society it serves.

**Other Museum Services**

The museum has a well-stocked library which is open to members of the public. Also popular with our visitors is the museum crafts shop which has a wide range of souvenirs produced by local craftsmen and women.
General Introduction on Museums in Vietnam

Establishment of the Museums

Vietnam is a country filled with captivating natural beauty and tranquil village life. Its highlands and rainforest regions far from being devastated, continue to yield new species and teem with exotic wildlife. Its islands and beaches are among the finest in all of Southeast Asia, and its cuisine is very possibly the most delicious anywhere. Vietnam also has a plentiful and diversified culture.

But Vietnam’s museums were established late in comparison with many other countries. Until early part of the twentieth century, there were first museums in Vietnam such as the Louis Finot, the H. Parmentie Blanchade de la Proche, the Khai Dinh (the name of a Vietnamese King), and the Oceanography Museum. Almost all of those museums were named after French scientists who made great contributions to the establishment of the museum. Then, for a long time, there were no more museums established in Vietnam due to its historical conditions. Immediately after Vietnam became independent in 1945, French colonists re-invaded and then the American armed forces came to Vietnam. The Vietnamese people had to suffer through a new struggle to protect their independence and for unification so there was no chance for new museums.

Soon after the French and American armed forces withdrew from Vietnam in 1954, the Vietnamese Government authorized the establishment of a number of new museums: the Vietnam History Museum, the Vietnam Revolution Museum, the Hai Phong Provincial Museum, the Vietnam Fine Arts Museum, and the Vietnam Armed Forces Museum. At this point, there are about 120 museums consisting of national museums, provincial and local museums, special museums, and private museums.

Staff Resources

Almost all the staff members of the museums were educated in Vietnamese universities and some were educated in other countries such as Russia, Poland, Bulgaria, France, and China. In addition, some had the chance to take part in short training courses in Italy, England, Japan and Korea.
Collections and Exhibitions
At present, Vietnamese museums conserve and manage over two million objects of which there are many valuable collections. The exhibitions in the Vietnamese museums are constantly being renovated to meet the needs of our visitors.

Sponsorships and Co-operations
The government, the Ministry of Culture, Sport, and Tourism as well as the Cultural Heritage Department have created many advantages for Vietnamese museums, so that in spite of being established so late, some of them still receive various types of sponsorships from non-governmental organizations. The museums which received sponsorships have the greatest number of visitors compared with the other museums in Vietnam.

From the late 1980s up to now, Vietnamese museums have been co-operating with a number of foreign museums, mostly in the field of exhibition. For instance, the Vietnam Revolution Museum held an exhibit on modern Vietnamese history in Russia, Bulgaria, and China. The Vietnam Fine Arts Museum had a temporary exhibit of fine works of art in Belgium and Austria. The Vietnam Ethnology Museum held a special exhibition in the United States. Those exhibitions attracted millions of visitors, and helped them to get a better understanding of Vietnam.

There have also been cooperative projects between the Vietnamese museums and international organizations as well as foreign institutions. For example, the project “Museums in Southeast Asia” was sponsored by the Swedish International Development Cooperation Agency (SIDA); the project “Assistance for Conservation, Restoration and the Protection of the Intangible Heritage of Vietnamese Museums” was sponsored by the Kingdom of Belgium.

Weak Points
Vietnamese museums have enjoyed many achievements, but there are still some weak points both in operations and other aspects. Some examples are:

- Most museums depend on governmental funding and have few of their own resources.
- There is no institution or university in Vietnam that offers museum studies at high levels like an MA or Ph.D.
- The museum staff members’ income is very low in comparison with the normal standard of living in Vietnam.

In order to make museums into centers of information, education, and science, we need to change our way of thinking, to change the investment policy for museums, and to change the education programs for the staff. Obviously, museum staff members need to be re-trained. In addition, we need to change the policies, especially the policy on salary for the staff.
Prospects for Vietnamese Museums

In 2005, a decision signed by the Vietnamese Prime Minister approved the general programming for museums up to 2020. This applies to all kinds of Vietnamese museums and the purpose is to consolidate and develop the museum system. According to this decision, Vietnamese museums will be given specific classifications. The decision also mentions the schedules, the budgets, and solutions to make the programming more effective.

General Introduction on Vietnam Revolution Museum

Year of Establishment: 1959

This museum is one of the first museums established by the Democratic Republic of Vietnam (now called the Socialist Republic of Vietnam). It has received many prestigious rewards from the State for its achievements; two independent medals, two labor medals, and many other awards.

Organization of the Museum

We have a staff of seventy of which fifty percent graduated from universities; one has a Ph.D. and ten have MAs.

There are seven departments in the museum: administration; study and collections; exhibitions, education and external affairs; registration and conservation; techniques; the applied museum profession center; and security.

The Building Plan

The size of the museum building is over 4000 square meters. There are over 2000 square meters for exhibitions, and under 2000 square meters for storage and staff. The original building was built by French in 1911. It was the tax office, and later became the office of the Finance Ministry. In 1957, the government handed it over to the Culture Ministry in order to transform it into the Vietnam Revolution Museum. It was not originally built to house a museum.

Zone Plan

10,000 square meters (1ha).

Annual Schedule of Events

The annual schedule is outlined at the beginning of the year, based on the functions and responsibilities of the museum. It is also based on historical and cultural events of the country.
Educational Programs

There are twenty-nine permanent exhibition rooms that welcome visitors seven days per week. There are between one and three temporary exhibitions held at the same time. There is also an “I Love History Club” that meets once a week.

Traveling exhibitions visit the provinces at special places such as schools, universities, companies, military units, and prisons.

Financial Status

- Income source: government funds
- Annual funding: determined in accordance with the annual budget estimates and permission from the Ministry of Culture, Sport, and Tourism

Museum Collections

At present, the museum has collected over eighty thousands objects on modern Vietnamese history. Objects are conserved based on the materials. The museum manages many valuable historical and cultural collections among which there is the collection of original writings by President Ho Chi Minh; a collection of gifts from Vietnamese and foreign people to President Ho Chi Minh; a collection of revolutionary newspapers, flags, medals, paper-currencies, and propaganda leaflets.

Research and Publishing

The Vietnam Revolution Museum is one of the leading museums in research and publication field in Vietnam. The museum has published many research works, professional books, introductive books on collections of the museum.

Staffs of the museum always take part in training field for local museums’ staff and students.

Prospects for the Vietnam Revolution Museum

In 2006, the Prime Minister approved the project of building the National Museum of Vietnam History. In line with this project, two museums, the Vietnam History Museum and the Vietnam Revolution Museum, will be merged into one, creating the foundation for the National Museum of Vietnam History. This means that in the future, the “Vietnam Revolution Museum” will disappear from the list of Vietnamese museums in the future.
The Vietnamese Women’s Museum

Duong Thi Hang
Head, Collection Documentation and Conservation Dept.
Vietnamese Women’s Museum
Viet Nam

Introduction
The Vietnamese Women’ Museum is located in the city center at 36 Ly Thuong Kiet street, Hoan Kiem District, Hanoi and was founded by the Vietnamese government through Decision 09/CT on October 1, 1987. It first opened on October 20, 1995. The museum is a research center on women, a place for the preservation, continuation and displaying of items and documents which showcase Vietnamese women’s role and status throughout the national historical and cultural evolution.

The Vietnamese Women’s Museum also runs a cultural activities center where women of different social strata gather for various cultural activities and for getting the latest information on family as well as social information and knowledge. The center is also a rendezvous site for women of different generations, and a place where Vietnamese women and women from other countries can come in order to promote the goals of equality, development and peace.

The Vietnamese Women’s Museum has a Board of Directors; a Scientific Unit (held concurrently) with five members and four departments: administration, collection-documentation files and conservation, display/educational and culture center. At present the museum has thirty-four staff members with twenty-two engineers and university graduates. Of those, eight have Masters Degrees. The museum has an exhibits building with an area of 2,600 square meters; two conference halls with 200 seats in each; a system of storage areas for different materials (air conditioning, a temperature control equipment, and moisture and dust control equipment) with more than 20,000 items and an academic library with thousands of books, magazines, documents and newspapers about women’s issues.

