

Museum Co-operation 2010

Newsletter of the Intensive Course on Museology

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



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Designed by the Institute of Cultural Communications, Ltd.

Page Layout by Comode Design Co., Ltd.

Printed by Sankoh Art Printing Co., Ltd.

Published by the National Museum of Ethnology, Japan
Senri Expo Park, Suita, Osaka 565-8511, Japan

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Preface

It is our great pleasure to send you the newsletter of the Intensive Course on Museology 2010.

The Intensive Course on Museology 2010 was held over more than three months from April 14 to July 16, 2010, mainly at the National Museum of Ethnology. This year saw another ten curators and museum professionals joining the course from six countries around the world, namely, Egypt, Jordan, Mongolia, Peru, Sri Lanka and Thailand.

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, run by the National Museum of Ethnology together with the Lake Biwa Museum, with full financial support from JICA. During its 16-year history, over 160 participants including observers from around 52 countries worldwide have completed the course and returned home to contribute to the activities of museums in their respective countries. In 2009, this course was redesigned as a three-year program for effective dissemination of what participants acquired during the course among their organizations in each country. According to this redesign, target countries are basically fixed through a whole three-year program.

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 specialized programs 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.



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

Introduction and Acknowledgements

Osaka International Center,
Japan International Cooperation Agency

The training program, "Intensive Course on Museology" has implemented in Osaka, Japan by the cooperation of the National Museum of Ethnology to whom Japan International Cooperation Agency entrusts the management of its program. This training program aims not only to improve the skills and knowledge of participants from various other countries about museum management and their specialities, but also to share knowledge, experience, and information among Japanese experts and them.

In this training program, participants discussed various aspects of museum management, such as collection planning, conservation, exhibition, and education and public relations, with the cooperation of experts from both public and private museums in Japan. The reason why we cover such a wide range of topics is because the prosperity of the museums has been more important as they serve conservation and development of cultural heritage, international cultural exchange, promotion of the tourist industry, and the development of the local economy.

Moreover, a broad human network is also important asset of this training program. Towards the end of the 2010 program, we realized that 17 years worth of effort including the preceding training program "Museum Technology Course", has established the network of 171 ex-participants from 52 different countries and Japanese experts. We hope those accumulated knowledge among different generations and the partnership between various countries 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, the Lake Biwa Museum, and all related institutions.

The Intensive Course on Museology 2010

Organizing Committee

Chairperson	Isao Hayashi	National Museum of Ethnology
Vice-Chairperson	Naoko Sonoda	National Museum of Ethnology
Members	Shigeki Kobayashi	National Museum of Ethnology
	Kenji Yoshida	National Museum of Ethnology
	Yasushi Kusuoka	Lake Biwa Museum
	Katsuki Nakai	Lake Biwa Museum
Consulting Members	Naomi Ueda	Gangoji Institute for Research of Culture Property
	Kazuo Ichinose	Kyoto Tachibana University

Steering Committee

Chairperson	Isao Hayashi	National Museum of Ethnology
Vice-Chairpersons	Naoko Sonoda	National Museum of Ethnology
Members	Shigeki Kobayashi	National Museum of Ethnology
	Ryoji Sasahara	National Museum of Ethnology
	Kyonosuke Hirai	National Museum of Ethnology
	Masatoshi Kubo	National Museum of Ethnology
	Kenji Yoshida	National Museum of Ethnology
	Yukiya Kawaguchi	National Museum of Ethnology
	Shingo Hidaka	National Museum of Ethnology

Curriculum 2010

1. General Program: April 14 - July 16

(1) Overview

1-1	Museum systems in Japan
1-2	Representing culture in museums
1-3	Museums and tourism
1-4	Art museums in the world
1-5	Media and museums
1-6	Policies on cultural properties protection
1-7	Intellectual property rights

(2) Collection planning, acquisition and documentation / basic conservation

2-1	Systematic storage of materials
2-2	Use and management of collections
	Inspection of objects
	The use of information and necessary facilities
2-3	Database
2-4	Video recording (from information gathering to program production)
2-5	Museum environment
2-6	Conservation and restoration 1 - ethnographic and historical
2-7	Conservation and restoration 2 - archeological
2-8	Risk management, security, disaster and crime prevention, and insurance
2-9	Packing and transportation
2-10	Management of audio-visual materials

(3) Exhibition

3-1	Museum buildings
3-2	Permanent exhibition – design
3-3	Permanent exhibition – display
3-4	Temporary exhibition – design
3-5	Temporary exhibition – display
3-6	Planning special exhibition (not offered this year)
3-7	Individual visits to museums in the vicinity
3-8	Making models – aims and design

(4) Education and public relations

4-1	Museum education services
4-2	Public participation
4-3	Evaluation (visitor studies)
4-4	Disabled visitors
4-5	History education
4-6	Human rights education
4-7	Museum shop management, museum goods development
4-8	Cultural heritage and development

(5) Planning dissemination program

5-1	Case studies on museum operations in Japan. Advice and exchange of views for planning of feasible dissemination programs according to operational conditions of each participant's home museum/institution. Discussion on feasibility of the programs.
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2. Specialized Program*: June 21 - July 9

A	Preventive conservation
B	Activities of local history museums
C	Photography
D	Conservation and restoration of objects
E	Museum education and local communities
F	Ethnographic filming (not offered this year)
G	Excavating and controlling archaeological resources
H	Exhibition design

* Participants select three themes from A-H

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 2010 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 and dissemination program based on it.

Program 2010

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
April					
14 Wed.			Opening Ceremony/Guidance/Reception		
15 Thu.	D		Country Report Presentation		
16 Fri.					
17 Sat.					
18 Sun.					
19 Mon.	L	1-2	Exhibition in National Museum of Ethnology	Kenji Yoshida	NME
	L	1-2	Representation of Cultures in Museums	Kenji Yoshida	NME
20 Tue.	L	1-1	History of Japanese Museums	Kazuyoshi Ohtsuka	Osaka Gakuin University
	L	1-3	Museums and Tourism	Hiroshi Maeda	Hannan University
21 Wed.	L	1-2	Folk Museums in Japan	Ryoji Sasahara	NME
	L	1-4	Museums in the World	Yukiya Kawaguchi	NME
22 Thu.	L	1-5	Media and Museums	Taku Iida	NME
	L	1-6	Policies on Cultural Properties Protection	Toshikazu Sasaki	Hokkaido University
23 Fri.	T/O	4-5	Hiroshima Peace Memorial Museum	Nobuto Sugiura	Hiroshima Peace Memorial Museum
24 Sat.					
25 Sun.					
26 Mon.	L	1-7	Intellectual Property Rights	Atsushi Nobayashi	NME
	L	2-1	Inspection of Objects	Naoko Sonoda Shingo Hidaka	NME
27 Tue.	L	3-8	Outline of Model Making	Masaaki Moriguchi	KEIKAN MOKEI STUDIO
28 Wed.	L	2-9	Packing and Transportation	Kotaro Nakajima	NIPPON EXPRESS CO., LTD.
29 Thu. - May 5 Wed.		3-7	Visit to Museums in the Vicinity Individually		
May					
6 Tue.	L	3-4	Design (for Temporary Exhibition)	Takashi Hori	COMODE DESIGN CO., LTD.
	L	3-5	Display (for Temporary Exhibition)	Takashi Hori	COMODE DESIGN CO., LTD.
7 Fri.	L	2-8	Cultural Properties and Property Damage Insurance	Eiichi Hakomori	Keio University
	L	4-2	Outreach of Programs of the National Museum of Ethnology	Kenji Saotome	NME
8 Sat.					
9 Sun.					
10 Mon.	L	2-10	Visual Materials including Multi-Media	Takashi Nakagawa	NME
	L	2-8	Museum Facilities • Management of Exhibition Space (Security • Disaster Prevention • Crime Prevention)	Norimune Wada	Oct Security Inc.

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
11 Tue.	L	2-1	Systematic Storage of Materials	Yoshiaki Iijima	NME
	L	2-5	Museum Environment - Pest Control	Kazushi Kawagoe	IKARI CORPORATION
12 Wed					
13 Thu.	T/L	2-6	Conservation and Restoration 1	Naomi Ueda	Gangoji Institute for Research of Cultural Property
	T/O		Heijo Palace Site		
	T/O		Todaiji		
14 Fri.	T/O		Horyuji		
	T/L	2-7	Conservation and Restoration 2	Yukishige Hirose	Osaka Pref. Chikatsu Asuka Museum
15 Sat.					
16 Sun.					
17 Mon.	L	2-5	Museum Environment-Temperature and Humidity	Naoko Sonoda Shingo Hidaka	NME
	L	2-5	Museum Environment-Lighting 1	Naoko Sonoda Shingo Hidaka	NME
18 Tue.	T/O		National Museum of Nature and Science	Kiyohito Hamada	National Museum of Nature and Science
19 Wed.	T/O		Tokyo National Museum	Satomi Kito	Tokyo National Museum
20 Thu.	T/L/O	2-5	Museum Environment-Lighting 2	Kiyoshi Nakaya	Musashino Art University
	T/L/O	1-1	Facility Management and Operation as a Designated Organization	Akihiro Suganuma	Kanagawa Plaza for Global Citizenship
21 Fri.	T/O		National Museum of Japanese History	Hiroshi Kurushima	National Museum of Japanese History
22 Sat.					
23 Sun.					
24 Mon.	L	2-3	Database	Masatoshi Kubo	NME
25 Tue.	L	2-3	Database	Masatoshi Kubo	NME
26 Wed.	T/L	3-3	Representing Disasters in Museums	Isao Hayashi	NME
27 Thu.	L	3-8	Outline of Model Making	Masaaki Moriguchi	KEIKAN MOKEI STUDIO
28 Fri.	L	3-1	Museum Buildings as an Architecture	Kazuoki Ohara	Yokohama National University
29 Sat.	D		Public Forum "Museums in the World 2010"		
30 Sun.					
31 Mon.	L	4-1	Children and Museums	Kasumi Somekawa	Hands on Planning
	L	1-2	Indigenous Cultures in Japan	Toshikazu Sasaki	Hokkaido University
June					
1 Tue.	T/O		The Foundation for Research and Promotion of Ainu Culture	Noriyuki Abe	The Foundation for Research and Promotion of Ainu Culture
	T/O		The Ainu Association of Hokkaido	Yukio Sato	The Ainu Association of Hokkaido

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
2 Wed.	T/O		The Historical Museum of Hokkaido	Hiddenori Yamagiwa	The Historical Museum of Hokkaido
	T/O		Historical Village of Hokkaido Foundation	Takehiro Hosokawa	Historical Village of Hokkaido Foundation
3 Thu.	T/O		Nibutani Ainu Museum	Yoshihiro Osada	Nibutani Ainu Museum
	T/O		Workshop of Ainu Cuisine	Miwako Kaizawa	
	T/O		Kayano Shigeru Memorial Ainu Museum	Shiro Kayano	Kayano Shigeru Memorial Ainu Museum
4 Fri.	T/O		The Ainu Museum	Masahiro Nomoto	The Ainu Museum
5 Sat.					
6 Sun.					
7 Mon.	L	4-4	Museums and Barrier-Free 1	Koujiro Hirose	NME
	L	4-4	Museums and Barrier-Free 2	Kayoko Okuno	
8 Tue.	L	4-7	Management of Museum shop and Development of Museum Goods	Tomomi Inoda	The Senri Foundation
	L	4-8	Cultural Heritage and Development	Motoi Suzuki	NME
9 Wed.	L	1-1	General guidance Process of building the Lake Biwa Museum	Yasushi Kusuoka	LBM
	L/O	3-3	Guided Tour of the Lake Biwa Museum	Yasushi Kusuoka Katsuki Nakai	LBM
10 Thu.	L	3-2	From Exhibit Planning to Construction	Taihei Samejima	NOMURA CO., LTD.
	L		Training of Teachers	Tatsuya Iizumi Hisato Ohori	LBM
	L/P	4-1	Cooperation between Schools and Museums	Tatsuya Iizumi Hisato Ohori	LBM
	L	4-1	Interaction and Public Programs of the LBM	Masayuki Kuwahara	LBM
11 Fri.	L/O	2-1	Use and Management of Collections	Yoko Nakato	LBM
	L	1-1	Museums and Research	Masaharu Yoda	LBM
	L/P	4-2	Planning and Management of the Discovery Room	Minako Ashiya	LBM
	D		Specialty Report: Education in Museum	JICA Participants	
12 Sat.	L/P	4-2	Meeting Field Reporters and Hashikakes	Yasushi Kusuoka Field Reporters and Hashikakes	LBM
	L/P	4-2	Experiencing the Biwatan Program	Tatsuya Iizumi Biwatans	LBM
13 Sun.	L/O		Activities with Local People	Yasushi Kusuoka Katsuki Nakai	LBM
	L/P		Meeting with Local People	Yasushi Kusuoka Katsuki Nakai	LBM
	D		Get Together with LBM Staff		LBM
14 Mon.					

