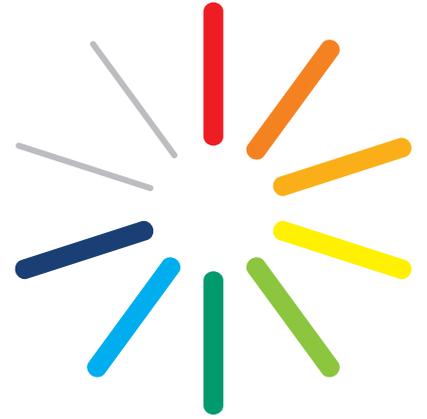


Museum Co-operation 2011

Newsletter of the Intensive Course on Museology

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



Museum Co-operation 2011

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Museum Co-operation 2011
Newsletter of the Intensive Course on Museology

General Editors

Isao Hayashi

Kenji Yoshida

Naoko Sonoda

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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 2011.

The Intensive Course on Museology 2011, which started two months late due to the Great East Japan Earthquake Disaster, was held over more than three months from June 15 to September 9, 2011, 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, Armenia, Jordan, Mauritania, Mongolia, 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 17-year history, over 160 participants including observers from around 50 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 specialities 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 to 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 been 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 between 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 its significant importance as museums contribute to 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 2011 program, we realized that 18 years worth of effort including the preceding training program Museum Technology Course, has established the network of 160 ex-participants from 53 different countries and Japanese experts. We hope those accumulated knowledge and experience among different generations and the partnership among various countries will bear much fruit for a long time in each country.

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

The Intensive Course on Museology 2011

Organizing Committee

| | | |
|--------------------|------------------------|--|
| Chairperson | Isao Hayashi | National Museum of Ethnology |
| Vice- Chairperson | Kenji Yoshida | National Museum of Ethnology |
| Vice- Chairperson | Naoko Sonoda | National Museum of Ethnology |
| Members | Toshio Asakura | 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 |
| | Minako Ashiya | Lake Biwa Museum |

Steering Committee

| | | |
|-------------------|--------------------------|------------------------------|
| Chairperson | Isao Hayashi | National Museum of Ethnology |
| Vice- Chairperson | Kenji Yoshida | National Museum of Ethnology |
| Vice- Chairperson | 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 |
| | Yukiya Kawaguchi | National Museum of Ethnology |
| | Shingo Hidaka | National Museum of Ethnology |

Curriculum 2011

1. General Program : June 15 - September 9

(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 |
| 2-3 | Inspection of objects |
| 2-4 | The use of information and necessary facilities |
| 2-5 | Database |
| 2-6 | Video recording (from information gathering to program production) |
| 2-7 | Museum environment |
| 2-8 | Conservation and restoration 1 - ethnographic and historical |
| 2-9 | Conservation and restoration 2 - archeological |
| 2-10 | Risk management, security, disaster and crime prevention, and insurance |
| 2-11 | Packing and transportation |
| 2-12 | Management of audio-visual materials including multi-media |

(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 | Individual visits to museums in the vicinity |
| 3-7 | 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. |
|-----|--|

2. Specialized Program : August 15 - September 2

| | |
|---|---|
| A | Preventive conservation |
| B | Activities of a local history museums |
| C | Photography |
| D | Conservation and restoration of objects |
| E | Museum education and local communities |
| G | Excavating and controlling archaeological resources |
| H | Exhibition design |

3. Communication Program

| | |
|---|--|
| A | Museum Report Presentation A report on museum activities in the participant's country and participant's own activity on the specialization. |
| B | Specialty Report Presentation A report on the participant's speciality in their museum. |
| C | Public Forum Museums in the World 2011 Introducing museum activities in the participant's own country to the general public. |
| D | Discussion General discussion of the training. Planning dissemination program. |
| E | Final Report Presentation Presenting knowledge acquired during the training and dissemination program based on it. |