The Permanent Display
This consists of four floors with the themes:

- “Mother” in the awareness/consciousness of Vietnamese Community
- Vietnamese women in the course of national historical development
- Vietnamese Women’s Union promoting women’s equality and development
- Vietnamese Women’s cultural characteristics through traditional handicraft products
- Traditional Vietnamese women’s clothing

Handicrafts” introduces distinctive cultural features arranged by geographical regions, and women’s contribution to preserving and developing national cultural values.

The collection of “Traditional Vietnamese Women’s Clothing” displays women’s attire by the regions where various ethnic groups reside.
The collection both showcases the common cultural features of various minorities over a long period of co-existence, and also expresses their unique cultural characteristics through weaving methods, dyeing techniques, style of design, pattern arrangements and accessories.

The collection reaffirms the significant role of women in the preservation, development and achievement of the national cultural identity.

**Financial Status of the Museum**

**Specific Difficulties**

- The museum belongs to the Vietnamese Women’s Union, so it is difficult to connect with other units of the Ministry of Culture, Sports and Tourism.
- Most of the staff members are young, inexperienced, and have fewer chances to participate in international training courses.
- As the budget is limited, we cannot hold as many activities in education and publishing as we would like, especially PR activities.

**Activities and Achievements**

**Science-Related**

- We have held twenty-two scientific workshops on historical and cultural matters regarding Vietnamese women that are the basis for collecting and improving the museum activities.
- We have also organized and held dozens of workshops and scientific seminars on museology and the conserving of materials, managing education and public relations (demonstrations, bazaar charities, and activities for children), and publishing books about the history and culture of Vietnamese women.

**Our Collection**

The collectors have been to the sixty-four provinces of Vietnam to collect a total of 20,000 documents and items. The museum has some valuable collections including the traditional costumes of fifty-four ethnic minorities in Vietnam, stamps of women, posters of women, jewelry, cooking utensils, and agricultural production tools used by Vietnamese ethnic women.

**Display and Education Work**

- We have held more than forty temporary exhibitions in the museum and thirty mobile exhibitions in the provinces (especially in the mountainous and rural areas).
- We have worked together with other units and individuals to hold twenty exhibitions.
- We have welcomed more one million visitors, including 20,000 from other countries.
Education programs

• We have had drawing competitions about mothers ("Mother, my beloved teacher" and "My mother").
• We have held interactive activities between historic characters and university students.
• We have held interactive activities between Vietnamese and international women, and between Vietnamese and international children.
• We have had international and Vietnamese women’s fashion shows.
• The museum has had exhibitions that introduce the creations of students in fashion design departments, fairs to collect money for students experiencing hardships and physically challenged students, and parties that introduce traditional foods.
• Moreover, when an exhibition starts, the museum also hold activities which show the visitors how to make traditional toys, flowers from different materials; we have published books, leaflets and brochures introducing the exhibitions and collections, and we have made some audio-visual documentation on the exhibitions ("The Life of Women in Cua Van Floating Village," “Traditional Toys and Games of Vietnamese and International Children,” and “Women Overcoming Fate”).

International Corporations

The museum has cooperated with international organizations such as UNDP, UNESCO, H/WW, various embassies, and NGOs to hold several exhibitions, demonstrations and charity bazaars. Some examples are “Traditional Costumes of Women around the World,” “Traditional Japanese Dolls,” and “Traditional Toys and Games for Children.”
Looking Ahead

In the coming years, especially 2008-2009, the museum will be focusing on the following activities:

2008: Looking into renovations of the permanent display system of the museum.

March 2008: Opening of the exhibition “The Life and Achievements of the Former VWU President, Nguyen Thi Thap”.

April 2008: Collaborating with the Philatelic Museum in Singapore to organize the exhibition on traditional costumes of Vietnamese’s ethnic minorities on the occasion of the thirtieth anniversary of the Vietnam - Singapore relationship.

September 2008: Opening of the exhibition “Hanoi—A Story of Street Venders”.

December 2008: Opening of the exhibition “The Women Drivers on the Truong Son Trail” and holding the interactive “Memory of Truong Son Trail” between the women-drivers of Truong Son and the students of some universities.

October 2009: Reopening the museum’s permanent display with the following content after renovations;

• Opening—The image of the mother in Vietnamese culture
• First topic—Women and family
• Second topic—Vietnamese women who fought in the national history against foreign aggressors
• Third topic—Vietnamese women in building and developing country
• Special topic—Women and beauty (ways to become more beautiful)
• Special topic—Women and mental life (in the later stages)
• Special topic—The Vietnamese Women’s Union—for the development and equality of women

Finally I want to invite you to visit Vietnam and the Vietnamese Women’s Museum. It will be a wonderful opportunity to see a beautiful place, meet friendly people and learn about the interesting history and culture of Vietnamese women. We look forward to seeing you at the VWM on reopening day October 20, 2010.
The Popular Art and Tradition Museum of the Riva-Aguero Institute of the Catholic University of Peru

Mendoza Castro Claudio Mertin
Museum Curator, Popular Arts and Traditions Museum
Peru

Introduction
The Republic of Peru is an Andean state located in the west central part of South America. Ancient Peru was the seat of several prominent Andean civilizations like the Incan. The Peruvian population, estimated at twenty-eight million, is multiethnic, and includes Amerindians, Europeans, Africans, and Asians. This mixture of cultural traditions has resulted in a wide diversity of expressions in fields such as art, cuisine, literature and music.

Peru’s geography varies from the peaks of the Andes Mountains to the arid plains of the Pacific coast and the tropical forests of the Amazon Basin.

Name of the Museum
Popular Art and Traditions Museum of the Riva-Aguero Institute of the Catholic University of Peru.

Organization Chart
Our museum is organized in this way:
- Riva-Aguero Director—In charge of the Institute activities and supervises the museum work and projects
- Museum Director—Controls and coordinates of the museum activities
- Museum Curator—Coordinates all exhibitions, in charge of all the museum collections and administrative work
- Technicians—In charge of the infrastructure of the exhibitions and the maintenance work
- Restorations personal—In charge of all the maintenance and the restoration of all the collections

We are a small museum belonging to the Catholic University of Peru, but we have the most important popular art collection in Peru. That collection has 7000 pieces of different materials from various geographical origins. Our work is related to the traditional artisans of Peru; we do the restorations, conserving, and work to spread knowledge and share our cultural heritage. We do this through exhibitions of popular art pieces.

The artisans have spread their knowledge orally and by practice through generations. Nowadays UNESCO recognizes this knowledge as immaterial heritage, so our aim is to conserve this heritage for the future generations.
The Education Program

The museum was founded in 1979 with an educational program in place from the beginning. At that time, the program was supported by education researchers, who developed a guide for teachers. They also created a big box of altar paintings (retablos) containing many pieces of popular art. This program traveled to many of the schools in Lima. But, due to a lack of personnel and consistency, this program did not continue.

However, for the last two years we have been redeveloping this program. We are working with art and history teachers. First they come to the museum to learn about our traditional art and cultural heritage then they impart the knowledge to their students and teach a special class before they bring the students to visit the museum. Finally, they come to the museum with a specific topic to study and that topic is developed during the visit.

Museum Collection

The museum collections comprise 7000 pieces of traditional art made from different materials like pottery pieces, wax items, wooden sculptures, tinplate pieces, carved gourds, retablos (box altar piece), textiles, plaster sculptures, vegetal fiber pieces, and masks made of plaster, wood, textile, or tinplate. These pieces are from a variety of different geographical origins. Most were donated to the museum by researchers and private collectors who started to collect those pieces in the first half of the last century. The museum has three store rooms with basic security and preservation measures (air, humidity, insect, temperature and fire controls). We decided to divide the collection in two parts—a permanent collection and special donations. In the first we have the major part of the specimens; in the second there are four collections that have been given to the museum by important Peruvian researchers in the fields of ethnology, social anthropology and art. That special distinction has been permitted us to have better control over our collection.

We have developed an adequate program for managing our collection which includes reception or acquisition, preventive conservation, preliminary documentation, and the registration and cataloguing of the pieces.