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
15 Tue.	L	1-1	Management of Local Museums	Tomoo Nunotani	LBM
	L	4-3	Museum Evaluation Methods	Keiko Kuroiwa	Learning Innovation Network
	L	4-3	Evaluation of the Lake Biwa Museum	Keiko Kuroiwa Tomoo Nunotani Yasushi Kusuoka Katsuki Nakai	Learning Innovation Network LBM
	L	2-2	The Use of Information and Necessary Facilities	Takashi Toda	LBM
	D		Discussions with the LBM Curators and Staff	Keiko Kuroiwa LBM Curators and Staff	Learning Innovation Network LBM
16 Wed.	L/P	2-4	Video Recording (from Information Gathering to Program Production)	Kazuyo Minamide	St.Andrew's University
17 Thu.			Planning Dissemination Program (Discussions)		
18 Fri.	T/L	4-5	Regional History and How to Represent It	Hiroyuki Mametani	Osaka Museum of History
	T/L	4-6	Human Rights and Museums	Tomohiro Yoshimura	Osaka Human Rights Museum
19 Sat.					
20 Sun.					
21 Mon. - 26 Sat.			Specialized Program 1 (A, B, C)		
27 Sun.					
28 Mon. - July 2 Fri.			Specialized Program 1 (D, E)		
July					
3 Sat.					
4 Sun.					
5 Mon. - 9 Fri.			Specialized Program 1 (G, H)		
10 Sat.					
11 Sun.					
12 Mon.			Planning Dissemination Program (Interview)		
13 Tue.					
14 Wed.			Planning Dissemination Program (Self - study)		
15 Thu.	D		Final Report Presentation		
	D		General Discussion		
16 Fri.			Evaluation Meeting (JICA)		
			Closing Ceremony		

JICA: Japan International Cooperation Agency
LBM: Lake Biwa Museum
NME: National Museum of Ethnology

D: Discussion
L: Lecture
O: Visit & Observation
P: Practice
T: Study Trip



List of Participants 2010

Country	Name	Position	Organization
Egypt	Rashed Ahmed Abdalla El-sayed Abdalla	Assistant Curator	Section 7 (Ostraca & Papyrus), Egyptian Museum-Cairo
Egypt	Ahmed Eltoukhy Kamal Eltoukhy Ali Sayed	Conservator	Conservation Center (GEMCC), Grand Egyptian Museum (GEM)
Jordan	Al Deek Ala'a Abdulrahman Ibrahim	Assistant Educator	Education Unit, Technical Affairs Department, The Jordan Museum
Mongolia	Avirmed Yanjiv	Lecturer of Museology	Cultural Institute, Mongolian National University of Culture and Arts
Mongolia	Jambaldorj Myandas	Marketing Manager	Marketing and Education Division, Mongolian Museum of Natural History
Peru	Guevara Torres Evelyn Karin	Museography and Research Assistant	Leymebamba Museum, Centro Mallqui, Lima, Peru
Sri Lanka	Jayasinghe W A Mindini Upeksha	Education Promoting Officer	Department of National Museums Sri Lanka, Ministry of Cultural Affairs & National Heritage
Thailand	Suriyatham Kanokwalee	Head of Museum	Roi-Et National Museum
Thailand	Saleekongprayoon Kamonwan	Senior Curator	Museum Research Team, Bank of Thailand Museum
Thailand	Chompoo Watcharee	Curator	Chiang Mai National Museum



Public Forum

Museums in the World 2010



Public Forum

Museums in the World 2010

Date : May 29, 2010

Place : National Museum of Ethnology

Organizers : National Museum of Ethnology

Lake Biwa Museum

Japan International Cooperation Agency

Program

13:00 - 13:10

Opening Remarks

Isao Hayashi	Chairperson, Intensive Course on Museology	National Museum of Ethnology
Yukari Ono	Division Director, Training Program Division	Osaka International Center, Japan International Cooperation Agency

13:10 - 17:00

Country Report

Chompoo Watcharee	Thailand
Suriyatham Kanokwalee	Thailand
Saleekongprayoon Kamonwan	Thailand
Jayasinghe W A Mindini Upeksha	Sri Lanka
Guevara Torres Evelyn Karin	Peru
Jambaldorj Myandas	Mongolia
Avirmed Yanjiv	Mongolia
Al Deek Ala'a Abdulrahman Ibrahim	Jordan
Ahmed Eltoukhy Kamal Eltoukhy Ali Sayed	Egypt
Rashed Ahmed Abdalla El-sayed Abdalla	Egypt

17:05 - 17:15

Summary & Closing Remarks

Katsuki Nakai	Research Scientist	Lake Biwa Museum
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Chiang Mai National Museum, and Educational Activities



Chiang Mai National Museum and Educational Activities

Chompoo Watcharee

Curator

Fine Art Dept., Chiang Mai National Museum Thailand
Thailand

Introduction

Chiang Mai is the largest and most culturally significant city in northern Thailand, located about 750 kilometers from Bangkok. Surrounded by the highest mountains in the country and situated near the major Ping River, Chiang Mai province is a land rich in natural resources.

Chiang Mai is renowned as the center of the Lan Na Kingdom which flourished during the 15th to 17th centuries and is the capital city in the north. The archaeological and historical evidence found in Chiang Mai makes it a city abounding in cultural heritage.

Chiang Mai is famous for its beauty, culture, natural scenery and the gentle nature of its people. The city is also well known as a major center for handicrafts, umbrellas, jewelry (particularly silver) and woodcarving. In recent years, Chiang Mai has become one of Thailand's popular tourist attractions.

History of the Chiang Mai National Museum

The Chiang Mai National Museum is the main Regional Museum of the north. The Fine Arts Department has assigned this museum to be the centre of education and preservation of the art and culture of Chiang Mai and of upper northern Thailand, that is, the Lan Na Kingdom of the past.

Since 1996, on the occasion of the Celebration of the Golden Jubilee of his Majesty the King's Accession to the Throne and the 700th Anniversary of the Establishment of Chiang Mai, the Chiang Mai National Museum has been under renovation. The museum building has been expanded to its full plan and the permanent exhibition has been updated with new displays and additional information and enhanced by the use of new technology.



The Front Yard of Chiang Mai
National Museum



Their Majesties the King and
Queen graciously presided over
the opening of the museum on 6
February 1973



Bronze Buddha Head
Lan Na style,
15th – 16th Century

Chiang Mai National Museum, and Educational Activities



The front yard of Chiang Mai National Museum

Theme of the Exhibition

In its capacity as a Regional Museum, Chiang Mai National Museum discusses the subject history and its relevance to the past, and displays a wide range of objects, including artifacts such as art and archaeological objects of the former Lan Na Kingdom and the present-day region in both a permanent exhibition and special exhibition.

Permanent Exhibition

The permanent exhibition displays a total of 1423 artifacts. Most are important objects reflecting the culture of the Lan Na Kingdom, such as its history, archaeology, art history and the way of life of Chiang Mai's people. The revised exhibition covers six topics.

1. General Background of the Lan Na Kingdom

The area called "Lan Na" comprised eight of Thailand's Northern provinces: Chiang Mai, Lamphun, Lanpang, Chiang Rai, Phayao, Phrae, Nan and Mae Hong Son. This exhibition focuses on the natural and cultural background of the Lan Na Kingdom including the geology, ecology, and geography, and covers the prehistoric settlement in the north. Most of the artifacts in this room are archeological artifacts such as pottery, human skeletons and stone tools.



Replica of Prehistoric Burial

2. History of the Lan Na Kingdom

The Lan Na Kingdom was established in 1296 by King Mang Rai. Chiang Mai was not only the capital of this flourishing kingdom, but also was the centre of trade, politics, religion and culture, as it has remained until the present day. The display presents the history of the Lan Na Kingdom from the establishment of Chiang Mai city, the peak of its glory, to its being controlled by Burma between 1558 and 1769.



Lord Buddha's Footprint;
mother of pearl inlay
and gilt. Lan Na Art

3. Chiang Mai under the Kingdom of Siam

Chiang Mai was depressed and devolved on the Burmese for over 200 years. Fortunately, King Taksin the Great of Thonburi and his army conquered and drove the Burmese out of Chiang Mai in 1774 A.D. Afterwards, the city of Chiang Mai was under the Kingdom of Siam, from the time Chiang Mai regained its freedom from Burma, and reestablished as the Chiang Mai city in 1782 A.D.

4. Trading and the Economy

This exhibition focuses on the trade and economy of the Lan Na Kingdom

Chiang Mai National Museum, and Educational Activities

from 1782 to 1939. During the reign of the Chiang Mai Dynasty, especially the reign of the sixth ruler, Chiang Mai became a centre of trade in the region, with trade routes both inside and outside the city.

5. Modern Life and Social Development

Within ten years of the railway line reaching Chiang Mai in 1921, during the reign of King Rama VI of Siam, the modern era began. Development affected all aspects of life, not just from a social viewpoint, but also pertaining to agriculture, industry, banking, international relations, education and public health. Such development has made Chiang Mai the biggest city in the northern region and the second capital of Thailand.



Buddha statues, showed influences from Lan Chang Art, display in Lan Na gallery

6. Artistic Style of the Lan Na and the History of Art in Thailand

The religion of the Lan Na people is Theravada Buddhism and their culture is primarily influenced by Buddhist morals, value and customs. With a history going back more than seven centuries, the Lan Na have managed to absorb a variety of cultural influences and blend them into something uniquely and memorably their own. This gallery displays the artifacts reflecting the artistic style of the Lan Na. Most of these are statues of the Buddha and archeological artifacts.

Educational Programs

The museum organises education programs for a variety of visitors but especially local people. The programs cater to kindergarten through to high school students, teachers, and disabled children among others. The education programs and activities of museum include the following.

Museum's Educational Services

There are two curators and five officers available for student groups and visitors from the government or organizations. The museum does not have a guide or audio guide for foreigner visitors, but they can read information in English on the panels and in the guideline book.



Group of student visited Chiang Mai National Museum



National Children's day Activity

National Children's Day Activity

National Children's Day is held on the second Saturday of January. Every year on this day, many interesting places such as zoos, military bases, Government House, Parliament House and museums are opened for children to visit. On this day, we arrange various activities such as games, quizzes, local sports events and Thai cultural performances.

Chiang Mai National Museum, and Educational Activities



The special exhibition of
"Japanese tops and kites"

Special Exhibition

A Special Exhibition is almost held once a year on Thai Heritage Conservation Day, on April 2. This is a day in praise of Her Royal Highness Princess Maha Chakri Sirindhorn who advocates for the conservation of a variety of aspects of our national heritage, such as Buddhism, Thai language, literary works, history, archeology, the arts, Thai architecture and Thai music. Her Royal Highness also follows His Majesty the King's work in creating and conserving our national heritage for the future generations. Therefore, along with all museums in Thailand, we arrange a special exhibition to mark this special occasion. The subjects of the special exhibition are related to local history and the museum's collection. A travelling exhibition will also be arranged in some years.

Lectures

The museum holds lectures at least fifteen times a year. The subjects of these lectures are related to special exhibitions and artifacts in the museum, especially its masterpieces.



Educational activities at schools
or traveling museum

Educational Activities in Schools or at Travelling Exhibitions

The museum will hold educational activities in at least fifteen schools each year. The main targets of this program are primary school students. We arrange many activities for students about travelling exhibitions, give short talks on the history, archeology and art of the region and also some edutainment activities such as games and quizzes.

Educational program for disabled students

The museum holds educational programs for disabled students, organizing 1-day educational activities for them at the museum or travelling to important temples in Chiang Mai.



Educational Program for Disabled
Student in Chiang Mai

Finally, the museum is involved in the development of museums in the local area, cooperating with local universities to hold a Museology training course and collaborating with local temples and communities to establish local museums.

The main problems in educational management that the museum faces are limits to the budget, personnel, marketing plans and public relations. At present, the museum is trying to collaborate with communities, universities and the museum's network in the local area to improve the educational programs offered by the museum.

Curiosity, Me and My Job



Curiosity, Me and My Job

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Thailand

Curiosity: the Inspiration

In my opinion, the development of society has not only been motivated by our “survival” instinct, but our “curiosity” has also played an important role in the learning process, a necessary factor which has led to the civilization of our species.

When I was in secondary school, we went on a field trip to the National Museum and Historical Park. Since that time I have been impressed by the beautiful civilization of the past and with the questions behind their growing wisdom, so I decided to study archaeology in order to explore how and why humans created civilization. At university, new questions arose for me, such as “how do they manage excavated objects?”, “where do they go after the archaeological process is completed?” and “how do we explain the past to the present generation?” I therefore studied Museum Studies as a minor subject.

After graduation, I was a freelance archaeologist for three years and worked in northeast Thailand. With the multitude of objects recovered by excavations, my curiosity about how to provide knowledge about the past to others came back to me. So I applied for the curatorship at the Fine Arts Department of Ubon Ratchathani National Museum, and there, in the northeast region, I started my career in the National Museums.