Program 2011

| Date | Cat. | Cont. No. | Contents | Lecturer and Organization | |
|-------------|------|-----------|--|----------------------------------|--|
| | | | | Name | Organization |
| June | | | | | |
| 15 Wed. | | | Opening Ceremony / Guidance / Reception | | |
| 16 Thu. | D | | Museum Report Presentation | | |
| 17 Fri. | | | | | |
| 18 Sat. | | | | | |
| 19 Sun. | | | | | |
| 20 Mon. | L | 1-2 | Exhibition in National Museum of Ethnology | Shigeki Kobayashi | NME |
| | L | 1-5 | Media and Museums | Taku Iida | NME |
| 21 Tue. | L | 1-2 | Representation of Cultures in Museums | Kenji Yoshida | NME |
| | L | 1-6 | Policies on Cultural Properties Protection | Satoshi Tarashima | National Institutes for Cultural Heritage, Tokyo National Museum |
| 22 Wed. | L | 1-3 | Museums and Tourism | Hiroki Tanaka | Osaka Waterfront Development Co., Ltd. |
| | L | 1-2 | Indigenous Cultures in Japan | Reiko Saito | NME |
| 23 Thu. | L | 1-2 | Folk Museums in Japan | Ryoji Sasahara | NME |
| | L | 1-4 | Museums in the World | Yukiya Kawaguchi | NME |
| 24 Fri. | L | 1-1 | History of Japanese Museums | Kazuyoshi Ohtsuka | Osaka Gakuin University |
| | L | 2-12 | Audio-visual Materials including Multi-Media | Takashi Nakagawa | NME |
| 25 Sat. | | | | | |
| 26 Sun. | | | | | |
| 27 Mon. | L | 2-3 | Inspection of Objects | Naoko Sonoda Shingo Hidaka | NME |
| | L | 2-7 | Museum Environment-Temperature and Humidity | Naoko Sonoda Shingo Hidaka | NME |
| 28 Tue. | L | 2-5 | Database | Masatoshi Kubo | NME |
| 29 Wed. | L | 2-7 | Environment Management-Lighting 1 | Naoko Sonoda Shingo Hidaka | NME |
| | L | 2-7 | Museum Environment - Pest Control | Kazushi Kawagoe | IKARI CORPORATION |
| 30 Thu. | L | 2-5 | Database | Masatoshi Kubo | NME |
| July | | | | | |
| 1 Fri. | L | 2-1 | Systematic Storage of Materials | Yoshiaki Iijima | NME |
| | T/L | 2-7 | Environment Management-Lighting 2 | Kiyoshi Nakaya Norihide Ushio | Musashino Art University Matsushita Electric Works |
| 2 Sat. | | | | | |
| 3 Sun. | | | | | |
| 4 Mon. | L/P | 2-6 | Video Recording (from Information Gathering to Program Production) | Kazuyo Minamide | St. Andrew's University |
| 5 Tue. | L | 2-10 | Cultural Properties and Property Damage Insurance | Eiichi Hakomori | Graduate Schools of Keio University |
| | L | 4-7 | Management of Museum shop and Development of Museum Goods | Tomomi Inoda | The Senri Foundation |

| Date | Cat. | Cont. No. | Contents | Lecturer and Organization | |
|---------|------|-----------|--|--|---|
| | | | | Name | Organization |
| 6 Wed. | L | 2-11 | Packing and Transportation | Kotaro Nakajima | NIPPON EXPRESS CO., LTD. |
| 7 Thu. | T/L | 2-8 | Conservation and Restoration 1 | Naomi Ueda | Gangoji Institute for Research of Cultural Property |
| 8 Fri. | T/O | | Todayji | | |
| | T/O | | Horyuji | | |
| 10 Sun. | | | | | |
| 11 Mon. | L | 1-7 | Intellectual Property Rights | Atsushi Nobayashi | NME |
| | L | 4-1 | Children and Museums | Kasumi Somekawa | Director, Hands On Planning |
| 12 Tue. | L | 3-7 | Outline of Landscape Model Making | Masaaki Moriguchi | KEIKAN MOKEI STUDIO |
| 13 Wed. | T/O | | Naoshima (Benesse House Museum, Chichu Art Museum) | | |
| 14 Thu. | T/O | 4-5 | Hiroshima Peace Memorial Museum | Noriyuki Masuda | Hiroshima Peace Memorial Museum |
| 15 Fri. | T/O | | Miyajima (Itsukushima Shrine) | | |
| 16 Sat. | | | | | |
| 17 Sun. | | | | | |
| 18 Mon. | L | 3-1 | Museum Buildings as an Architecture | Kazuoki Ohara | Graduate Schools of Yokohama National University |
| 19 Tue. | L | 3-4 | Temporary exhibition - design | Takashi Hori | Comode Design Co., Ltd. |
| | L | 3-5 | Temporary exhibition - display | Takashi Hori | Comode Design Co., Ltd. |
| 20 Wed. | L | 1-1 | General guidance Process of building the Lake Biwa Museum | Katsuki Nakai | LBM |
| | L | 1-1 | Museums and Research | Katsuro Yahiro | LBM |
| | L/O | 3-3 | Guided Tour of the Lake Biwa Museum | Katsuki Nakai Minako Ashiya | LBM |
| 21 Thu. | L | 3-2 | From Exhibit Planning to Construction | Taihei Samejima | NOMURA Co., Ltd. |
| | L | 4-1 | Interaction and Public Programs of the LBM | Yasushi Kusuoka | LBM |
| | L/P | 4-1 | Cooperation between Schools and Museums | Hisato Ohyori Kazuhiro Fujihashi | LBM |
| | L | 1-1 | Environmental Education Center | Osamu Kato | LBM |
| 22 Fri. | L/O | 2-1 | Use and Management of Collections | Yoko Nakato | LBM |
| | L/P | 4-2 | Planning and Management of the Discovery Room | Minako Ashiya | LBM |
| | L/P | 4-2 | Observation and Participation of Hands-on activities | Hisato Ohyori | LBM |
| | D | | Specialty Report: Education in museum | JICA Participants | |
| 23 Sat. | L/P | | Intensive Experiences on Alien Fish of Lake Biwa | Katsuki Nakai | LBM |
| | L/P | 4-2 | Meeting Field Reporters and Hashikakes | Yasushi Kusuoka, Field Reporters and Hashikakes | LBM |
| 24 Sun. | L/O | | Activities with Local People | Goro obaQ Yasushi Kusuoka Katsuki Nakai Minako Ashiya | LBM |