The relevance of the collection lies in its origin because all the pieces are ancient and unique. Through the collection, we can see how the artisans have been preserving our immaterial heritage. Most of the pieces had a ceremonial function because they were related to ancient religious ceremonies. This collection is one of the most complete in our country and is a source that researchers study. Our collection has also been lent to different museums in Peru and other countries like Spain, France, Argentina, Brazil, Colombia and Chile.
The Museum

The Popular Art and Traditions Museum of the Riva-Aguero Institute of the Catholic University of Peru is located on the second floor of an ancient colonial house in the center of downtown Lima, and is considered a National Heritage by the government. We have eight exhibition rooms, a small library, a photographic storage room, three other storage rooms, a restoration workshop, and one administrative office. Two of the storage rooms are for the permanent collection and one is for a specific collection (special donations).

Our museum is unique because it belongs to a university. An annual budget is given to us by the university to cover salaries, exhibition expenses, maintenance of the museum collections and all administrative expenses. We do not have any subsidy from the government.

In 2009, the museum will celebrate its thirtieth anniversary, and the passage of time has brought some of the problems that we are facing at the moment:

- An insufficient number of staff members; there are only two technical workers—the curator and the director. We need to increase the number of staff to carry out all our duties.
- A lack of space in the storage rooms; the collections are growing, which generates extra expenses in conservation and restorations over the annual budget.
- Accessibility: the museum is not friendly for physically challenged visitors because it is located in a heritage building and we are unable to make any changes in it without governmental permission.

Professional Role

I am the museum curator so I organize all the exhibitions and manage all the collections in the museum. I am responsible for registering all the items, their maintenance, and the condition under which the collections are stored. I am also in charge of the administration of the museum which includes overseeing the budget, and coordinating activities between the director and the technical staff.

I finished my studies in archaeology at the Catholic University of Peru in 2000. Until then I was working on different archaeology projects. I took some courses on museology (which is not offered as a degree at universities in Peru) and I became very interested in this topic. Finally, I started working at the Popular Art and Traditions Museum in 2000 as Assistant to the Director. I helped him in the design and creation of the exhibitions and with some research on traditional art. I was promoted to curator in 2003.
Introduction

Peru is South America’s third largest country and can be divided into three distinct geographic regions. The best known of these is the central high sierra of the Andes, with its massive peaks, steep canyons, and extraordinary pre-Columbian archaeological sites.

Peru also has a diverse archeological heritage; with more than 100,000 archeological sites, it is important to note that many of these are located inside the city of Lima. This vast heritage has witnessed several centuries of cultural transformations. The official language is Spanish, although a significant number of Peruvians speak Quechua and other native languages. Peru was, without a doubt, one of the most important cultural centers in South America.

The Museo de Arte de Lima (MALI)

The Museo de Arte de Lima was established in 1954, a year in which a group of intellectuals formed an association called the Patronato de las Artes. Its main objective was to found an art museum in Lima years later. Thanks to the support of the city of Lima which offered the Palacio de la Exposición building, the first exhibition was inaugurated in 1957 on the occasion of a large French industrial and cultural exposition. The building was restored with funds from the Peruvian and French governments.

The location is just next to Grau Square, one of the major centers of urban transportation in Lima. This location allows MALI to project a great increase in the number of visits made to the museum.

The Museo de Arte de Lima is a private, non-profit organization; it is one of the most important museums in Peru, and its roles are the preservation, study, and promotion of Peruvian art.

Financial Status of the Museum

For over half a century, the museum has demonstrated its capacity to finance its operations under adverse conditions (Peru does not have any major foundation devoted to culture, nor a solid tradition of philanthropy, and no significant tax deductions for donations). The renovation project will allow the museum to modernize its infrastructure, increase the number of visitors and thus sustain the future of its services and public programs.

Building Plan, Zone Plan of the Museum

In February 2004, the Museo de Arte de Lima held an architectural competition in order to receive proposals for the remodeling of the galleries that house permanent exhibits. The winning project presents the museum’s collections in chronological order providing each section with a distinctive imprint, while preserving the spirit of the original architecture of the premises.
At present, the Museum is closed in order to start the third stage of this renovation project.

**Education Program “You Can be Part of the Art”**

The museum’s educational programs form a fundamental part of its contribution to society and are the mainstay of the institution’s mission. From its inception, the museum has developed important programs for the promotion of the arts and culture. The Education Department, in coordination with the museum’s curatorial staff, organizes an active program of school visits, working with over 500 educational centers in the greater Lima metropolitan area. The renovation project has developed new exhibition narratives and displays aimed at school visits, which make up the main audience of the museum.

**Education Programs: Courses**

The museum offers courses open to the public, in which nearly 35,000 people participate every year. These courses serve to finance a large portion of the museum’s operating budget. Workshops and courses also contribute to and develop the diffusion of art in our city. There are about 120 courses each month and are primarily designed for people (including students) who are not involved in art on a regular basis. The children's courses include drawing, painting, sculpture, printmaking, ballet, and other subjects. The Adult Program offers a full range of courses such as photography, folk dancing, and calligraphy. Fees for these courses are significantly lower.

**Conservation and Restoration Workshop: “Preserving the Past and Consolidating the Present”**

The conservation and restoration workshop began its activities in 1988 thanks to a special grant awarded by the Ford Foundation. Since then, with the effort of a group of Peruvians professionals, the Conservation and Restoration workshop has become an established presence in Lima.

One of the major achievements is the conservation and stabilization of all the textile and paper collections, with the support of international funding. Moreover we are working for the development of the new conservation projects which will allow us to improve the maintenance of our storage rooms and security systems in the galleries.

**Museum Collection: “3,000 Years of Art in Peru”**

The museum’s collections cover a wide range of Andean cultural manifestations, from the rise of civilization in the pre-Columbian period to the present day. They comprise over 10,000 items and give a consecutive view of artistic creation in Peru from the pre-Columbian period to the present. For this reason the MALI’s collections have become one of the most diverse collections
within the country.

The span of these collections enables the goal of the permanent exhibit to be defined as a synthetic overview of artistic creation in Peru. The title of the permanent exhibition, "3,000 Years of Art in Peru", was inspired by the diversity of the collection. In the early years when the Museum was first established, the Board of Trustees began the permanent collection with the acquisition of the estate of painter Carlos Baca-Flor.

The museum’s permanent exhibition galleries opened to the public in the 1960s. President Manuel Prado then officially presented the collection, in the name of the Prado and Peña Prado families, which had been gathered at the beginning of the century by the writer Javier Prado y Ugarteche. The donation included a vast number of pre-Columbian ceramics, textiles, wood and metal objects, colonial paintings, sculpture, furniture and silver, and also paintings by nineteenth and twentieth century artists. Over the last decade, these collections have been notably enriched by the acquisition of the colonial silver collection of Luisa Álvarez Calderón.

It is important to note the growth of the MALI collection, which in recent years acquired a number of important pre-Columbian ceramics from the Óscar Rodriguez Razzetto collection, as well as twentieth-century art and photography. Thanks to significant donations made by artists and collectors our collections have grown steadily over the past years—a trend that we hope will persist and increase in the years to come.

**My Professional Role in the Museum**

My present title is Conservation Assistant to the Director of the Conservation Area at MALI. In this job I have had the opportunity to work in two areas; one is administrative which is connected to the maintenance and conservation of the MALI's collections within the museum; and the other is practical, which involves working directly with the different pieces of the collections including preventive conservation processes and the mounting of temporary exhibitions. My field of expertise includes all the processes previous to that because MALI handles temporary and permanent exhibitions at the same time. This situation has given me experience in the area of storage, transportation, and the handling of art pieces.

In 2005, I was part of a special project and worked as an assistant conservator for the Paper Conservation Project. There I was responsible for the conservation and digital registry of the MALI’s paper collection.
Types of Museums in Jordan

In Jordan there are many organizations that are in charge of managing our precious national heritage.

University Museums

The Archaeological Museum / University of Jordan

A small archaeological museum was initially established at the University of Jordan in 1962. The museum was later expanded and transferred to its present location. The museum has exhibition halls, research workshops, photography and drafting rooms, and a conservation laboratory.