Northeast Thailand

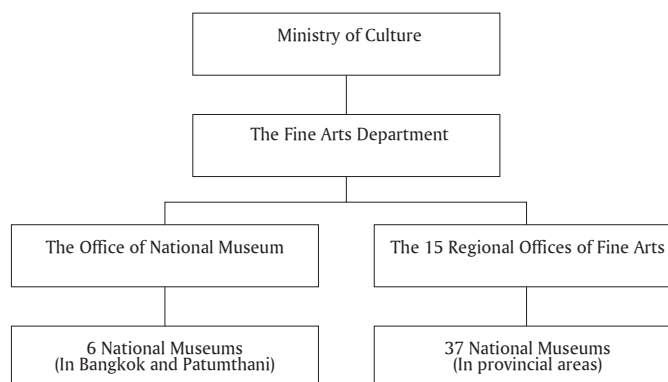
Thailand is situated in the heart of Southeast Asia and consists of four main regions: the north, northeast, central and southern regions. Each region has its own identity and unique characteristics, such as habits, food and dress, which distinguishes it from other regions. However, such variety is still in itself uniquely Thai.

The northeast of the country, with its nineteen provinces, is known as I-san. Although it is considered to an arid and poor area, its rich history and abundant archaeological evidence tell us a different story. This, the largest region in Thailand, has a long history of civilization, from the prehistoric period. The spectacular nature of the northeast region is evident in, for example, the customs of the “Bun Phawed” ceremony or the reciting of the Vessantara Jataka (the last story of the Buddha’s previous life) at Buddhist temples during the fourth month of lunar calendar and the “Candle Festival” which is held at the beginning of Vassa (rainy season) in the eighth month of lunar calendar, as well as in the numerous archaeological sites and ancient objects which have been found all across the region, and the many I-san dishes such as “som tam” (papaya salad) which have become well known both domestically and internationally.

The National Museum in Thailand

Originally, the National Museum in Thailand was established from the private collection of King Rama IV in the Royal Palace area and was opened to embassy and nobleman on special occasions. King Rama V, who had visited many museums in Asia and Europe, decided to open the museum to the public. Therefore, some of the Royal collection was moved to the new museum building and opened for public viewing on September 19, 1874, which is regarded as "Thailand National Museum Day". Until 1926, in the reign of King Rama VII, the museum was called the "Bangkok Museum" and subsequently became known as the National Museum Bangkok. Thailand had, now, forty-three National Museums spread across the country.

Before 2002, the National Museums came under the direction of the Office of the National Museum, the Fine Arts Department, and the Ministry of Education. After the government reformation, at present, the National Museums in Thailand were separated into two groups: the six National Museums located in Bangkok and Patumthani which are run under the Office of the National Museum and the thirty-seven National Museums located throughout the country run by fifteen branches of the Regional Office of Fine Arts.



The organization chart of National Museums in Thailand

The main purpose of the National Museums is to conserve antiques or objects of art which are State property while acting as a non-profit-making organization that provides education to the public. It should be noted that there are many museums other than the National Museums run by the Fine Arts Department. These include private museums, state enterprise museums and others non-government museums in all parts of the country.

My Career

I have been a curator for almost eight years at two National Museums in the northeast region, both of which were founded by the "City Museum

Curiosity, Me and My Job

Project” of The Fine Arts Department. The City Museum of the Fine Arts Department is the provincial museum which is assigned as the education and cultural preservation center of the province and neighboring areas.

Between 2002 and 2009, I worked at Ubon Ratchathani National Museum, located in Ubon Ratchathani province. The province attracts many tourists and was an important major city of the region in the past. The government hall built in 1918 was renovated to become an exhibition building and was opened to the public on June 30, 1989.



Ubon Ratchathani National
Museum



Roi-Et National Museum

Later in 2009, I was transferred to Roi-Et National Museum as its head. The museum, located in the small province of Roi-Et, was a newly construct three-storey exhibition building which opened on March 20, 1998.

The exhibitions at these two museums focus on local history, archaeology, customs, and art and crafts such as textiles, and the exhibits are displayed chronologically from the prehistoric period to the present. Besides the permanent exhibition at National Museums, they always run promotional and educational activities for the public. Many educational activities are held each fiscal year (October 1-September 30) in various formats for special occasions, such as the “National Children’s Day”, “Thai Cultural Heritage Conservation Day” or “Thailand National Museum Day”.

For this year’s activities at the Roi-Et National Museum, I added more sub-activities about local handicrafts and for fun to the “National Children’s Day” event and combined duplicate activities in order to better arrange the schedule and staff involvement.



Handcraft activity



Local amusement

Issues Facing the Museum

Visitors come to museum with curiosity and high expectations of our services and facilities. They come with many questions in mind, such as “What is it?”, “How does it work?”, “How is it used?” and “How is it made?” Objects and panels alone cannot provide adequate responses to such questions. Many visitors are disappointed with the boring, non-active exhibition. Moreover, culture heritage and its value can be difficult for some people to understand and so they are not concerned about cultural conservation.

Another problem is that many National Museums have two curators but do not have an educator. To provide knowledge and encourage awareness of our cultural heritage and to conserve it in an appropriate and motivating way, we need to tackle these problems, albeit under limited conditions, through the training of efficient and enthusiastic staff. This will help us best meet this challenge.

How can we live in our visitors’ hearts?

The difficult and complicated explanations that museums have to convey are the greatest barrier to overcome between museums and their visitors. For this reason, fun and easy activities are needed for step-by-step learning which will help us come closer to our visitors’ understanding, replacing just walking around and viewing the exhibits. If there is just only one good point that makes an impression on them, that is the first successful step in our duty and hopefully they will expand their experiences from there and tell others. This is indirect promotion of the museum. Therefore, having experienced guides and interesting activities on offer will help to encourage visitors and satisfy their expectations.

Future Plans

We are planning to build a new storage area for over 1000 objects and which can be used by for ongoing excavation projects. The old storage room will be converted into a museum shop for visitors. Also, we are considering whether to add an elevator to provide better access to people with disabilities, helping to make the museum accessible to all visitors.

Alongside these physical improvements, we are also thinking about edutainment. After visiting many museums in Japan, I have many more ideas about educational activities which I can apply to my museum’s activities, such as “Minpak” at Minpaku, the “Rally Stamps” at the Historical Museum of Hokkaido, and the “Create a replica artifact” in the archaeology section of the Osaka History Museum. My hope is that Roi-Et National Museum will become a museum that successfully serves the public as the many museums of Japan do.

About the Bank of Thailand Museum and My Job



About the Bank of Thailand Museum and My Job

Saleekongprayoon Kamonwan

Senior curator

Museum Research Team, Bank of Thailand Museum

Thailand



National flag of Thailand



Banknotes and coins of Thailand

Introduction

Thailand is situated in the heart of the Southeast Asian mainland. Thailand borders Myanmar and Laos to the North, Cambodia and Laos to the East, Myanmar and the Andaman Sea to the West, and Malaysia and the Gulf of Thailand to the South. Thailand covers an area of 513,115 square kilometers, which comprises seventy-six provinces that are further divided into districts, sub-districts and villages. Bangkok is the capital and the largest city. The population of Thailand is 63,389,730 million (as of December 31, 2008). The national and official language is Thai although English is widely spoken and understood in major cities, particularly in Bangkok and in business circles. Thailand is a constitutional monarchy. Thailand's national flag is composed of five horizontal bands of red, white, blue (double width), white and red. Red represents nation, white represents religion and blue represents the monarchy. In terms of religion, 93.9% of the total population is Buddhist, followed by Muslims (5.2%), Christians (0.7%) and others (0.2%). The currency of Thailand is the Baht (1 Baht = 100 Satang). There are five denominations of banknote in circulation (20, 50, 100, 500 and 1000 Baht) and six denominations of coin (25 and 50 Satang, and 1, 2, 5 and 10 Baht).



Location of Thailand

The Bank of Thailand Museum

The Bank of Thailand, Thailand's central bank which is responsible for Thailand's currency, set up the "Bank of Thailand Museum" (BOT Museum) to display Thai currency. The idea to establish a currency museum was first conceived in 1971 during the time of Governor Puey Ungphakorn, but it was not until 1978 that the Bank of Thailand appointed a special working group to establish the museum. The BOT Museum was initially opened at the Suriwonges office of the Bank of Thailand before later being moved to Bangkhumprom Palace. Upon the completion of the Museum, Their Majesties King Bhumiphol Adulyadej and Queen Sirikit graciously presided over the opening ceremony on January 9, 1993. In 2004, Devavesm Palace was designated as another Museum building and the Crown Princess presided over the opening ceremony.



The opening ceremony of Bank of Thailand Museum



Bangkhumprom Palace



Devavesm Palace

Mission and Objectives

The Mission of the BOT Museum is to be an outstanding currency museum that houses a complete collection of Thai currency. There are four objectives. One of the Museum's objectives is to preserve the legacy of Thai money which is viewed as cultural heritage in the evolution of Thailand. The Museum is also intended to serve as a stimulus for research, as a study centre of Thai money evolution which reflects the economics, politics and social trends of various eras. In addition, the Museum provides a clear understanding of the various important monetary systems and policies adopted over time until the present, including the roles and responsibilities of the Bank of Thailand. It also presents the life, works and talents of the Princes and preserves the artistic value of the architectural and decorative design of the palaces.

Collections

The BOT Museum's core collections are based on historical currencies. They are divided into three categories: the first is coins (e.g., ancient coins, Pot Duang, local money, Thai coins and commemorative coins), the second is banknotes and the third is cultural and historical objects. As of March 2010, the Museum's total collection amounted to approximately 28,000 objects.



1000-Baht banknote 1st Series



Pot Duang



Mirror plate for printing
banknotes

Exhibitions

The BOT Museum's permanent exhibitions are displayed in two buildings, the Bangkhunprom Palace and Devavesm Palace. The exhibition at Bangkhunprom Palace has ten display rooms on two storeys. The first room is the Thai Currency Discovery Room, where the exhibitions cover Ancient Currency, Pot Duang Currency and Thai Coins. The second room exhibits the evolution of Thai Banknotes. The third room exhibits Foreign Banknotes. The fourth room is the Discovery Room where visitors can enjoy various activities and games, and the fifth room is designed to tell the public about the history and the role and responsibilities of the Bank of Thailand. The sixth room is the Hall of Fame Room, to honor past and present Governors of the Bank of Thailand.

About the Bank of Thailand Museum and My Job

The seventh room is set up as a museum storage room which can be viewed by visitors. The eighth room is the Pink Room, to honor the original owner of the Museum building, the ninth room is the Blue Room which displays pictures of King Rama VIII, and the tenth room displays the life, works, activities and talents of Prince Paripatra, the son of King Rama V.



Displays Thai coins



Displays history and responsibility of the Bank of Thailand



A life-size model of Prince Paripatra

The permanent exhibitions at Devavesm Palace are set up on the ground floor and are divided into two rooms. The first room exhibits the life story and works of Prince Devawongse, the original owner of Devavesm Palace. The second room exhibits the historic architecture preserved in the vicinity of the Bank of Thailand and the artistic value of the architectural and decorative design of Bangkhunprom and Devavesm Palaces.



Marble statue of Prince Devawongse



Operation stage of the restoration of the heritage sites



Jigsaw puzzle about marks on Pot Duang



Quiz game about Thai currencies

The Museum's exhibition design is derived from the concept of edutainment: the BOT Museum aims to educate as well as entertain the public. Therefore, there are new techniques and modern media in the exhibition rooms such as dioramas, a ghost box media presentation, two-dimensional cartoons, computer graphics and multimedia. For example, in the exhibit of Pot Duang Currency, the unique money of Thailand which was used for more than 600 years, we use multimedia to present the process of making Pot Duang and have prepared a jigsaw puzzle about marks on Pot Duang for visitors to play. We also have quiz games for visitors to test their knowledge on Thai Currency among other activities.

About the Bank of Thailand Museum and My Job

Education Program

The BOT Museum has lecturers to welcome visitors and present the museum exhibition to them. If visitors would like to learn more information about currencies, they can search the computer kiosk provided in each display room. On special occasions, the Museum invites specialists in ancient money, banknotes, architecture and conservation to lecture for general public.



Lecture room



Computer kiosk

My Job

I have been a curator at the Museum since 1996. I currently work in the Museum Research Team. My team is responsible for the proposal and planning of the academic research of the Museum and research related to its collections. It is also responsible for planning permanent exhibitions and special exhibitions. The Museum plans to renovate the permanent exhibitions every five to ten years, while special exhibitions will be held every two years or occasionally on special events. When I want to organize a special exhibition, I submit the project proposal and budget to the Bank of Thailand's Committee, as the Bank supports the museum's budget in its entirety. If the committee accepts the project proposal, the Museum can run the project. I will then research further the historical context of the objects in the museum collections and select which to display in the exhibition. I thus have two roles to play in organizing such exhibitions: one is as the curator who provides the topic, themes, contexts and objects for the exhibits, while the other is as the project manager who plans and manages the project to ensure its success.