| Date | Cat. | Cont. No. | Contents | Lecturer and Organization | |
|---------------|------|-----------|--|--|--|
| | | | | Name | Organization |
| | D | | Meeting with Local People | Goro obaQ Yasushi Kusuoka Katsuki Nakai Minako Ashiya | LBM |
| 25 Mon. | | | | | |
| 26 Tue. | L | 1-1 | Management of Local Museums | Tomoo Nunotani | Mie Prefectural Museum |
| | 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 Minako Ashiya Katsuki Nakai | Learning Innovation Network Mie Prefectural Museum LBM |
| | L | 2-2 | The Use of Information and Necessary Facilities | Takashi Toda | LBM |
| | D | | Discussions with the LBM Curators and Staff | LBM Curators and Staff | LBM |
| 27 Wed. | D | | Specialty report: Education in museum | JICA Participants | |
| 28 Thu. | T/L | 3-3 | Representing Disasters in Museums | Isao Hayashi | NME |
| 29 Fri. | L | 3-7 | Outline of Landscape Model Making | Masaaki Moriguchi | KEIKAN MOKEI STUDIO |
| 30 Sat. | D | | Public Forum "Museums in the World 2011" | | |
| 31 Sun. | | | | | |
| August | | | | | |
| 1 Mon. | | | | | |
| 2 Tue. | T/O | | Nagasaki Museum of History and Culture | | |
| | T/O | | Nagasaki City (Glover Garden) | | |
| 3 Wed. | T/O | | Heisei-shinzan Nature Center/Mt. Unzen Disaster Memorial Hall | | |
| 4 Thu. | T/O | | Fukuoka Asian Art Museum | | |
| 5 Fri. | T/O | | Kyushu National Museum | | |
| 6 Sat. | | | | | |
| 7 Sun. | | | | | |
| 8 Mon. | L | 4-4 | Museums and Barrier-Free 1 | Koujirou Hirose | NME |
| | L | 4-4 | Museums and Barrier-Free 2 | Kayoko Okuno | Kanagawa Prefectural Museum of Natural History |
| 9 Tue. | L | 2-10 | Museum Facilities · Management of Exhibition Space (Security · Disaster Prevention · Crime Prevention) | Norimune Wada | Oct Security Inc. |
| | L | 4-8 | Cultural Heritage and Development | Motoi Suzuki | NME |
| 10 Wed. | 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 |
| 11 Thu. | D | | Mid-term Discussion on Final Report | | |
| | D | | Planning Dissemination Program (Discussion) | | |