The objectives of the museum are as follows:

- To increase the knowledge of Jordanian cultural heritage throughout the ages
- To organize traveling and temporary exhibitions in Jordan and abroad
- To continually develop the museum in accordance with the scientific status of the university
- To document the museum processes: obtain cultural materials, do labeling, conserving, displaying and to properly store the artifacts
- To prepare accurately and comprehensively the objects on display and in storage
- To teach applied courses in archaeology
- To be an academic center striving to develop research in archaeology by offering facilities to teachers

The Anthropological Museum

The idea of establishing this museum at the University of Jordan started in 1977, and it was intended to serve as an application grounds for theoretical courses on social life in Jordanian society taught by the Department of Sociology. Originally, students from the anthropology classes gathered elements of Jordanian heritage from their own homes and donated them to the university, and an exhibition of Jordanian folk heritage took place in 1981. Consequently the exhibition developed into the present museum through the concern of the president of the university. The museum houses collections of modern Jordanian heritage, tools made by Jordanian people from their natural environment to meet their needs and demands. The collections are displayed according to their materials and functions. They include agricultural tools, costumes, cosmetic items, and furniture, drinking and eating vessels, and equipment for animals.
The objective of the museum is to preserve modern Jordanian heritage as a testimony to the accomplishments of Jordanian society, and its interaction with the environment. The museum also aims to offer a means of studying Jordanian society during a specific period of its history through material cultural objects, especially those concerned with eating, drinking, dress, and agriculture.

**Yrmuk University Museum**

The objectives of this museum are much the same as the Jordan university museums.

**The Jordan National Gallery of Fine Arts**

The Royal Society for Fine Arts established the Jordan National Gallery for Fine Arts in a special wing for temporary exhibits in 1984. The main aims of the gallery are:

- The patronage of contemporary art in Jordan, other Arab countries, and the third world
- The exchange of exhibitions between the galleries, other museums and cultural organizations outside Jordan
- Organization of and participation in seminars, conferences, and symposia pertaining to art and culture both inside and outside Jordan

**The Numismatics Museum**

There are two numismatics museums: one belongs to the Central Bank of Jordan, and the other belongs to the al-Ahile Bank. They were established to present Jordanian coinage throughout the ages and up to the present.

**Museums of the Municipality of Amman**

**The Royal Automobile Museum**

The Royal Automobile Museum depicts the history of the Hashemite Kingdom of Jordan, from the early 1920s until the present. The featured cars highlight the life of His Majesty the late King Hussein and his reign, as well as many aspects of his leadership.

**The Historical Path**

Established in 2006 at King Hussein Park, this is a wall about five hundred meters long and four to six meters high. It presents fifty-seven different pieces of fine art in various designs and materials according to historical periods. These art works represent Jordan's history from the Stone Age to the present.
Cultural Village

In the same place, King Hussein Park, the park path leads to an even more interesting area called the cultural village which consists of a main square surrounded by cultural shops displaying the works of local artists, exhibits including studios for Arabic calligraphy, stone inscriptions, natural dyes, and local ceramics and hand crafts.

Children’s Museum (Under Construction)

The facilities in the park were created with five different focuses: cultural, educational, environmental, recreational, and sports.

JICA’S Projects

Four of the Jordanian museums are currently being refurbished through support in the form of loans from Japan: the Jordan Archaeological Museum, the Karak Museum, the Dead Sea Museum, and the Abo Jabr Folk Museum. JICA’s support is for Jordanians themselves to run these museums and introduce visitors to the country’s natural and cultural heritage.

Governmental Museums

Museums fall under the jurisdiction of the Ministry of Tourism. There are thirteen archeological museums distributed in the major cities, three of which are in Amman and one of which is my museum.

The Jordan Archaeological Museum

This museum was built in 1951 on a citadel hill in Amman. It houses artifacts from all the archaeological sites in the country; the collection is arranged in chronological order and displays ancient items used in daily life such as pottery, glass, flint, and metal tools, as well as items from monuments such as inscriptions and statues. This museum also houses jewelry, inscriptions, statues, and coin collections.

The Jordanian Museum of Popular Traditions

This museum was established in 1971 and is located in the eastern section of the Roman theater in Amman. Its aim is to collect artifacts of Jordanian and Palestinian folk heritage from all over Jordan to protect and conserve its heritage and to display it for future generations.

The Folklore Museum

Founded by the Department of Antiquities in 1974, this museum is located in the western section of the Roman theater in Amman’s downtown. The museum houses items representing the culture of the desert as well as items used in daily life from the nineteenth and early twentieth centuries such as
dress from the various areas of Jordan, utensils used for making bread and coffee, hand crafts and tools for looms.

The collection of the museum represents items of daily life from the nineteenth and early twentieth centuries, such as costumes of the various areas in Jordan, utensils used for making bread and coffee, hand crafts and looms tools.

**Problems**

These days many museums, particularly in developing countries, face financial management problems. As one of these Jordanian museums, the Folklore Museum also suffers from a management crisis. There is a budgetary shortfall as the museum depends on government funding and has a few resources to undertake many problems.

Our museum is housed in traditional, historical buildings which need special types of restoration but changing are not allowed. As the museum is located inside the ancient vaults, it is hard to control the humidity, to solve problems of water seepage, salinity and calcification caused by erroneous restoration measures and materials and inappropriate lighting.

**The Space**

The storage area is so small that the collections are heaped on top of each other. We have no capacity to exhibit our collections as they are displayed in four small halls. There is no space for museum activities such as educational programs or for museum shops or restaurants to be self-supporting. There is a lack of facilities and equipment such as laboratories for conservation and preservation, computers, digital equipment, air conditioning, security and lighting systems. The collection is not organized into a database nor are there any computer systems to use. Therefore, manual documentation is employed which causes many problems and there is a lack of qualified employees to do this work.

My challenge is to make a new policy to manage some of these problems such as preparing an information text as a first step (a filing index) for a museum database; photographing the museum collections for the database and preparing to produce a documentary brochure of the museum items. There needs to be a complete rehabilitation of the museum building using new methods followed in large, well known museums; and, we need to equip the museum with the latest technology. The museum staff should become better qualified through different training courses.

Finally I would like to conclude my presentation by inviting you to visit Jordan, our Petra Treasury, and our museums to meet kindly, friendly and warm hearted people and to explore a land of various cultures.
Colombia

Columbia is a beautiful, complex country which borders both the Pacific and Atlantic Ocean. However, for more than fifty years, it has also suffered from a civil war which has resulted in the deaths of many Colombians. Despite this, Colombia is a hardworking society that is trying to build a peaceful nation. In this process many people are attempting to work together in order to achieve a better future for our country. Colombia deserves the opportunity to continue to work to be a better place for its forty-four million people. I am sure that with knowledge, sensibility, dialog and opportunity, Colombia can continue toward the goal of healing the pain, learning to forgive, and the most important thing, learning to accept each other and coexist respectfully while always remembering that the most precious thing we human beings all share is life itself.

A Brief History of the Museo del Oro of Bogotá – Colombia

The Gold Museum of Bogotá is a museum which is interested in spreading new values in Colombian society. Since 1939, the year it was founded, the Gold Museum has taken into account the importance of recording the prehispanic history of Colombia; the Museum houses a huge collection of objects, some of which were made 10,000 B.C. Colombian society is faced with a big identity problem as it is a country consolidated from various origins: Indigenous, Afro, European, Moorish and numerous mixtures of these groups. Some Colombians have found it extremely difficult to consolidate their identities. These problems have caused disintegration within our society.

In the beginnings of the process of colonization, the indigenous peoples who started inhabiting Colombia 16,000 years ago were enslaved; a large number of slaves from Africa were introduced into the country and these people started several racial groupings. That is why the main characteristic of the Colombian people is diversity. As the Indians were mistreated and dislocated from their own lands, they were settled in isolated areas all around the country. In 1920, Colombia began to see the phenomenon of tomb looters—people who found indigenous tombs which were sometimes filled with gold and precious ornaments, and who sold those items outside the country. This black market became a social problem because our ancestral heritage was taken out of Colombia with no governmental control. That was the beginning of the Gold Museum; the Central Bank of Colombia found it necessary to establish a place where Colombian heritage could be kept safe. The Gold Museum opened its doors in 1939 to the community with the intention of accumulating the most important prehispanic collection in the country.
Gradually, the museum obtained 34,000 gold and tumbaga artifacts, 13,500 pottery artifacts, 3,700 lithic artifacts, 1,250 shell artifacts, 430 bone artifacts, and five mummies.