The Role of the Natural History Museum in Conserving the Natural Heritage of Sri Lanka



The Role of the Natural History Museum in Conserving the Natural Heritage of Sri Lanka

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Sri Lanka



Flag of Sri Lanka



Map of Sri Lanka

The island of Sri Lanka, which is known as the pearl of the Indian Ocean, covers around 65,500 square kilometers and has 1760 kilometers of coastline. The average temperature ranges from 28 to 31 degrees Celsius. The total population is twenty million, with a population density of approximately 298 people per square kilometer. Sri Lanka is home to many ethnic groups. The Sinhalese are the largest ethnic group, comprising 81.9 percent of the total population, and other groups include the Tamils, Moors, and Burgers. Buddhism is the main religion. Sri Lanka, with its free education system from primary through to university education, has one of the most literate populations among developing nations (92% literacy rate). The country is blessed with a rich cultural heritage dating back more than two thousand years. This small island has a rich biodiversity, with many biodiversity “hotspots” listed as world heritage assets. It has abundant beautiful natural resources such as rain forest, pristine beaches, mountains and waterfalls.

Department of National Museums in Sri Lanka

The National Museums Department of Sri Lanka (Colombo Museum) is operated under the Ministry of National Heritage of the Government of Sri Lanka. The department is headed by the Director, and Assistant Directors run the technical divisions of Ethnology, Anthropology, Botany, Entomology, and Geology. Research Assistants work under each of the Assistant Directors. The Education and Publication Section and the Library are directly involved in knowledge sharing. The administrative and financial branches are the supporting divisions. Several of the country’s museums are attached to the Department of National Museums: one is the Natural History Museum in Colombo which is next to the National Museum, and others are at important sites across the country, in Galle, Kandy, Rathnapura, Negombo, and Anuradhapura. A maritime museum was recently renovated in Galle after the 2004 tsunami.

The Role of the Natural History Museum in Conserving the Natural Heritage of Sri Lanka



Natural History museum Colombo

Natural History Museum, Colombo

The Natural History Museum was established in 1986. It houses permanent exhibition galleries on three stories. Among the displays of Sri Lankan natural heritage are endemic, and sometimes rare, species of plants, insects, reptiles, birds, and mammals as well as many fossils and minerals. The museum displays two historically important elephant skeletons in an activity room.

The museum aims to promote knowledge and better understanding of nature and how to live with it harmoniously. To achieve this, our museum is carrying out various activities, providing a permanent exhibition, an activity room, special exhibitions, an awareness program, education programs and practical guided tours.



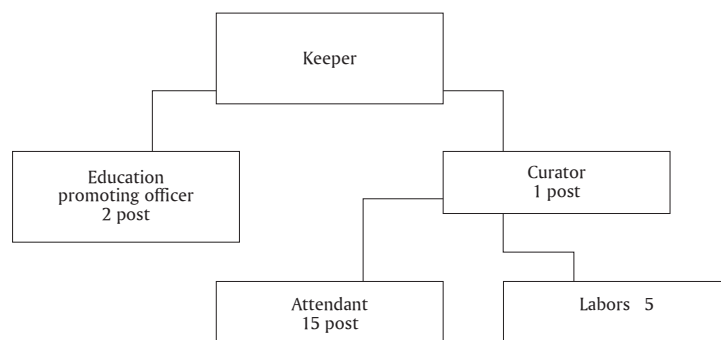
Permanent gallery



Moon rock and mineral exhibition

Permanent Galleries

In the permanent exhibition galleries, the evolutionary patterns and diversity of indigenous species of mammals, birds, reptiles, fish, insects, and plants, including endangered species, are explained with panels, fossils, models, and specimens of minerals. In 2009, the geology section organized a special exhibition of the moon rocks and minerals of Sri Lanka to commemorate the museum's 23rd anniversary.



Organization Structure of the Museum

Educational Activities

The museum offers educational programs for school children, university students, and science teachers in the western provinces of the country which are close to the city.



Teachers program

The Role of the Natural History Museum in Conserving the Natural Heritage of Sri Lanka

- Lectures and practical seminars for the science teachers and include talks by university professors.
- Lectures on various subjects in natural science for fifth to twelfth graders.
- Art competitions for school children in three age categories.
- Guided lectures for local and foreign visitors.



Art competition

All of these programs encourage school students and teachers to make extensive use of the valuable educational resources available at the Natural Science History Museum. They also aim to develop research ability, conservation knowledge, and promote living in peace and harmony while sharing the limited natural resources of the world. The museum activities are designed to help students to understand the theory by gaining experience from applying them practically.

Future Plans of the Museum

We are planning to update the museum's gallery information and data as well as its design and theme, which would mark its first renewal since the museum opening in 1986. We also plan to create a database for visitors to easily access to gain detailed information about the museum and its exhibits. Furthermore, we intend to develop educational activities with more audiovisual facilities and expand these programs throughout the country in collaboration with universities and other research institutes in Sri Lanka.

At present, the Museum faces some problems. The physical facilities need to be improved, staff need professional training, and more human resources are required because our specimens of our rare fauna and flora as well as elephant and other mammalian skeletons are still in storage.

After completing this intensive course in Museology, I plan to share the knowledge I have acquired with our museum's staff members by developing seminars and other programs through the Department of National Museums. All our museum staff can offer successful education programs, and run campaigns for school children and the community under different themes of conservation of the environment and its advantages, and on threats to biodiversity in Sri Lanka.

Towards an Effective Interaction between Museums and Local Communities by Means of Educational Activities



Towards an Effective Interaction between Museums and Local Communities by Means of Educational Activities

Guevara Torres Evelyn Karin

Museography and Research Assistant
Leymebamba Museum, Centro Mallqui, Lima, Peru
Peru

Introduction

Peru is the third largest country in South America and is considered one of the continent's ten "megadiverse" countries due to its impressive variety of ecosystems and rich cultural heritage. The Peruvian territory is home to many peoples with different ways of life that reflect both ancient knowledge and modern knowledge acquired over many millennia. Archaeologically, Peru offers a fertile terrain for amateurs and scholars from around the globe to explore ancient societies through the study of their socio-political structure, economy, ideology and so forth. Anthropologically, within Peruvian borders one can find a pool of people with complex genetic histories that reflect not only more ancient peoples of the area but also those involved in the Spanish conquest or in migration events that took place in the last century. The fusion of different biological and cultural traits is expressed at local and regional levels in the complexity of phenotypes, customs, beliefs, languages, cooking, and lifestyles.

This rich historical background attracts more and more international visitors to Peru each year, and the country has experienced economic growth over the last few years. However, despite this gradual economic growth, over fifty percent of the population continues to live in poverty owing to the unequal distribution of resources and wealth. Most developing countries face problems of this nature and even when it is known that the strategies implemented must place emphasize education of the populace, the implementation of such strategies are generally still limited.



Lake of Condors

Leymebamba Museum

Forty-one percent of the more than 200 museums in Peru are managed by the National Institute of Culture (Instituto Nacional de Cultura:INC). Leymebamba Museum is a community museum operated by the NGO Centro Mallqui. It is located in the cloud forest of the Amazonas department in a remote part of northern Peru; therefore its program is closely tied to the seasons. The museum was established after the discovery of mummies at the funerary site of Laguna de los Condores in 1997 and was created thanks to the support of international contributors, with the close collaboration of the local community, and under the direction of Centro Mallqui.

Towards an Effective Interaction between Museums and Local Communities by Means of Educational Activities

Leymebamba Museum is a small museum catering to a broad audience, and it has devised and implemented a number of interesting conservation programs that are used as a reference for the conservation of human remains in Peru. This implies that none of the workers concentrate on just one subject. It is truly a team effort since our funding is basic and we have to make sure we can become self-supporting in future. We do not expect this to happen solely with visitor fees, but through projects and creative programs that can bring in additional resources. It is very important to have well-trained staff. In Peru, it is expected that archaeologists are naturally be suited to working in archaeological museums, but we tend to lack the vision and training that museums require.



Mausoleums at the funerary site
Lake of Condors



Leymebamba museum

The Museum's collection is mainly based around the 2300 artifacts and 219 mummies recovered from the site at Laguna de los Condores in 1997. Later projects have contributed smaller series of artifacts and remains. The museum is specially geared to the conservation and presentation of mummies as well as the biological and cultural materials of the Chachapoya (800-1470 A.D.) and Inca (1470-1532 A.D.) societies. However, artifacts and information from the Early Colonial times as well as the ethnography of the region is also on display.

The museum has four exhibition rooms: 1) the Chachapoya exhibition room, 2) the Chachapoya-Inca exhibition room, 3) the Bioarchaeological exhibition room (incorporates the mummies storage room), and 4) the Ethnographic exhibition room.

Towards an Effective Interaction between Museums and Local Communities by Means of Educational Activities



Face neck jar. Provincial Inka style



Effigy pot representing a camelid head. Provincial Inka style

The first hall provides information regarding the diverse cultural manifestation of the Chachapoya, a pre-Inca society that flourished in the cloud forest in northeastern Peru. The second hall introduces fusions of the stylistic features of the Inca with those of the Chachapoya, Chimu, and Cajamarca societies. The territorial expansion of the Incas during the Late Horizon period is also explained. The third exhibition room incorporates the mummies storage room into the visitors' circuit and has an annexed open space which contains a reproduction of the mausoleums at the funerary site.

In Peru, institutions engaged in the protection of our natural heritage and archeologists often deal with the serious issue of indiscriminate looting of archeological sites. The archaeological rescue project carried out by the Cerlo Malliqui in the area in 1997 was a group effort to preserve the local artifacts and mummies from imminent damage and to avoid the loss of valuable contextual information. The museum has played a key role in the Leymebamba community and surrounding areas regarding this issue, by educating the population about the significance and value of Peruvian cultural heritage. Moreover, the museum has gardens with local flora and has promoted a program to reforest the area, which has attracted back birds and animals that were initially forced away by deforestation. At present, the museum is engaged in activities that emphasize the protection of our natural and cultural resources. Additionally, we are conducting research on ancient and modern DNA in collaboration with institutions such as the Tokyo National Museum of Nature and Science (Japan) and the University of Helsinki (Finland), respectively.

During the past eight years, most of our efforts have been focused on conservation, documentation, and management of the collection in addition to research. However, the museum must utilize the scientific and cultural potential of bio-archaeological collections to serve the community as well. From July to November, the museum receives large numbers of visitors, mainly school children from the Amazonas and Cajamarca departments. Even though the museum has become an important resource for tourism and education in the area, no educational programs or activities have been developed. We believe that education is the main tool against poverty and against the destruction of natural and cultural resources. The goal is, therefore, to design an educational program that is sustainable and contributes practically to improving the living conditions of the people of the region.

Personal Background and Future Goals

I graduated in Archaeology from the Universidad Nacional Mayor de San Marcos (UNMSM). I later completed a Master's program in Forensic Anthropology and Bioarchaeology at Pontificia Universidad Catolica del Peru (PUCP), where I specialized in population genetic research of the modern Chachapoyas. Even though my professional interests have been targeted to the study of bioanthropological features of ancient human remains, my practical work has been closely related to conservation, documentation, and management of archaeological collections. In Peru, as there is no museology program offered at national or private universities, most of the museum specialists are self-taught in this discipline.

The knowledge I have acquired in Japan will be disseminated not only through lectures, seminars, and workshops, but also by implementing an effective educational program in my home institution. The lectures and related study activities on this course have given me the necessary tools to improve several aspects of the museum's activities and services. The museum plans to create educational activities for school students and adults alike, which ultimately will facilitate interaction with the local community.

I'm as a Marketing
Manager of
Mongolian Museum
of Natural History



I'm as a Marketing Manager of Mongolian
Museum of Natural History

Jambaldorj Myandas

Marketing Manager/ Marketing and Education Division,
Mongolian Museum of Natural History

Mongolia



Logo of Mongolian Museum of
Natural History



Mongolian Museum of Natural
History

Introduction

The MONGOLIAN MUSEUM OF NATURAL HISTORY (MMNH) is the oldest public museum in Mongolia. In 1924, the museum opened to the public under the name “National Museum” in a small house situated in the center of the city. At that time, the MONGOLIAN ACADEMY of SCIENCES collected numerous objects from all over Mongolia to exhibits in this museum. In 1954, which was in conjunction with the 30th anniversary, the museum was moved to the present location and played an important role in the establishment of a museum system in Mongolia. In 1992, the historical department branched off, and became part of the NATIONAL MUSEUM of MONGOLIAN HISTORY. Since then, the Department of Natural History has been renovating and enlarging its exhibits under the name Mongolian Museum of Natural History. Museum displays:

- Mongolian geography, ancient volcanoes, stones from the volcanoes.
- Earth origin, planets and meteorites.
- Geological history, useful resources, minerals.
- Ancient and contemporary botany.
- Land fauna: mammals, birds, fishes, insects, reptiles and amphibious.
- Ancient plants and animals (palaeontology).
- Human origin.

The MMNH located in the Ulaanbaatar capital city of Mongolia and one of the biggest Mongolian museums, it has 40 halls with 2700 square meters, 7000 exhibits.

The MMNH shows the geological history, such as location of planets and earth, structure and formation of planets, and shows the biology characteristics of earth. Natural history involves historical process during 4.7 milliard years from the origin of the world until the origin of plants, animals and humans.

The Mission of the MMNH

To collect and protect museum exhibits, introduce to public, give awareness about history of nature and origins as well as to educate mass and children the museum's exhibits and the care.

I'm as a Marketing Manager of Mongolian Museum of Natural History

Organization of the Museum

- Director
- Vice director
- Department of Method and Storage
- Department of register and conservation
- Department of Marketing and Education
- Department of Administration
- Board at museum administration
- Board of museum methodology

Financial Status of the Museum

The museum funded by the Government of Mongolia, annual funding about 250262.2 MNT. The Mongolian Museum of Natural History belongs to the Ministry of Education, Culture and Science of Mongolia.

Museum Collection and Display

The MMNH of the natural researchers works, covering the basic branches of the study of geology, geography, flora and fauna, paleontology and anthropology, thus it is on the stage of the renovation.

In particular, the section geology and geography shows systematically the peculiarities of the Mongolia geography, the regionality of the surface, the climatic perspective and the movement of the area. The exhibits of the museum consists of different stony row soil, the examples of minerals and Mongolia.



First biggest dinosaur figure in the world made by leather in the MMNH 35.0x2.10



Dinosaur permanent exhibition

I'm as a Marketing Manager of Mongolian Museum of Natural History

In the section on the Fauna is being enriched by dioramas showing the origin and development, evaluation and distribution spread of crawling animals, birds, insects, animals, habitats and the ecological peculiarities of their environment. You will be introduced over 300 species of such rare in the world animals and birds as mazaalai /the obi bear/, raindeers, takhi /Prjevalskii horse/, leopard and etc.

As for the flora, over 2000 kinds of plants grow in Mongolia and over 600 species of which represent the medical herbs such as a dog rose, blackberry, redcurrant in and golden herb. And more than 140 kinds of shrubby and wooden plants such as a poplars, firs, uprifhit pines birch tree etc are prevailing in the exhibits of museum in the form of real.

In the paleontological richness section of the museum there are shown the original samples and picture exhibits of the giant platypus, fierce, dinosaurs, hippopotamus and reptile animals, that lived 40-30, 70-60 millions years ago, together with petrified fossils of their eggs, and that the of the findings and materials of the ancient aged wooden, shrubby coniferous.

From the point of view of Anthropology the study of the human-being, we are preparing to show the living environmental conditions and the development stages of the ancient homosappiens on their bone fossils found systematically and those of the present nationalities and tribes by their peculiarities in their lives and ethics during the whole period of their existence on the territory of Mongolia. The brief introduction to this museum presented to you includes the humble part of different exhibits of this museum, by means of which we tried our best to broaden your acknowledgment on the issue.



Aj bogd meteorit

Museum Major Activities

The MMNH has broad implementing activities to in Mongolia. Our major activities include collection of objects and exhibits, display exhibits with interpretation, organize training based on museum exhibits and exhibition with professional artists and individual collectors, implement projects with Japanese, Korean, Russian and Chinese museums. Organize variety of tour travel with students of university and secondary schools of Mongolia and provide methodological consultancy in display of museum's nature collections in rural areas. Advocacy in education programs and give opportunity to university students in learning of museology and biology study.

Exhibition Plan

My work performance closely related to develop and implement exhibition planning such as I managed twice during 2005 and 2007 years the exhibition named I "ikebana in Mongolia" at our museum with cooperation of Japanese Embassy in Mongolia. In 2008, here, managed joint exhibition named "Wild life" with cooperation of Azabu University of Japan which was exhibited in Japan in 2009. Same year organized cooperative exhibition with Russia, named "Mongolian horse" and the following year 2009 here was organized "Baigal lake" exhibition. In 2003 the exhibition of window garden "Wonder of flora", In 2007 painting exhibition "Nature trough eyes of children" of children from orphanage, In 2006, 2008, 2009 exhibitions with famous Mongolian artists of leather work such as a "Through the country of Dinosaur", "Tradition", in 2010 the with Mongolian TV channel "Green channel" joint photo exhibition named "Cold warfare of Ecology",

The following collections and exhibits were conserved under my management: after implementing the project on "Improvement of Exhibitory and Audio-Visual Equipment of the Mongolian Museum of Natural History" Grant from Japanese Government in 2005-2008 we were able to protect exhibits especially of Paleontology and Geology. In this regard we protected about 35 exhibits. And we were able to use color monitor and projector for our museum educational training for children and visitors to our museum.

Museum Education

1. With Mongolian University of Arts and Culture and Soros Fund in Mongolia, I conducted 2 days workshop on "Museum is an Object of Intercultural Communication" in 2008 at the Mongolian Museum of Natural History. Participants of the workshop were 10 museums' curators from 9 museums of area of Mongolia and 8 museums curators from museums Ulaanbaatar city.

2. With the Tourism Department of Ulaanbaatar, 5 days training for the students on studying tourism on "Museum Tourism" in 2009 year at our museum.

3. In 2007, 2008, 2009 years with Mongolian University of Arts and Culture conducted short term training for students on museum tourism and museum public relation.

I'm as a Marketing Manager of Mongolian Museum of Natural History

Present Conditions of the Museum

a) physical – museum building doesn't meet standard as a museum; b) staffing – only 30% out of total museum staff are professionals; c) collections – only 40% out of total exhibits are prevented and cared according to museum requirements. Difficulties – poor prevention and restoration, entire museum condition doesn't meet museum environment. Weak in the framework of museum relation with public, conducting of stable education program and database recording.

After Achieving Intensive Course on Museology

- Strengthen museum management and education service
- To conduct training, provide survey and disseminate information about museum culture.
- Establish new environment in our museum.

Training Museum Professionals in Mongolia



Training Museum Professionals in Mongolia

Avirmed Yanjiv

Lecturer of Museology
Cultural Institute, Mongolian
National University of Culture and Arts
Mongolia



D. Danzanravjaa
(1803-1856)

Tradition of Training Museum Professionals

Mongolia is located in the heart of the Asian landscape. Traditionally, Mongolian lifestyle is based on a nomadic one, and nomadic culture is unique. Mongolia is a vast and sparsely populated territory, so from ancient times we have had a special method of learning.

In 1842, the Mongolian enlightener and known educator His Holiness Danzanravjaa established the first Mongolian museum, Uzmeriin sum (The Temple Exhibit). As many as 10,000 objects were stored and exhibited at the museum located in the Khamar Monastery. Among the objects preserved and displayed there were Danzanravjaa's original artistic works and literary manuscripts, along with his books, religious items, theatrical costumes, personal possessions, and similar objects illustrating his life and work, as well as unusual objects collected during Danzanravjaa's extensive travels ¹.



The Khamar Monastery was
re-established in 1990s

The Temple Exhibit had organized such work and, as in the modern museum, offered various educational activities and also had its own special training for a qualification in museum studies. Alongside this museum was a public library, where visitors could have books read aloud or translated by librarian staff. The curator, known as "Gonir", was responsible for storing, protecting, conserving and promoting the exhibits at The Temple Exhibit as well as handling all of the museum's affairs. Consequently, he had to be a man of all trades. At that time, the Gonirs were strictly canons, and this fact was reflected in their obligations, selection and training, and readiness to sacrifice oneself for the sake of the cause to preserve and transmit their heritage.

¹ Tsagaan.D, Altangerel.Z (1998) "Их Говийн ноён хутагт" in Mongolia, p.20 ill.,

They received special training to take on the curatorship. When the child turned 5 years old, he participated in a special ceremony to bring him to the Temple Broad School where he was taught Mongolian, Manchurian and Tibetan and science subjects. With he turned 13, he started to learn the specialist subject of preservation and conservation. At the age of 25, he completed his studies and took the curator's oath. All curators inherited their role from family. Upon Danzanravjaa's death in 1856, his disciple Sh. Balchinchoijoo assumed the role of curator for the objects associated with Danzanravjaa's life.

This curatorship was passed on within the same family for a further five generations until the religious purge of 1938, when orders were given to destroy Khamar Monastery and all of its contents. The curator at the time, G. Tudev, secretly took action to rescue the objects of Danzanravjaa's legacy before their destruction could take place. He secretly buried these crates in various locations in the vicinity of Khamar Monastery. The crates remained hidden until 1990 when, with end of socialist rule in Mongolia, Tudev's grandson Altangerel dug up the objects and founded the Danzanravjaa Museum. This is one of the examples of how nomads have preserved their cultural heritage and traditions ².

At the beginning of the twentieth century, after winning The People's Revolution, the government focused attention on educating the masses about the country's culture, and began to collect, introduce and display objects relating to national cultural heritage. The First Mongolian National Science Organization of Research, "Sudar bichigiin hureelen", was established in 1921. The organization later built the first modern museum in Mongolia. During the building of this museum, objects of art, history or science were initially collected from residents by volunteers. In 1924, the National Museum was established. This was the first Western style museum in Mongolia ³. At present, there are over fifty museums in Mongolia.

Since the 1940s, the government had paid considerable attention to developing the new social role of museums. Such activity required continuous training and specialization of staff. In the 1950s, 1- or 2-week seminars were organized by the heads of museums under the Ministry of Culture, and since 1972, the hosting of these seminars was joined by the appointment of museum guides ⁴. Study programs included learning how to preserve, conserve, and display exhibits based on the experience of museums in other countries.

² University of Mongolian Knowledge, The Center for Ravjaa's Studies "Суутандаа түүх хайртай" (1998)., in Mongolia, p.24-30

³ "Museology" Vol.1 (1969) In Mongolia.

⁴ "Museology" Vol.2 (1975) In Mongolia.

⁵ "Museology" Vol.2 (1977) In Mongolia.

Training Museum Professionals in Mongolia

Another museum qualification relates to the scientific-technical and cultural agreement with the former USSR and other socialist countries. Museum staff were sent on 3-month training courses to the USSR, Hungary, Poland, East Germany, and Cuba ⁵. In 1990, the History department of the Mongolian National University introduced the specialist subject of Museology and some students received a Diploma with Honors. In 1992, The Cultural Institute started a course in Museum Methodology, the first systematic training program for museum professionals in Mongolia.



The Mongolian National University Culture and Art



The Cultural Institute

The Cultural Institute

The Cultural Institute is a branch of the Mongolian National University of Culture and Art. The Mongolian National University of Culture and Art is one of the largest universities in Mongolia. It has three institutes and two colleges, and was established in Ulaanbaatar in 1965. It offers a wide range of study and research opportunities to meet the needs of individuals at all levels of their career. Undergraduate and Postgraduate Diplomas and a Master of Cultural Studies degree are offered full-time on campus. In addition, we offer distance learning postgraduate programs in Museum Studies. The Department of Museum Studies is the only department in the country solely devoted to the study of museums and galleries, and it has played an influential role in the reinvention of museum theory and practice in the country. The curriculum has been carefully developed to ensure that all of the core areas of skills and knowledge necessary for a career in museums are provided, with many of these sessions being attended together with the Museum Studies students. We are offering a 4-year course in Museum Methodology, comprising a total 2,568 hours or 128 credit hours in thirty subjects.

Training Museum Professionals in Mongolia



During the lecture of Museology

The history of training museum professionals in Mongolia can be divided into four stages of development.

1. Education that was inherited, which was suited to the nomadic lifestyle.
2. After the People's Revolution, a new stage in the development of museums began. Since 1924, our museum staff have been learning from the experiences and mastering the skills of museum professionals from the USSR and now the Russian Federation and other socialist countries.
3. In the 1950s, various museum seminars, short courses, and internships started to be organized domestically and overseas.
4. A systematic training commenced⁶.

I have been working at the Cultural Institute since 1997 as a lecturer in the Museum Studies Department. I also instruct my students in museum practice and project work. In 2003 and 2004, my papers on current issues in training museum professionals were published in Russia. In 2009, I released a new book entitled "Basic Museum Studies".

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Role of the Jordan Museum



Role of the Jordan Museum

Al Deek Ala'a Abdulrahman Ibrahim

Assistant Educator
Education Unit, The Jordan Museum

Jordan

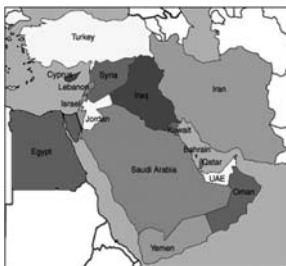


Map of Jordan

Introduction

Jordan is a land steeped in history. It has been home to some of mankind's earliest settlements and villages. As the crossroads of the Middle East, the lands of Jordan and Palestine have served as a strategic nexus connecting Asia, Africa and Europe across millennia, and many relics of the world's great civilizations can still be seen today. Jordan's geography has thus afforded it an important role as a conduit for trade and communications, connecting East and West, North and South.

The majority of Jordan's 6.32 million people are Arabs descended from the various tribes that have migrated to the area from all directions over the years. In addition, there are Circassians, descendants of Muslim refugees from the Tsarist Russian invasion of the Caucasus in the 19th century, and a much smaller group of Chechens. Jordan also has a small Armenian population. Mainly it is mainly we have other ethnic groups.