Financial Status
The museum is wholly financed by the Banco de la República (The Central Republic Bank of Colombia), which provides funds annually for development, education and research on the basis of the approval of projects presented by the institution (The annual average for projects is $600,000,000 Colombian pesos).

The Gold Museum’s Educational Values
Patrimony
Patrimony is not merely a concept; its real meaning is when the society gives symbolic sense to its material and non-material heritage, the ways of thinking and all of the things that give a society and a community a sense of the identity.

Identity
“Who are we?” is a very complex question for the Colombian people. It is a question about who we are as a society and also as individuals, but the answer can not be that all Colombians are Indians, or that all Colombians are a homogenous people because our main characteristic is that Colombian society is diverse.
Diversity

Diversity can be a new way for Colombia to make it possible to understand our society better. We know that we are different from the Europeans and from the Japanese, and also that there is great diversity among ourselves. This can teach Colombians to learn from other societies and to clarify who we want to be. That is why it is so important for Colombia to learn the true value and meaning of sharing and living together.

Coexistence

In every activity that the museum promotes, we promulgate the idea of coexistence to the young public as an important value for the future of our country. This means that we must respect and accept those people who are different from us.

Problems of the Museum

• The Gold Museum building is not so comfortable for some kinds of visitors such as the physically challenged and young children.

• Despite the fact that most Colombians are not interested in the indigenous societies of the country, the Gold Museum is one of the most popular museums in the country; 400-600 people per day visit the temporary exhibition. The visitors love the fact that the museum houses a large amount of gold, but they see this collection only as monetary rather than historical.

The Museum’s Strong Points

• The museum is famous throughout the country for its collection and for the education that it promotes every year.

• The staff employed at the museum values and appreciates the ancient past of Colombia.

• All the museum staff works as a team to promote and give new ways of thinking about the indigenous communities of our country.

• We are improving the building and the renovations will be finished by August 1 of this year. These renovations include new spaces for children and several possibilities for those members of the public who are physically challenged.

Gold Museum around the Country of Colombia and in the World

The Gold Museums counts as one of seven regional museums all over the country and has also had extensive exchanges of international exhibitions. The latest one took place last year at the Centro Cultural Habanas in Guadalajara and was the 192nd exhibition of the Gold Museum abroad in fifty-four years of international travel. The collections have covered
different countries in America, Europe and Asia. In fact, in Japan, there have been twenty-one visits since 1968.

The regional museums in the country provide people from other cities of Colombia with knowledge about the country’s past. There are seven permanent exhibitions with items on display from pre-Columbian cultures which developed the art of goldworking in different regions. All of these museums have the same structure as the central museum in Bogotá. They work on the basis of the same goals to generate discussions and reflections about Colombian identity and heritage. These museums are: Santa Marta, Cali, Pasto, Leticia, Cartagena, Armenia and Manizales.

My Professional Role

My professional role consists of working with the children who visit the museum. The intention of my work is to offer a new look at my country’s past, introducing new values and dialogs about the collections of the museum. In general terms, my duty is to generate a new perception of these collections.

Strategies to Improve My Work and Help My Country

• To learn the dynamics that have been developed in the museums in Japan and to share this knowledge with my colleagues in Colombia.
• To think about new ways of connecting the people of my country to their heritage using the museum’s collections.
• To look for strategies to best utilize my new experiences acquired here in Japan to upgrade those of my country.
Specialized Program
A. Exhibition design
June 16-20, 2008

The objective of the course is to find concepts and methods for expressing the contents of and ideas about exhibits effectively and efficiently through trying various means.

First, the participants will learn about summarizing a plan and the flow of design work. Each one will choose a theme and plan an exhibition to be held in the seminar room, make a presentation on the concept, and then we will all exchange ideas. Next, the participants will present a study model that is easily created at low cost as a means of thinking about exhibition design. Based on a theme, each person will make a three-dimensional model of the design proposal and exhibition space. Several refinements will be made to the model as problems emerge.

Draft work of a material object (measuring, filming, scale-down sketching, tracing, and coordinating a layout) will be demonstrated. The participants will use a computer to draw a plan and lay out the graphic information which will all be reflected in the model.

B. Conservation and restoration of objects
June 16-20, 2008

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 17-21, 2008

The Suita City Museum is a local history museum opened in 1992 with a total floor area of 3,297 square meter and a staff of 15. 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 23-27, 2008

In a specialized program, “Preventive Conservation,” the focus will be on approaches to a solution, such as how to think, study, and deal with problems that occur. To improve archiving environments, we will work on data analyses, practice biotical damage control, monitor temperature and humidity, and manage the lighting environment of an exhibition hall. For storage and preservation methods, trainees will create a storage box based on their own unique ideas following an explanation on standards of material selection. They will also learn the importance of routine activities from the viewpoint of preventive conservation by experiencing the inspection of materials, the cleaning of a storage room, and the patrol of an exhibition hall. During the training, we will set up a Q & A time and have time for a discussion to exchange ideas and clarify any questions.
E. Museum and local communities
June 23-27, 2008

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 participants 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 23-27, 2008

Participants will learn to make a photographic record for different purposes by actually taking a photo of museum artifacts. To study photographic expression, we will take photographs of various 2-D and 3-D objects while practicing basic skills such as the choice of lens, aperture and shutter speed, the choice of background, and lighting methods.
G. Replica making
June 30 - July 4, 2008

First, an explanation of the refinement and restoration of primary documents will be provided. Then, we will discuss the details of points to remember when dealing with secondary documents, and the process of forming a replica, an imitation, a reproduction, and a model.

We will also watch a video on making replicas and imitations. Replica making treats surface care (tin planting), inner molds (silicon resin), and outer molds (plaster). With these molds, resins can be used as coatings for forming, finishing, and coloring. For imitations, the dry lacquer technique will be added to the explanation of how to make a Buddhist statue.

We will tour the Minpaku exhibition hall to learn the points to remember in the process of each operation by actually watching the materials being replicated, imitated, or repaired (This year, we will not have time for operation training).

H. Excavating and controlling archaeological resources
June 30 - July 4, 2008

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 investigation used by Japanese governments, which produce archaeological resources, and the systems of preservation, loaning, and third-person access applied to archaeological artifacts after excavation.

Visits will be paid 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, 2008

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.

Country Report, Q and A, then Debate
Volunteer Explain the Exhibits
J. Ethnographic film
June 30 - July 4, 2008

The participants will learn how to produce a graphic document for a museum. After mastering the operation of a video camera and related equipment (tripods, etc.), we will do some quick research, and proceed with shooting the video. This video will then be edited to create a short film. Through these processes, the participants will practice the basic elements of the graphic document, “Expressing 5W1H.”

K. Making model objects
April 26, May 17, June 14, 21, 28

(1) Through two lectures prior to the specialized program, the participants will think about the landscape and local culture with reference to past case examples, and will learn about the meaning of landscape models.

(2) Please think about the landscape of your own country and determine what sort of landscape you 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.
## Records of Study Trips & Visits

### Kyoto

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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| April 30 Wed. | Sanjusangen-do Temple  
Kyoto National Museum  
Benrido Co., Ltd. |

### Hiroshima

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<tr>
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<tbody>
<tr>
<td>May 1 Thu.</td>
<td>Hiroshima Peace Memorial Museum</td>
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### Okinawa

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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</table>
| May 20 Tue.   | Okinawa Prefectural Museum and Art Museum  
Naha Municipal Tsuboya Pottery Museum |
| May 21 Wed.   | Okinawa Prefectual Peace Memorial Museum  
Himeyuri Peace Museum |
| May 22 Thu.   | Shurijo Castle Park  
Okinawa Churaumi Aquarium  
Oceanic Culture Museum |
| May 23 Fri.   | Yomitanson Historical and Folk Craft Museum  
Zakimi Castle Site |

### Osaka

<table>
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<tr>
<th>Date</th>
<th>Location</th>
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</table>
| May 29 Thu.   | Osaka Museum of History  
Osaka Human Rights Museum |

### Tokyo

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<tr>
<th>Date</th>
<th>Location</th>
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</table>
| June 5 Thu.   | Matsushita Electric Works Engineering Ltd., Shiodome Museum  
The National Art Center, Tokyo |
| June 6 Fri.   | Tokyo National Museum |

### Nara

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<th>Date</th>
<th>Location</th>
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</table>
| June 12 Thu.  | Nara National Research Institute for Cultural Properties  
Gangoji Institute for Research of Cultural Property  
Todaiji Temple |
| June 13 Fri.  | Horyuji Temple  
Osaka Pref. Chikatsu Asuka Museum |
Kyoto

When I had just arrived in Japan, I saw many posters with the words “I love Kyoto". At the JICA Osaka International Center, there were many participants who visited Kyoto every weekend. But that is not what created my feelings about Kyoto. I love this city because of my wonderful experiences in the museums and temples, and especially because of Kyoto’s people.

On my way around Kyoto, I saw hundreds of temples. Ancient features remain in the architecture, from the gates to time-colored tiles. There were streams of people visiting the temples in Kyoto. That picture was like proof of the magical attraction of the temples there. The first place I visited in Kyoto was Sanjusangen-do, a temple with 1,001 bronze grave statues. The scenery of the temple expresses the specific characteristics of Japanese culture.

If relics and temples are attractive sites for visitors, the Kyoto National Museum is also a special place for almost all tourists in Kyoto. At this museum, through the excellent calligraphy collection, I learned a great deal about the history of Kyoto as well as history of Japan. I also had a chance to see ancient objects hundreds years old. Many of the objects were collected in Vietnam and show the long-standing relationship between our two countries and the influence of Japanese cultures on ours. This museum presented the special characteristics of Japan and provides a view of an ancient culture.

As a brief conclusion, I would like to mention my feelings for the people I met in Kyoto. I saw the pride in their eyes. They express their pride in their national consciousness, in the way they cherish their heritage and in how they willingly guide tourists. For me, they are a bridge connecting visitors to wonderful heritage of Japan.

Le Thi Thuy Hoan
Hiroshima

I found this city extremely different from any other city in the world. It is not easy to explain and translate my feeling in some words. There are mixed feelings between the legacy and beauty of nature and the dramatic story of the city, and the Japanese ability to recover from the devastation of war and build a highly developed country. The shadow of sadness is spread in every place and corner outside and inside the Hiroshima Peace Memorial Museum. The strong pain remaining in the living witnesses of the ugly crime reminds us of the dark side of human beings.

This museum was designed to make people remember, to mourn the sacred victims of the bomb, and to convey the tragic disasters to people around the world in order to ensure that future generations will learn from these experiences and think about war, international problems, and the importance of avoiding a repetition of this tragedy.

This museum is a good example of how to expose the hidden history through ordinary objects in a constructive way that helps the Japanese people and the world to learn a lesson from history, to pass it to the future generations and build a peaceful world free from nuclear weapons and other kinds of weapons.

I really enjoyed this visit because of its magical atmosphere.

Mansour Sahar Abdallah Issa
Hiroshima

On May 1, 2008, we visited the Hiroshima Peace Memorial Museum. I was very surprised, because what I found here was totally different from what I had always imagined. It was a vast space with great monuments and buildings perfectly mixed with an immense carpet of green trees and flowers. In addition, the Atomic Bomb Dome stood as a clear proof of the crime that took place during the war.

From the lines of people waiting to visit the Hiroshima Peace Memorial Museum and the groups of students laying wreaths in the middle of all the beauty, and the modern design, I could see that history and culture played a very important role in Japanese people's life.

I was really impressed by exhibit of the students’ items: the lunch box, the nails, the skin and the locks of hair. They all died at a very young age. My childhood was spent during wartime so I deeply understood the agony that the Japanese women and children suffered. I understood why they had so many activities to support Vietnamese people during our war of resistance against the U.S. imperialists.

I especially enjoyed the photo “open air classroom”. When looking at this photo, I recollected all my memories about war, and above all, I really want to show all my love and admiration to the Japanese people who fought indomitably and have not allowed the remains of the war to fade away. The thing that impresses me so much is the fast development of Japan’s economy which has risen to the top in the last few decades.

I was very glad to see that the Japanese people are doing the right things to preserve their culture and I have certainly learned many valuable things in here.

Duong Thi Hang
Okinawa

When I found out that I would be coming to Japan, I wondered if I would have a chance to visit Okinawa, because of the links between its emigrants and Peru. The opportunity came as a part of our study trip; we traveled to Okinawa from May 20 to 23. The differences between this island and mainland Japan were very clear. From the time I arrived, the weather, the color of the landscape, the people, and the smell of sea in the air even reminded me of some parts of the north coast of Peru.

The first day we visited the Okinawa Prefectural Museum and the Art Museum, which was reopened in 2007. We learned about the historical, cultural and natural development of the island. In the afternoon when we visited the Naha Municipal Tsuboya Pottery Museum, we could feel a sense of Okinawan pride from its director who played the sanshin and sang a traditional song. In addition, we found out about the support that the local community provides to the museum. During the second day we had the opportunity to see the Okinawa Prefectural Peace Memorial Museum and Himeyuri Peace Museum. Those museums are examples of an important pacifist message.

On our third day we visited the Shurijo Castle Park, which is included in the world heritage list by UNESCO. In the afternoon we went to the Okinawa Churaumi Aquarium and the Oceanic Culture Museum. There we could see part of Okinawa’s history and natural resources.

The last day of our trip, we visited the Yomitanson Historical and Folk Craft Museum. This museum has an important collection of archaeological and ethnographical items related to the history of the community. On the hills near the museum we could see the Zakimi Castle Ruins, a castle built during Japan’s conquest of the island.

This trip helped me to really grasp the cultural diversity in Japan, something I had heard about before my trip to Okinawa.

Mendoza Castro Claudio Martin
Okinawa

We went to Okinawa on a study trip from May 20 to 23, 2008. Okinawa is located to the southwest of the Japanese mainland. It has a subtropical climate and also a different culture from that of mainland Japan owing to its unique history of international trade with China, mainland Japan and Southeast Asia during the Ryukyu kingdom period. We visited six museums, two castles, and one Aquarium. This article focuses only on three of the museums.

The Naha Municipal Tsuboya Pottery Museum exhibits Okinawa’s unique pottery culture resulting from the Okinawan people’s interaction with nature and cultural exchanges with neighboring countries. The museum has a very strong relationship with the local community. It was interesting to note that eighty percent of the museum collections are donated.

The Okinawa Prefectural Peace Memorial Museum and the Himeyuri Peace Museum exhibit the Okinawan battles during World War II. The main characteristics of the Okinawan battles are as follows: it was the only ground battle on Japanese territory; it had civilian participation; the Japanese army was mobilized to delay the landing of the American troops and not to protect civilians; more civilians died than soldiers; the Japanese military also killed Okinawan civilians on suspicion that they were spies.

The Okinawa Prefectural Peace Memorial Museum has erected a “cornerstone of peace” on which the names of over 240,000 people who died during the war are inscribed, regardless of their nationality and military or civilian status, as a prayer for eternal world peace. This is a place to remember and honor those who lost their lives in the battle of Okinawa and other battles and to pass on the lessons of war to the next generation; finally, it is a place for meditation and learning.

The Himeyuri Peace Memorial Museum exhibits portraits of school girls and teachers who died in the Okinawan battles. The testimony of an old woman who talked about her experiences during the war was very touching.

Munalula Kawana

A Survival from Okinawa Battle giving Testimony

Naha Municipal Tsuboya Pottery Museum

Zakimi Castle Site

Yomitan Historical and Folk Craft Museum
Osaka

The city of Osaka has given us a wonderful welcome to Japan; each week we had the opportunity to discover it and thus it turned into our second home. Many places revealed to us a city in constant movement. As part of our study trip we visited two of the most important museums in Osaka Prefecture.

The Osaka Museum of History represents a perfect mixture of contemporary art, represented by the design of the building, and the ancient heritage, reflected in its collection, which impressively narrates Osaka’s history. The permanent exhibition features full-scale reproductions, models and graphics, and there is a nice view of the Osaka Castle from the upper floors—another fascinating thing about this modern building. In every gallery room we could enjoy the history of Osaka and feel ourselves part of this unique moment in history. One captivating detail is the ruins of the Naniwa-Nagara-Toyozaki Palace. Most of the partially excavated remains have been kept visible for display in the basement of the museum. This gives the museum a unique character.