Location of Jordan

The Jordan Museum

1. Background

The idea of establishing a national museum in Jordan was conceived in the 1960s. In 1980, HRH Crown Prince El Hassan held the First International Conference on the History and Archaeology of Jordan in Oxford, England, and conference papers recommended the establishment of a national museum. Between 1994-1996, the Japan International Cooperation Agency (JICA) conducted a study on tourism development in Jordan in which the national museum was considered the most significant of the development projects proposed. Then, between 1996 and 2000, both JICA and the Japan Bank for International Cooperation (JBIC) offered special assistance for the preparation of the development project. A detailed study was prepared and, in December 1999, a Japanese loan agreement for financing the "Tourism Sector Development Project" was signed, in which "The National Museum" was the biggest of its seven sub-projects. The museum, to be called "The Jordan Museum", is expected to open to the public by the end of 2010.

The project aims at establishing a national museum for Jordan set on international modern standards, presenting the history and cultural heritage of Jordan to Jordanians and visitors alike, with the following objectives:

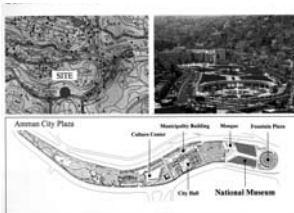
- To be a cultural landmark and symbol of pride for Jordan, reflecting its history and cultural heritage;
- To serve as a facility creating awareness among Jordanians of the importance of their national heritage;
- To serve as a touristic attraction to promote tourism, and a facility to provide visitors with an overview of the country, its land and its people;

Role of the Jordan Museum

- To serve as a research and study base for academics and scholars; and
- To serve as an educational facility for school children from across the nation to establish in their minds the continuous cultural links of successive civilizations.



Panoramic view of the Jordan Museum



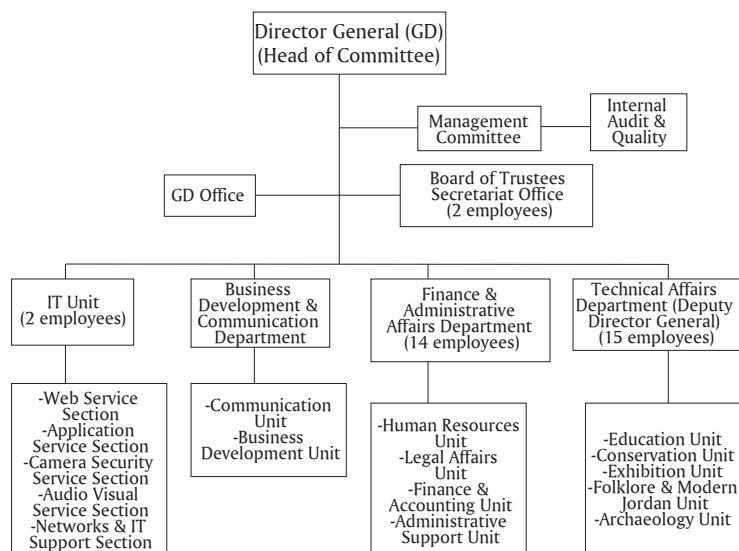
Location of the Jordan Museum

The Jordan Museum is located in downtown Amman, and will be a major component of the cultural centre connecting East and West Amman. The building has a total floor area of 9,500 square meters.

2. Financial Status of The Jordan Museum

The construction costs for the museum building were covered by the Japanese loan agreement, while the costs for running the museum are currently covered by a budget assigned by the Ministry of Finance. The museum is to be financially independent after five years.

3. Organization Chart of the Jordan Museum



4. General Concept of the Exhibition Plan

The general concept of the exhibition plan is “A Story Telling of Jordan: Land and People”, from Paleolithic to modern times. The story of Jordan is told through nine main themes that run through the ages. These are environment, food production, art and architecture, cultural interaction and trade, politics and military, industry, communication and script, religion and domestic life.

5. Exhibition Galleries

The physical structure of the museum galleries has a total floor area of 2400 square metres, divided in to two floors of exhibition galleries:

- Reception Area and the Orientation Hall: aims to entice visitors to explore the museum and the important cultural sites in Jordan.
- Archaeology and History Gallery: Largest gallery in the museum represent Jordan's history and culture from lithic ages up to islamic periods.
- Traditional Life Gallery: presents Jordan's “living history”– giving insights into the urban and rural modes of life, and the Bedouin displayed outdoors.
- Modern Jordan Gallery: covers Jordan's modern history from the Great Arab Revolt of 1916 up to the present time.
- Temporary Exhibition Hall: Hosts specialized and themed exhibitions presenting the cultural heritage of Jordan and other foreign cultures.
- One- One Theaters: There are eight One-One Theatres that are thematic exhibits dealing with special subjects complementing the chronological flow exhibits. They are the main interactive spaces in the museum and incorporate the notion of “Please Touch” as opposed to the “No Touch” of the Chronological Flow Halls. They are conceived to address all levels of visitors.
- Outdoor Exhibition and Activity Area: Exhibition spaces flow outside the main building, with an outdoor exhibition area. Annexed to it is the children's hands-on area (Makany) devoted to teaching and learning.

6. Museum Collections

The museum will encompass various objects of different materials that represent the story of the land and people of Jordan from the Paleolithic to modern times. The museum is expected to have 5000 archaeological objects; 1000 objects representing the traditional life and 500 objects representing the modern history of Jordan.

7. Education Program

Since July 2006, Jordan Museum has been involved in public education and has developed different thematic outreach educational activities and workshops. It's activities target children of different ages; school students,



Traditional Jordanian Costumes
Activity

Role of the Jordan Museum



Mosaic Workshop

people with special needs and participants from different government and private schools and cultural centers. The museum's educational workshops provide participants with the opportunity to gain hands-on experiences and to produce new 'works of art' using ancient techniques.

Summary of The Jordan Museum Educationl Activities			
Year	2006- 2007	2008	2009
Total number of activities	5	23	23
Avarage number of activities/ month	1 activity/ 4 months	2 activity/ month	2 activity/ month
Total number of participants	160	273	Exceeds 533



Traditional Jordanian games and associated songs

8. Professional Role in the Jordan Museum

After graduating from Yarmouk University with a major of cultural resources management and doing a master thesis on museum education, my interest about museum education has grown stronger. I was lucky to get a job in the museum as an assistant educator and I have been working there for about three years. Through these years I was responsible for: 1) liasing with educational institutions such as schools and cultural centers; 2) Coordinating and/or providing teaching practices, lectures and guided field trips; 3) Keeping track and establishing links between the national curriculum and museum activities; 4) Working on providing a school loan service and facilitating access to the museum collections; 5) Working with other museum staff to develop and market the museum and the educational events and programs; 6) Coordinating with a team of interpreters and craftsmen; 7) Undertaking research projects and delivering written and oral reports based on results obtained; 8) Undertaking outreach work, including conducting programs in different geographical areas; 9) Organizing educational plans and scheduling educational events; 10) Identifying creative ways to ensure that the objectives of the museum are met; 11) and coordinating, preparing and signing memorandum of understanding with different educational institutions.

9. Current Condition and Activities of the Jordan Museum

The museum is expected to open to the public by the end of 2010. Therefore, the major focuses and efforts of the museum personnel are directed toward exhibition development; acquisition of museum collections; research and archiving; conducting educational activities and projects; and developing visitor services.

Conservation Center (GEMCC) in Grand Egyptian Museum (GEM)



Conservation Center (GEMCC) in Grand Egyptian Museum (GEM)

Ahmed Eltoukhy Kamal Eltoukhy Ali Sayed
Conservator, Conservation Center (GEMCC),
Grand Egyptian Museum (GEM)
Egypt

Background

The Egyptian Museum was first built in Boulak. In 1891, it was moved to Giza Palace of "Ismail Pasha" which housed the antiquities that were later moved to the present building. The Egyptian Museum is situated at Tahrir square in Cairo. It was built during the reign of Khedive Abbass Helmi II in 1897, and opened on November 15, 1902 to accommodate around 15,000 artifacts and 500 tourists each day. It now holds some 176,000 artifacts and sees some 10,000 visitors each day.

It feels as though the space is crowded, even though many artifacts are still in storage (50 thousand on display and 50 thousand in storage). In addition, many artifacts are not being displayed in a scientific way. In addition, it is too small a space to accommodate the recent discoveries.

While such conditions are uncomfortable for visitors, they are untenable for keeping priceless relics in, and more and more are discovered each year. In the century since the first Egyptian Museum was built, Egypt has struggled to match its conservation efforts with the pace of discovery.

In light of all of the above, the Government of Egypt decided to build the Grand Egyptian Museum (hereinafter called GEM). The government hopes that the Grand Egyptian Museum (GEM), which is due for completion by 2012 at a cost of around 592 million U.S. dollars, will improve the way Egypt's celebrated patrimony is preserved and displayed to millions of visitors from around the world. At the request of the Government of Egypt regarding museum construction at the 2003 summit, the Government of Japan is assisting in the construction of the main building by providing yen loans (the Loan Agreement was concluded in May 2006). The Egyptian side completed detailed designs to start the first-track construction of the museum.

GEM is expected to exhibit and store a collection of 100,000 artifacts at the opening. The artifacts will be transferred to the GEM Conservation Center, which was completed in 2008.

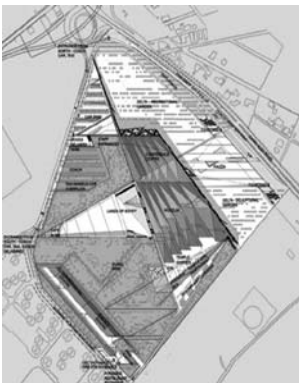


Image of Future GEM

Purpose

Overall goal

The ultimate goal of GEM is to establish a global center of Egyptology, in terms of both theory and practice. The aim of the GEM Conservation Center is to conserve not only the artifacts to be subsequently transferred to GEM but also other artifacts from all across Egypt as well as to develop the capabilities of the conservators from Egypt and other Middle Eastern and African countries.

Conservation Center (GEMCC) in Grand Egyptian Museum (GEM)

The Grand Egyptian Museum Project

The project aims to establish a state-of-the-art museum complex providing facilities and access to a broad range of information. The museum complex will furnish all visitors with a uniquely enjoyable, educational and cultural experience.

An international architecture competition was held to select the design for the new museum. The competition was under the patronage of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and supervised by the International Union of Architects (UIA). An international jury announced the selected design on June 2, 2003 to inaugurate the execution of the project. The purpose of this brief introduction is to outline the vision of GEM as a place where people from different nations and cultures will be able to immerse themselves in the rich cultural heritage of more than 5,000 years of ancient Egyptian civilization. The idea has grown across the centuries, during which Egypt has remained a center of civilization, art and culture.

The design evokes an architectural bridge between the ancient pyramids on one side and Cairo's urban cityscape on the other. The floor plan guides visitors from the entrance, which faces Egypt's capital, to a grand staircase that ends with a view of the three Giza Pyramids in the distance through a 600-meter square translucent stone wall.

The GEM exhibits are classified into five main themes, or "streams", of ancient Egyptian life: "The Land of Egypt" (an outdoor garden featuring pharonic-era agriculture), "Kingship and State", "Religion and Afterlife", "Man, Society and Work", and "Scribes and Learning". The exhibits and artifacts for each will be arranged chronologically along parallel exhibition halls emanating from the main gallery at the top of the grand staircase.

The conservation labs contain state-of-the-art equipment for the preservation and restoration of artifacts, making it one of the best conservation labs in the world.

Built on an approximate area of 7,000 square meters, the GEM Conservation Center is expected to be the largest such center in the Middle East, and will be equipped with its own energy center and service facilities.

The Conservation Center building is considered to play a major role in Egyptian cultural evolution and heritage, with its recovery and restorations of hundreds if not thousands of ancient artifacts annually. With its capacity to be self-financing through supplying industrial and restoration services to industrial and archeological communities worldwide, it can be considered as an Egyptian economic asset as well as a key part of the world's cultural framework. It is thus an important contributor to conserving the world's heritage.



Image of Future GEM

Conservation Center (GEMCC) in Grand Egyptian Museum (GEM)

The Conservation Center consists of five main conservation laboratories, which are the Stone Lab, Wood Lab, Organic Lab (textiles, leather and papyrus), Inorganic Lab (ceramics, glass and metals) and Human Remains Lab. There are also several specialized laboratories that are mainly used for analytical work and thus can be utilized by industry as well as by archeologists and conservators. These specialist laboratories are the Scanning Electron Microscope Lab, Microscopes Lab, Chemical Analysis Lab, X-Ray Room, and Photographic Studio.

With the help of both technical and scientific consultants in almost all fields including operational systems, security and conservation strategies, the GEM Conservation Center will provide equipment that and technical services that are at the forefront of science.

Built under the ground for maximum climatic control and with well-designed gas and hazardous waste systems, it is also one of the few Egyptian projects that is kind to the environment.