The second museum we visited was the Osaka Human Rights Museum. It was established in 1985 as the first general museum concerning human rights in Japan. There are permanent exhibitions on such topics as communities that suffer discrimination, women’s issues, the issues faced by physically challenged people, and racial issues. There we rediscovered what the real meaning of being human is; to respect the life of all living things under any circumstances.

Osaka gave us a marvelous impression through each of its museums and historical buildings. All of us will keep many good memories of this city.

Villacorta Bravo Lia Melisa
Tokyo

The first time I began thinking about Tokyo was two years ago when I saw the movie Babel. I will never forget the last scene in which a young Japanese woman appeared naked and was holding her father on the balcony of an elegant building. This image touched me deeply. After that I started telling my friends and relatives how much I would like to visit Japan. Everyone laughed at me but I continued thinking what it would be like to visit this country. When I got to Tokyo I was so surprised that the first thing I saw was a magnificent garden with a dense forest and people walking around in it very quickly.

We started visiting museums and for the first time in my life I was in touch with so many unknown dynamics and technology.

The last place we visited was the Tokyo National Museum; the guide told us that the architectural concept of one of those buildings was one of “comfortable darkness”. It was very nice being there involved in the dark atmosphere in which the presence of Buddha could be felt all around. I understand and reflect about the differences in notions of spirituality and sacredness that Asian people have. This has been an enriching experience because I had never come into contact with Asian heritage and thought. During my stay in Tokyo I was looking around all the time, trying to find some building or block related to the movie. I never found it, but instead I had the opportunity to appreciate some of the magnificent architectural works that the city has spread around in a very poetic and unique way.

I like also the fast movement of the city; everyone seems busy and walks very quickly. The trains were so crowded all the time and the lifestyle everywhere was high-tech and sophisticated.

When we were on the train coming back to Osaka I realized that what I liked the most about Tokyo was the feeling of comfortable loneliness in a place which I had desired to visit so much in the past.

Baquero Castro Carla Catalina
Tokyo

During our training course, we visited various museums and historical places in Japan including Tokyo. On the first day of our study trip to Tokyo, we visited the National Museum of Nature and Science which has two galleries: the Global Gallery and the Japanese Gallery. My museum is planning to construct and develop a museum of science and technology, so visiting this museum enabled me to learn how to exhibit science while providing the visitors with learning opportunities and enjoyment. I was also encouraged to think about what can be done to keep the balance of the earth’s ecosystem.

On the second day, we visited Matsushita Electric Works Engineering Ltd. where we experienced the effects of various lighting systems for museum use. The Shiodome Museum, where we saw the latest lighting technology and new models of museum spotlights for art galleries, is located in the same building. These have a soothing effect on both the art works and the viewers. We also visited the National Art Center.

The Tokyo National Museum, which was the last museum we visited, was the key museum on this study trip. This museum houses the largest and oldest collections in Japan. It has four permanent exhibition buildings with Japanese art works as well as other Asian art works and archaeology. Interesting to note was the Horyuji Treasures gallery which is housed in a modern building.

On the day we visited, the museum opened its temporary exhibition of Buddhist sculptures. It was very encouraging to see the long line of Japanese visitors waiting to see the exhibition. Some had to queue for more than two hours before they could enter the exhibition hall. This shows how much people in Japan appreciate their cultural heritage.

Siatontola Mukang’andu

National Museum of Nature and Science

Matsushita Electric Works Engineering Ltd.

National Art Center

Tokyo National Museum
Nara and Osaka

The trip to Nara from June 12 to 13, 2008 was the last of a series of study trips we went on during the Intensive Course on Museology. Nara was one of the most beautiful places that we visited during the training course, not only because of its cultural characteristics and beauty, but also because of its serenity.

The trip started with a visit to the Nara National Research Institute for Cultural Properties which carries out the conservation and restoration of historical sites. There, a lecture on the history of Nara was given by Ohbayashi-san. We also had an educational and interesting tour of the Heijo Palace reconstruction site. In addition, we visited the Gangoji Institute for Research of Cultural Property. After a lecture on the history of the institute, we observed restoration work on objects made of different materials and with different restoration needs. It was interesting to see the various methods used in the restoration and the care that the objects are accorded.

On the second day, we visited the Horyuji Temple. The temple has several structures with significant, rich cultural and religious value, not only for Nara but for Japan as a whole. Horyuji is Japan’s first world heritage site.

The study trip concluded with a visit to the Chikatsu Asuka Museum in Osaka. After a lecture and tour of the exhibition, we visited some burial mounds located within walking distance of the museum.

Mbewe Mary

Kirei Nara

Beautiful Nara
You welcomed us
With your beautiful deer
In sweet parade bowing their heads
In humble salute as they kissed us lovingly so

Your beautiful temples
Pose in beautiful repose
As they tower over us in majestic glory
And invite us to behold them in awe

Your beautiful sites a magical reminder
Of your great history and culture
Lucky they are who call you home

Your beauty I will remember
Your peace I will desire
Your memory I will embrace
Forever, beautiful Nara
Voice of Participants
Baquero Castro Carla Catalina  
Gold Museum  
Colombia

At this moment I am experiencing so many feelings about my stay in Japan. In these three months I had the chance to gain knowledge and ideas about museum systems. I am very grateful to have this opportunity and also to share and discover so many cultures and diverse ways of looking at the world. Now that I am leaving Japan, I really hope to be able to do something important for my country. After all this time I have realized how important museums are and all the work there is that can be done in them. During this time, I was able to gain a new perception and knowledge directly from the Japanese experience in this field. I have seen in all the presentations the ideas and feelings about Japanese culture and Japan’s excellent and alternative work in museums, so I hope to have the opportunity to share this experience with more Colombians. I will never forget that the place where I come from deserves the same dignity, importance, and respect as any other place in the world.

I will never forget the specialized programs and also the experience of working directly with the children in the Lake Biwa Museum. I would like to say again thank you for all the kindness, patience, and generosity of the Japanese government.

Mansour Sahar Abdallah Issa  
Folklore Museum, Department of Antiquities  
Jordan

I will not talk about Japan’s technical, economical or technological development nor will I talk about Japan’s city development and planning achievements, because all of these things are obvious and well known to everyone. But what I will talk about is Japan’s humanitarianism and its culture. I have experienced and felt the courtesy and respect extended to foreigners which demonstrates Japan’s high style of culture.

I have also perceived the humanitarian, serene message conveyed at the museums. All over the world the museums are alike in illustrating and showing history while here I was touched by the call of some museums for peace and denouncing the repetition of tragedy. Respect for the surrounding environment is admirable and the way to strengthen this respect is praiseworthy. Also, the ability to progress despite disasters triggered by natural forces and other causes is astounding.

I have learned a lot during my stay here, and apart from the academic enrichment that I have gained, I have also realized that Japan is a nation with a unique and rich culture and history. Old traditions have mixed with new ideas and have been undergoing many changes. One thing that has not changed, however, is the importance placed on manners.

When I go back to my homeland, Jordan, many people will ask me about Japan and the people of Japan. I will do my utmost to utilize the academic things I have learned but I will surely convey and teach the way of life, respectfulness, and the humility of the Japanese people.

Finally, I would like to thank JICA, Minpaku and the Lake Biwa Museum for granting me the chance to participate in this training course.
Villacorta Bravo Lia Melisa  
Museum of Arts of Lima, Peru

Before I came to Japan I had some expectations about the country and the Japanese people. When I finally arrived I found myself in an astonishing city that always surprised me; in each moment I have felt delighted by the mixture of the architecture of the city, the traditional ways, and the kindness of the residents. The cultural diversity, the lights, the colors of the sky, and the magnificence of the ancient past—all of those things have kept me engaged.

For fifteen weeks we have been part of the Intensive Course on Museology. Professors at the National Museum of Ethnology and the Lake Biwa Museum, as well as other invited professors, have taught us about the museums’ history, functions, development, and goals.