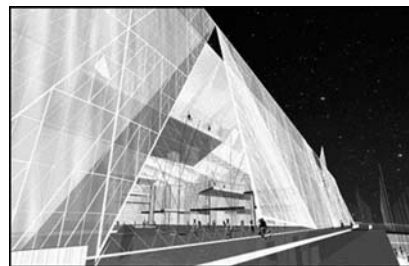


Image of Future GEM

Input from the Japanese side

- Dispatch of experts (long-term and short-term): Leaders, conservation (stone, metal, wood, papyrus, mummies, textiles, etc.), museum environment, organic and inorganic chemical analysis, operation of various analytical equipment, X-ray, infrared and fluorescent photography, filing and documentation, fumigation, packing and transfer, storage facilities, information and communication technology (ICT) systems for the Conservation Center and storerooms
- Training Courses in Japan:
 - Museum environment, operation of conservation and analytical equipment
 - Conservation of Textiles
 - Packing and Transfer
 - Museology
- Training courses in Egypt: workshops and seminars
- Provision of equipment



Farouk Hosny in Conservation Center

Concervation
Center
(GEMCC)
in Grand Egyptian
Museum (GEM)

Project Activities

- Planning and design of the Conservation Center
 - Equipment, analytical equipment.
 - Furniture
 - Computers
 - Conservation Tools
 - Conservation Material and Chemicals.
- Design of the database. The Conservator of the Conservation Center designed the database for recording condition reports (SQL- FileMaker)
- Checking of artifacts at the Egyptian Museum and other sites, and registering the their condition on the condition report sheets
- Planning for and study of the detachment, conservation and reassembly of the Tutankhamun's shrines Special project to transfer them from the Egyptian Museum to GEM.
- Onsite first-aid conservation of the artifacts
- Packing of specific artifacts at the site and transfer to the Conservation Center.



Egyptian Museum & Community

Rashed Ahmed Abdalla El-sayed Abdalla

Assistant Curator

Section 7 (Ostraca & Papyrus), Egyptian Museum-Cairo

Egypt



Egypt in the World



The pyramids and Sphinx at Giza



River Nile, Cairo in Egypt



The mask of king
TuT Ankh Amoun

Egypt, a transcontinental country covering an area of about 1,000,000 square kilometers, is a major power as well as an important political and cultural nation in the North African and Middle Eastern regions and the Islamic world. It is bordered by the Mediterranean Sea to the north, the Gaza strip and Israel to the northeast, the Red Sea to the east, Sudan to the south and Libya to the west. Egypt is one of the most populous countries in Africa and the Middle East, with the great majority of its estimated population of 80.4 million living near the banks of the Nile River.

Egypt is renowned for its ancient civilization. The country is home to some of the world's most famous monuments, including the Giza pyramid complex and its great sphinx near Cairo, as well as important sites including the Karnak Temple and the Valley of the Kings in the southern city of Luxor. Egypt has one of the most developed and diversified economies in the Middle East, with the tourism, agriculture, industry and service sectors contributing almost equally to national production. Consequently, the Egyptian economy is developing rapidly, due in part to legislation aimed at luring international investments, but also by the country's internal and political stability, and recent trade and market liberalization.

Around 3150 B.C., King Menes founded the unified kingdom of Egypt, which was ruled for the next three millennia by a series of around 30 dynasties. In the Old Kingdom period, 2700 to 2200 B.C., the first two ruling dynasties set the stage for pyramid building and were followed most notably by the Third Dynasty pyramid of Djoser and the Fourth Dynasty pyramids at Giza.

The many achievements of the ancient Egyptians include the quarrying, surveying and construction techniques that facilitated the building of monumental pyramids, temples, and obelisks, a system of mathematics, a practical and effective system of medicine, irrigation systems and agricultural production techniques, the first known ships, Egyptian faience and glass technology, new forms of literature, and the earliest known peace treaty. These achievements constitute an important and lasting legacy. Not only have Egypt's art and architecture been widely copied and its antiquities carried off to far corners of the world, but its monumental ruins have inspired the imagination of travelers and writers for centuries.

Egyptian Museum in Cairo

The Egyptian Museum was originally built in Boulak in 1891 before being moved to the Giza Palace of "Ismail Pasha". The antiquities housed there were subsequently moved to its location in Tahrir Square in Cairo. The present building, with its 107 halls, was constructed during the reign of Khedive Abbass Helmi II in 1897 and opened on November 15, 1902. On the ground floor there are the huge statues, while the upper floor houses small statues, jewels, the Tutankhamen treasures and the mummies. The Museum also has a photography section and a large library. The many sections of the museum are arranged in chronological order on the ground floor but by category of items on the first floor. The museum was designed by the French architect Marcel Dourgnon and has total exhibition area of around 10,000 square meters.



Egyptian Museum in Cairo

The museum collections can be categorized into seven sections and the rooms housing the mummies:

- The first section houses Tutankhamen's treasures on the first floor
- The second section houses the pre-dynasty and the Old Kingdom monuments on the ground floor.
- The third section displays the first intermediate period and the Middle Kingdom monuments mainly on the ground floor.
- The fourth section contains the monuments of the Modern Kingdom.
- The fifth section contains the monuments of the late period and the Greek and Roman periods.
- The sixth section houses coins and papyrus.
- The seventh section displays sarcophagi, scarabs, papyrus and ostracon.
- There are two rooms housing the mummies, including the bodies of the most important kings. Alongside the collection of King Tut Ankh Amen, these mummies are considered the best collections not only in the museum but in the Middle Eastern region as a whole.



The golden throne of
king Tut Ankh Amen

Many events were held at the Museum in the last 12 months or so, especially those in Hall 44 for temporary exhibitions on the ground floor. The events were as follows.

The first such event called 'Years of Spanish Archaeology in Egypt' ran from April 6 to May 26, 2009. It was organized by the Spanish Embassy & displayed 146 objects.

The second event called 'Europe-Egypt: A Long-Lasting Archaeological Cooperation' ran from January 3 to July 1, 2009. This photography exhibition was organized by SCA in collaboration with the Delegation of the European Commission in Egypt, various European embassies and archaeological institutes. It displayed various types of panels on the topic.

The third event was from July 8 to October 20, 2009, called 'Years of Excavations of Waseda University 1966-2006' and was organized by Waseda University. Seventy-three objects were displayed.

The fourth event called 'Hungarian Excavations in the Theban Necropolis: A Celebration of 102 Years of Fieldwork in Egypt' ran from November 6, 2009 to January 6, 2010 and was organized by the Ministry of Education and Culture of the Republic of Hungary. It displayed 183 objects.

The fifth event, held from January 26 to February 23, 2010, was called 'Ippolito Rossellini & the Dawn of Egyptology'. It was organized by Pisa University and displayed 73 documents.



Room 44, Ground floor, Egyptian museum

As part of the improvement plans for the museum, we opened a new museum for children in January 2010 to provide an educational support program that includes objects from the museum related to children, such as papyrus, scrolls, writing tools, musical instruments and statues. There is also small section to help the children read books, draw, paint and makes shapes similar to the displayed items using Lego blocks.



Children Museum at Egyptian Museum

So, when I finished this program in Japan, I found myself able to take part and share in all of the implemented and planned activities in the museum as mentioned above. In particular, this program supported me in all the museum activities I needed to be involved in (acquisition, documentation, conservation, exhibition design and museum education) and enabled me to disseminate my experiences among colleague to enlarge our activities in the museum.

My professional role in the museum

My daily activities in my section are to inspect, evaluate and conserve the Ostraca & Papyrus section's items. I also make new labels for the museum collection containing the definition for each precious item and guide official visitors during their tour in the museum.

One of the important duties that I previously had was as a supervisor in the audio guide section, which stopped due to equipment failure. However, we are planning to establish a new audio guide section and I believe that I can contribute to the development of this based on the experiences I gained on this program, especially after visiting the many museums in Japan which have advanced audio guide techniques.

Thus, I hope that after finishing this program I will be able to share in exhibition design (especially of the regularly held temporary events) and make a general survey for my section to improve the general atmosphere for my museum's display objects. My work will be helped by the experiences of visiting many museums that have various facilities displaying the history and civilization of Japan.

Specialized Program



A. Preventive conservation

June 21-25, 2010



Naoko Sonoda

National Museum of
Ethnology

In the 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 the museum environment, we will deal with the following topics: implementation of Integrated Pest Management (IPM), application of thermal treatments for pest control, and monitoring of temperature and relative humidity. Trainees will have an occasion to visit storage rooms and to create storage boxes based on their own unique ideas following an explanation on standards of materials selection. They will also learn the importance of daily activities from the viewpoint of preventive conservation, such as the inspection of objects, the cleaning of storage rooms, and the patrol of an exhibition hall. During the program, we will set up a Q & A and discussion time to exchange ideas and answer any questions.



Setting up data loggers



Making storing boxes



Object inspection



Freezing

B. Activities of a local history museum

June 22-26, 2010

This course intends to learn diversity of local history museums’ activities, such as new museum services, community development, volunteer activities and so on. There are six museums to visit in this course including Old Nishio Residence (Suita Culture Creation and Communication Center), Hama Yashiki (Suita Community Development Center of History and Culture), Cast Iron and Folklore Museum, Suita City Museum, Hyogo Prefectural Museum of History, Open Air Museum of Old Japanese Farm Houses.



Lecture

C. Photography

June 21-25, 2010



Hitoshi Tagami

National Museum of
Ethnology

Participants will learn to make a photographic record for different purposes by actually taking photographs 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.



Lecture

D. Conservation and restoration of objects

June 28- July 2, 2010



Naomi Ueda

Gangoji Institute for
Research of Cultural
Property

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.



Fabrication of Microtome Sections
(To Make Preparations for
Cross-Section Observation of Fibers)



Elemental Analyses of Coin
by an X-Ray Fluorescence
Spectrometer



Microscopic observation of the
lacquer film section



Conservation Treatment for a Barge
Spike (Cleaning of the Surface)

E. Museum education and local communities

June 28- July 2, 2010



Yasushi Kusuoka

Lake Biwa Museum

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 those involved. We will then discuss this system and the content of the programs.



Katsuki Nakai

Lake Biwa Museum



Preparing for Tanabata festival



Plankton observation with
Vietnamese high school students



Making plankton models



Experiencing traditional life with
kindergarden children

F. Ethnographic filming

(Not offered this year)

G. Excavating and controlling archaeological resources

July 5-9, 2010



Yumiko Ogawa

Osaka Prefectural Board of
Education



Kazuo Ichinose

Kyoto Tachibana University

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

Participants will learn the systems and methods of archaeological investigation used by Japanese local governments, and the procedures for preservation, loan, and third-person access applied to archaeological artifacts after excavation.

Visits will be made to parks and museums associated with archaeological sites to learn methods of on-site conservation and public display of archaeological sites. The problem of preserving the architectural integrity of historical buildings (recognized as valuable cultural property) while remodeling them for converted hands-on exhibition spaces will be examined.



Cleaning Excavated
Earthenware
(The Remains of Izumi
Temple at Izumi City)



Measuring Excavated
Earthenware
(The Kuraji Site at Katano
City)



At the Museum of Osaka
University



Visiting Yamane
Company for the
Tumulus Replica
Making

H. Exhibition design

July 5-9, 2010



Takashi Hori

Comode Design Co., Ltd.

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

First, the participants will learn about summarizing a plan and the flow of design work. Each 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 on a material object (measuring, filming, scaled-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 be reflected in the model.



Presentation of a Proposal



Building a Model for Exhibition
Study and Exchange of Opinions



Laying out the Materials and
Graphic Information by PC

Records of Study Trips & Visits



Hiroshima

Apr. 23 Fri.	Hiroshima Peace Memorial Museum
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Nara

May 13 Thu.	Gangoji Institute for Research of Cultural Property
	Heijo Palace Site
	Todaiji
May 14 Fri.	Horyuji
	Osaka Pref. Chikatsu Asuka Museum

Tokyo

May 18 Tue.	National Museum of Nature and Science
May 19 Wed.	Tokyo National Museum
May 20 Thu.	Panasonic Electric Works Co., Ltd., Shiodome Museum
	Kanagawa Plaza for Global Citizenship
May 21 Fri.	National Museum of Japanese History

Hyogo

May 26 Wed.	Disaster Reduction and Human Renovation Institution
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Hokkaido

Jun. 1 Tue.	The Foundation for Research and Promotion of Ainu Culture
	The Ainu Association of Hokkaido
Jun. 2 Wed.	The Historical Museum of Hokkaido
	Historical Village of Hokkaido Foundation
Jun. 3 Thu.	Nibutani Ainu Museum
	Workshop of Ainu Cuisine
	Kayano Shigeru Memorial Ainu Museum
Jun. 4 Fri.	The Ainu Museum

Osaka

Jun 18 Fri.	Osaka Museum of History
	Osaka Human Rights Museum



Opening Ceremony, April 14



Pay a Courtesy Call on the Director General, April 14



Reception, April 14



Country Report Presentation at LBM, April 15



General Program, April 16 - June 18



General Program, April 16 - June 18



Speciality Report



Public Forum, May 29



After Closing Ceremony, July 16

Voice of Participants

Rashed Ahmed Abdalla El-sayed Abdalla

Section 7 (Ostraca & Papyrus), Egyptian Museum-Cairo

Egypt



Throughout three months and half in Japan joining Intensive Course on Museology, I got a lot of knowledge and experiences. Visiting one of the best modern museums in the world helped me to achieve my main goal, that is, to learn from professors how I can stay in touch with the visitors through my display collection, sending clear message, expressing about the history, civilization and traditions of my country. So I would like to give all my greeting for JICA (the staff of Osaka International Center), JICE, National Museum of Ethnology, Lake Biwa Museum and all people in Japan who made my accommodation in Japan happy and comfortable.