After this fruitiful experience, I have to say that my vision of museums has changed, and my knowledge has been reinforced with new experiences and practice. Each lecture was an open door to the possibilities that I will surely apply in my institution.

I would like to express my gratitude to JICA, the National Museum of Ethnology, and the Lake Biwa Museum for this opportunity. I also extend my gratitude to the team of the Intensive Course on Museology, and especially to our coordinator, Wakabayashi-san, for her patience and support. My deepest thanks.

Mendoza Castro Claudio Martin  
Popular Arts and Traditions Museum, Peru

Back in March when I found out that I would be able to participate in the Intensive Course on Museology organized by JICA and the National Museum of Ethnology in Osaka, I knew I was going to have a great opportunity to learn about museums and the culture of Japan, but I never thought that this course would change so many aspects of my professional and personal life.

For these three and a half months I have learned so much about the real day-to-day work of the museums in this country and how they run smoothly like a perfect system. I have also had a closer look at Japanese culture, the temples, the cities, and the people. I have gained new ideas and knowledge from the lectures, lecturers, and all the study trips to the beautiful places that I will never forget. Now I have the duty to share what I have learned with my colleagues in my country in order to improve our institutions. In addition, this course has allowed me to meet a special group of museum professionals and learn from their lives and experiences.

I would like to thank JICA for giving me this amazing opportunity to come to Japan, and I would also like to thank Minpaku, the Lake Biwa Museum, the Organization Committee, and all the people involved in the course.
Duong Thi Hang  
Vietnamese Women's Museum  

It is a great joy and pleasure to be here at the 2008 Intensive Course on Museology. During the three months of training, we had opportunities to attend a large number of lectures on different subjects and to visit several museums and cultural sites all over Japan as well. In addition, we also attended optional workshops that were selected according to our own interests.

The training course has been very helpful and interesting. I had an invaluable chance to not only learn about the museums, culture, country and people of Japan but also to meet many participants and colleagues from different countries around the world. I am such a lucky person to be acquainted with friends coming from five countries around the world; I have gained much knowledge about their countries and traditional cultures.

From the bottom of my heart, I want to say that this training course has been so useful, and I am interested in everything—the landscape, people, transportation system, foods, museums, and friends. I want to use the word “excellent” to describe everything I experienced during my stay in Japan.

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, and our lecturers, coordinators and organizers who made everything such an enjoyable experience and overwhelming success.

Le Thi Thuy Hoan  
Vietnamese Revolution Museum  

I have spent a wonderful and effective time in Japan participating in the Intensive Course on Museology. It has been quite difficult for me to write my impressions because there are too many things that I wanted to say. I have been impressed by the natural environment in Japan, by the Japanese people, and especially by the museums in Japan.

Before coming to Japan, I just thought that I would come here for the course, and what I expected to learn was only through the activities related to museum work. But now I may say that I have learned a lot from Japan with its nature-loving, disciplined, hard-working people. I will never forget the first letter that I received from our coordinator when I first came here. I will never forget our “sensei” who was damp with sweat when giving us lectures or leading the museum activities; nor will I forget the friendly, helpful attitudes of all the Japanese staff who I had the chance to meet. I also never forget the sweet times in the elementary school or the time I made a presentation on the Vietnamese wars to the Japanese audience.

Because the limitation of this paper, I can say nothing except thanks so much to JICA, Minpaku, the Lake Biwa Museum, the Hiratsuka Museum, the other museums and all our lecturers, and all the staff who supported us enthusiastically and patiently.

Domo arigato gozaimashita!
Mbewe Mary  
National Museum Board, Moto Moto Museum  
Zambia

Coming to Japan has been a dream come true for me. This training has been a great step in the development of my career as a museologist. The training taught me so much more than I had expected. The lectures on so many different aspects of museum were an eye opener for me.

During the training, we had a number of study trips to different parts of Japan. These trips were wonderful educational opportunities for me as they exposed me to different museums with many diverse themes. It was very educational to see how different museums communicate their themes to the public through exhibitions and other different activities.

I was impressed with the rich cultural and historical heritage of Japan. I especially enjoyed visiting different temples, shrines and old residences. I will always cherish the memory of the peaceful, serene atmosphere of these places.

I sincerely thank JICA for giving me the opportunity to be a participant in this course. I also thank the members of the steering committee, the lecturers and staff of Minpaku and the Lake Biwa Museum, and everybody who contributed to the success of this training.

Zikomo Kwambili/Domo Arigato Gozaimashita.

Munalula Kawana  
National Museum Board, Livingstone Museum  
Zambia

The Intensive Course on Museology for 2008 started on April 1 and ended on July 11. The course attracted nine participants from five different countries and was conducted through lectures, workshops, study trips, and observations. Attending this course will bring very great success to my career and professional development as we do not have any institution in Zambia offering training in museology. The knowledge and skills acquired during this course will be shared with my colleagues so that we can improve certain areas of our museums.

The course also gave me the chance to visit many museums, temples, shrines, castles, and other institutions working in collaboration with museums. It was encouraging to note how much emphasis Japan has placed on the preservation and restoration of its heritage.

I would like to acknowledge a debt of gratitude to JICA for facilitating my participation in the course; the organizing/steering committee for making all the arrangements for the course; the lecturers and staff of the National Museum of Ethnology and the Lake Biwa Museum; our coordinator Wakabayashi-san for her support and encouragement during the course; and lastly, my fellow course participants for their cooperation during the course.
Siatontola Mukang’andu  
National Museum Board, Copperbelt Museum

Attending this course on museology has been very rewarding, and I have gained more knowledge of museum work than I had expected. We covered all aspects of museum functions such as exhibitions, conservation, research, education, collection management, documentation and many others through lectures, observations, and study trips. During the study trips we visited many museums and each one was unique. It was during these trips that I realized that the Japanese people really appreciate their cultural heritage.

In the last three weeks, we engaged in our specialized training. During these programs it was impressive to see how museums in Japan work in collaboration with the communities. We learned many things, most of which are applicable to the Zambian situation.

During the course we shared ideas among the participants with regards to museums and created a network of museum professionals.

Finally, I would like to thank JICA and the hosting museums, Minpaku and the Lake Biwa Museum for giving me this chance to participate in this course which for me was indeed rewarding.
JICA Closing Ceremony Speech  July 11, 2008

By Kawana Munalula (Zambia), On behalf of the participants in the JICA Intensive Course on Museology 2008

Professor Masatoshi Kubo of the National Museum of Ethnology; Dr. Tomoo Nunotani, Chief Curator of the Lake Biwa Museum; Mr. Toshifumi Sakai, the Director General of the Osaka International Center, Japan International Cooperation Agency; the JICA representative present here, the JICE representative also present here; my fellow 2008 Intensive Course On Museology participants—and with all protocols observed, may I simply say, "ladies and gentlemen".

Staying in Japan for three and half months has been a very enjoyable experience for us. It is so interesting to observe the landscape which is so different from most of our countries. The Japanese people have been so friendly and always willing to render help whenever necessary. Through our stay in Japan we have been able to learn a few phrases in Japanese to facilitate simple conversations.

Today marks the end of the three and half month Intensive Course on Museology. The course is really special in that it tackled all the basic activities of Museum work and even more so as it attracted museum professionals from many different countries. It was so amazing to discover how Japan has documented and preserved its cultural heritage. Most of the museums we visited are very large and they also have very large collections. No door was closed to us and no question remained unanswered. The lecturers were so helpful and so was everybody behind the scenes.

Finally, we would like to acknowledge a debt of gratitude to the Chairman and the Steering Committee for their dedication and commitment to making the objectives of the course attainable. We express our gratitude to the National Museum of Ethnology, the Lake Biwa Museum, and all the museums we visited and other institutions that work in collaboration with museums. We are also thankful to the Japanese government through the Japan International Cooperation Agency (JICA) for the financial support and facilitation of the course. We are thankful to JICE for providing us with coordinators during the various programs. We are indeed grateful to Wakabayashi-san for her support and also for being with us throughout the duration of the course. We all pledge to utilize the knowledge and skills we have acquired from the course to improve the museums in our countries.

Doomo arigatou gozaimashita.
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:

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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@idc.minpaku.ac.jp
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Numbers in parentheses are observers