Ahmed Eltoukhy Kamal Eltoukhy Ali Sayed

Conservation Center (GEMCC), Grand Egyptian Museum (GEM)

Egypt



Eight months before, I came for the first time in Japan to study "Packing", in Nippon Express Company-Tokyo. This course had been arranged by JICA. We were seven Egyptian colleagues, stayed in Japan for 14 days. It was a very useful course for me and for the entire group. Now we are working to pack the artifacts and transferring them from the Egyptian sites and museums to the Conservation Center - Grand Egyptian Museum.

And this is my second time to study in Japan. Before coming this time, I thought that may be this course won't be useful for me, because I am a conservator. But now I am sure that this course is very useful for me and for my museum too.

Now I am studying Conservation, Preventive Conservation, Exhibition, Climate Control, and Model Making.

Thanks for JICA, Minpaku and Lake Biwa Museum to arrange this course, and I hope to join it again for long time.

Al Deek Ala'a Abdulrahman Ibrahim

Education Unit, Technical Affairs Department, The Jordan Museum

Jordan



Living in Japan for three months had opened my eyes to a very important feature that the Japanese people have; despite the fact that Japan is a developed country it managed to create a harmony between the needs of urbanization and preservation of Japanese identity and culture. This could be a great evidence of the role and the great impact that the Japanese museums play in local communities.

During this course, I've gained important knowledge and skills that I'll try to implement in my home museum especially for developing the museum role in community education and in making the museum friendly to the people with special needs. Finally, I would like to thank JICA, National Museum of Ethnology and Lake Biwa Museum for this great opportunity.

Avirmed Yanjiv

Cultural Institute, Mongolian National University of Culture and Arts

Mongolia



This course has broadened my knowledge about Japanese history, culture, economy and society. I appreciate Japanese hardworking punctual people.

During the three and half months of my stay in Japan, I have gained a lot of knowledge and new ideas from the lectures and visiting museums, modern art galleries, cultural institutions, historic sites, temples and shrines in various prefectures. Some of lectures were very in depth and showed us that museums play a great role in the promotion of educational research and activities for students that are based on cultural properties and traditions of country.

I really enjoyed the studying trips. Thanks to our lecturers, coordinator and organizers who made everything so enjoyable. I did not know anything about Ainu people before. Now I can see a lot of ways how they have made over their cultural properties to new generation and how they are cooperating with schools. I'll share all of information and knowledge with governors who concern about indigenous ethnic groups in Mongolia.

I visited a lot of museums in my weekends and during the Golden Week. The course participants were stimulated to be engaged critically and creatively with wide range of ideas and issues and to develop the practical methods and skills which are required for the creative and effective professionals of museums and galleries. Regular visitings to museums around the country were simulative opportunities to explore contemporary practice. Guest lecturers offer additional perspectives, which are a source of inspiration and ideas for further strengthening link with the professions. I will spread out my experiences and knowledge to my students and colleagues.

I would like to thank Japan International Cooperation Agency for providing me with this opportunity to come and participate "Intensive Course on Museology", as well as National Museum of Ethnology, The Lake Biwa Museum specially to thanks to our lecturers, coordinators and organizers who made everything such an enjoyable experience.

Jambaldorj Myandas

Marketing and Education Division, Mongolian Museum of Natural History

Mongolia



Since 1995 I have been visiting Japan five times. In 2004 I was a trainee at Japan Mongolian Folk Museum for six months. Since then, my life has ever been connected with Japan. For six years the Mongolian Museum of Natural History has been working with Japanese museums and universities.

In the three month Intensive Course on Museology, I spent very significant time. Through the study on museology I have learnt policies of cultural properties protection, museum environment, conservation, risk and security management, and museum insurance as well as museum education, evaluation and cultural heritage and development.

During three months we visited almost thirty-seven museums and temples, particularly during Golden Week holidays in Osaka, Nara, Hiroshima, Kyoto, Kobe, Tokyo, Shiga and Hokkaido. Number of lectures, visiting museums and other cultural sites have enabled us not only to gain museology training but also to become familialized with Japanese wonderful cultures, traditions and an ancient civilization. The present training has been very productive for me. I get a wonderful opportunity to deepen my knowledge and to increase my skill in museum work. This training course will never be forgotten.

I would like to thank JICA for giving me a chance to learn museology as well as National Museum of Ethnology, Lake Biwa Museum, and special thanks to our lecturers, coordinator, ten participants from six countries and all staffs who organized and supported us for everything.

Iro iro to osewani narimashita.

Guevara Torres Evelyn Karin

Leymebamba Museum, Centro Mallqui, Lima, Peru

Peru



During my time in Japan I have acquired valuable knowledge on various museology topics. The daily lectures, study trips, and specialized programs have widened my perspective and have provided me with a comprehensive picture on the discipline at a country that is in the vanguard of technology.

This has been a great opportunity for me to learn about the history, culture and academic achievements in Japan. I also found good friends from around the globe with whom I have exchanged experiences and viewpoints.

I plan to make the best use of this experience. I will work on sharing this knowledge with my colleagues, and I plan to apply what I learnt in the design and implementation of an educational program for the community of Leymebamba.

I want to express my deepest gratitude to all the professors and staff of the organizing institutions. I appreciate their warmth, kindness, and patience throughout the days here.

Jayasinghe W A Mindini Upeksha

Department of National Museums Sri Lanka, Ministry of Cultural Affairs & National Heritage

Sri Lanka



Japan and Sri Lanka friendship goes far back to many years. Sri Lankans have strong and close intercultural and political relationship with Japanese. For an example, a recently developed museum in “Sigiriya” (an ancient city) was funded by the Government of Japan.

I expect the present intensive course in museology will be definitely helpful to strength the Japan-Sri Lanka relationship. The knowledge and experience that I have gained from this course will be positively useful to museum management, exhibition designing, conservation, education activities to carrying out future plans in our museums. With the knowledge and skill I learnt in Japan, I will explore possibilities to plan to extend Sri Lanka’s museum educational activities more active.

I like to express my sincere gratitude to the Japanese people and I really deeply appreciate their unique culture, sensible care and conservation of nature and it shows that from their daily lifestyle. It was pleasant to work with kind, polite and hardworking people in Japan during this short stay. I visited many museums in Japan, museum galleries and it is unique that all exhibits show the relationship between their rich culture and nature. Finally, I would like to convey my heartfelt thanks to all JICA staff members, for their kindness and helps and especially for all “sensei” in National Museum of Ethnology (MINPAKU), Lake Biwa Museum. DOMO ARIGATO GOZAIMASHITA

Suriyatham Kanokwalee

Roi-Et National Museum

Thailand



Though I have been curator in national museum almost 8 years, I can not say that I am a professional because there are many things I still do not know. Therefore, this was my great opportunity to joining the Intensive Course on Museology 2010 which was held by JICA. With many professional Sensei and staffs who have broaden and deepen my knowledge, I am invigorated. Not only knowledge in museology, but this course also provides lots of precious memories and experiences such as the hospitality of Japanese people, the beautiful “Sakura no hana” scenery, the way that “traditional” go together with “modern” that bring me tranquil feeling. Besides that, “friendship beyond frontier” absolutely true, no matter how different of nationality, religion, gender or age all of us were bound with invisible thread call “Museum curiosity”. I enjoyed this golden three and half months in Japan with all of them. I thank JICA, JICE, Minpaku, LBM, sensei and others, also Miss Inoue Miho our excellent coordinator, for everything with all of my heart.

Saleekongprayoon Kamonwan

Museum Research Team, Bank of Thailand Museum

Thailand



This was my first time to come to Japan. I would like to extend my fullest appreciation to the Japan International Cooperation Agency, the National Museum of Ethnology and the Lake Biwa Museum for giving me a chance to participate in the Intensive Course on Museology. It is very useful for developing my work. I have learnt more about Japan's museums in Osaka, Hiroshima, Nara, Tokyo, Kobe and Hokkaido. I was very much impressed about them. And also Japanese lecturers really gave me an impression because they are very enthusiastic about their teaching and have good teaching methods. I believe lecturers and staffs paid much time and energy for assembling and organizing this course so it is an excellent course for participants. It covers all museums' functions such as exhibition, conservation, educational program et cetera. I want to express my sincere thanks to all of you for taking care of me during the course. It will be my pleasure to have chance to welcome all of you to the Bank of Thailand Museum.

Chompoo Watcharee

Chiang Mai National Museum

Thailand



On March 30, 2010, six days before the beginning of the course, I got a surprise offer from JICA. "Can you participate with Intensive course on Museology?" Without any consideration, I immediately accepted to join this course because I realized that I should not miss this great opportunity.

During my stay in Japan, this course was a very great chance for me, not only to learn and expand my knowledge about museology, practice training and many trip to museums and historical sites, but also to acquire the excellent experiences about Japan and its people.

I will go home with full of knowledge and experiences and I am sure these knowledge and experiences exactly will be of benefit for my professional field in Thailand.

Finally, I would like to extend my sincere gratitude and thanks to JICA for giving me this great opportunity, the Organizing Committee of the Intensive Course on Museology, NME, the Lake Biwa Museum, our professors, teachers, lecturers and museum staffs who devoted their time for success of this course and us, as well as our coordinator for her kindness and great assistance, and lastly, my classmates for their very warm support and friendship welcome. This wonderful memory will always remain in my mind.



JICA Closing Ceremony Speech July 16, 2010

By Saleekongprayoon Kamonwan (Thailand), On behalf of the participants in the JICA Intensive Course on Museology 2010

Director General of the National Museum of Ethnology,
Director General of Japan International Cooperation Agency,
Professors of the National Museum of Ethnology and the Lake Biwa Museum,
Ladies and Gentlemen,

I am very pleased to be here today speaking on behalf of my friends.

After three months and a half of being in Japan we can say that this has been a remarkable experience in our lives. Because we had the chance to know about the history, culture and life style of the Japanese society.

Our course started in early April so we were lucky enough to see flourished cherry blossom, an unique and iconic Japanese flower. The time spent in Japan has deepened our knowledge in Museology and expose us to a society that has balance between its tradition and technology achievements it has made.

During the training we learned from scholars and professionals from the field of museum studies. Furthermore, the study trips gave us the chance to know about the management of Japanese museums from all over Japan, and the current issues they face.

We gained more experiences from being involved in museum activities and research institutions. Now we have the mission to share the knowledge to the widest extent in our own countries.

Taking this opportunity I would like to express our deepest gratitude to the Japan International Cooperation Agency, the National Museum of Ethnology and the Lake Biwa Museum professors and all staffs for their kindness and warmth since we arrived.

One thing we know for sure is that the experience in Japan will last forever in our minds and that the friends we have made we will keep forever in our hearts. Thank you very much with all of our hearts.



Number of Past Participants by Country

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	Total
Bhutan	1	(2)	1				1											3(2)
Cambodia				1														1
China						1	1(2)	1				1	1					5(2)
Indonesia			1	1					1	1						2		6
Korea			(1)			(2)												(3)
Laos	1	1				1		2										5
Malaysia	2	1					1											4
Maldives			1															1
Mongolia	1(1)					1			1							2	2	7(1)
Myanmar	(2)			1(1)			1											2(3)
Nepal						1(1)			1									2(1)
Pakistan					2													2
Singapore			1															1
Sri Lanka																	1	2
Thailand	1	2			(1)			1	1				1			1	3	10(1)
Viet Nam		(4)	(1)	(1)							1				2			3(6)
Bolivia			1			1						1						3
Brazil		(1)																(1)
Chile					1													1
Colombia											1		2	1	1			5
Costa Rica											1							1
Guatemala				1	1					1		2		1				6
Guyana														2				2
Peru		1				1	1				1	1	1	1	2	2	1	12
Armenia																1		1
Bulgaria							1		1									2
Finland							(1)											(1)
Macedonia					1													1
Australia		(1)																(1)
Fiji										1				1				2
Papua New Guinea		1	1			1	1											4
Solomon Islands	1	1						1										3
Iran													1					1
Jordan									2					1	1	2	1	7
Palestinian Authority										1								1
Saudi Arabia				1				1	1	1		1						5
Syria				1														1
Turkey										1	1		1					3
Benin								1										1
Botswana													1					1
Cameroon				1														1
Cote d'Ivoire										1	1	1						3
Egypt											1						2	3
Eritrea									1		1		1	1				4
Ethiopia		1									1							2
Ghana			1	(1)														1(1)
Kenya			1									1						2
Madagascar	1							1										2
Nigeria											1							1
Senegal				1														1
Tanzania				(1)	1													1(1)
Zambia			1			1		1		2		1	1	2	3			12
Total	8(3)	8(8)	9(2)	8(4)	6(1)	8(3)	7(3)	9	9	9	10	10	10	10	9	10	10	150(24)

Numbers in parentheses are observers

Notice

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

Photos may be included.

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

Name

Affiliation

Address

Telephone

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Messages, Contributions or Articles

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Inter-University Research Institute Corporation
National Institutes for the Humanities

National Museum of Ethnology



LAKE BIWA MUSEUM



Japan International Cooperation Agency