| Date | Cat. | Cont. No. | Contents | Lecturer and Organization | |
|-----------------------|------|-----------|---|---------------------------|-------------------|
| | | | | Name | Organization |
| 12 Fri. | T/L | 4-2 | Museum and Outreach of Programs | Kenji Saotome | Suita City Museum |
| | D | | Report of Evaluation Study Delegation | JICA Participants | |
| 13 Sat. | | | | | |
| 14 Sun. | | | | | |
| 15 Mon. - 19 Fri. | | | Specialized Program (A) | | |
| 16 Tue. - 20 Sat. | | | Specialized Program (B) | | |
| 21 Sun. - 25 Thu. | | | Specialized Program (E) | | |
| 22 Mon. - 26 Fri. | | | Specialized Program (C, D) | | |
| 27 Sat. | | | | | |
| 28 Sun. | | | | | |
| 29 Mon. - Sep. 2 Fri. | | | Specialized Program (C, G, H) | | |
| 30 Tue. | | | | | |
| 31 Wed. | | | | | |
| September | | | | | |
| 1 Thu. | | | | | |
| 2 Fri. | | | | | |
| 3 Sat. | | | | | |
| 4 Sun. | | | | | |
| 5 Mon. | | | Planning Dissemination Program (Interview Individually) | | |
| 6 Tue. | | | Planning Dissemination Program (Self - Study) | | |
| 7 Wed. | | | | | |
| 8 Thu. | D | | Final Report Presentation | | |
| | D | | General Discussion | | |
| | | | Completion Ceremony | | NME |
| 9 Fri. | | | Evaluation Meeting | | JICA |
| | | | Closing Ceremony | | JICA |

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

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



List of Participants 2011

| Country | Name | Position | Organization |
|------------|----------------------------------|--------------------------------|--|
| Armenia | Zhanna Manukyan | PR Manager | Martiros Saryan Memorial Museum |
| Jordan | Ibrahim Abdel Karim Ali Al Masri | Museum Curatorial Staff | Balqa Directorate Historic Old Salt Museum, Ministry of Tourism and Antiquities |
| Jordan | Najd Sami Sweidan | Assistant Curator | Technical Department, The Jordan Museum |
| Mauritania | Brahim Mahmoud Kane | Assistant Animator | Office of National Museum |
| Mongolia | Oyunkhishig Tsanjid | Head | Education and Public Relation Division, The National Museum of Mongolia |
| Mongolia | Yalalt Gendenkhuu | General Manager | Mongolian National Modern Art Gallery |
| Mongolia | Dalkhaa Narantuya | Head | Protect Division for the Tangible Cultural Heritage, Center of Cultural Heritage |
| Sri Lanka | Sanjeevani Upaka Widyaratne | Education Promoting Officer | Colombo National Museum, Department of National Museums, Ministry of Cultural Affairs & National Heritage |
| Thailand | Nopparat Thepthepa | Acting Head | Office of Project Incubation/ Exhibition Development Division, National Science Museum (NSM) |
| Thailand | Duangjai Pichitnarongchai | Curator | Curatorial Division, The Office of National Museums, The Fine Arts Department, Ministry of Culture |



Public Forum

Museums in the World 2011



Public Forum

Museums in the World 2011

Date : July 30, 2011

Place : National Museum of Ethnology

Organizers : National Museum of Ethnology

Lake Biwa Museum

Japan International Cooperation Agency

Program

13:00 – 13:05

Opening Remarks

| | | |
|--------------|---|------------------------------|
| Isao Hayashi | Chairperson, Intensive Course on Museology | National Museum of Ethnology |
|--------------|---|------------------------------|

13:05 – 17:00

Country Report

| | |
|----------------------------------|------------|
| Duangjai Pichitnarongchai | Thailand |
| Nopparat Thepthepa | Thailand |
| Sanjeewani Upaka Widyaratne | Sri Lanka |
| Dalkhaa Narantuya | Mongolia |
| Yalalt Gendenkhuu | Mongolia |
| Oyunkhishig Tsanjid | Mongolia |
| Brahim Mahmoud Kane | Mauritania |
| Najd Sami Sweidan | Jordan |
| Ibrahim Abdel Karim Ali Al Masri | Jordan |
| Zhanna Manukyan | Armenia |

17:00 – 17:15

Summary & Closing Remarks

| | | |
|---------------|---------------------------|------------------|
| Katsuki Nakai | Senior Research Scientist | Lake Biwa Museum |
|---------------|---------------------------|------------------|

The Office of National Museums and Educational Programs



The Office of National Museums and Educational Programs

Duangjai Pichitnarongchai

Curator

Research Division, the Office of National Museums, Bangkok

Thailand

Background to the Office of National Museums

The Office of National Museums, Bangkok follows the Fine Arts Department’s policy and is responsible for supporting and promoting national museum management in Thailand.

The history of the National Museum in Thailand dates back to the early 1850s when King Mongkut (Rama IV, 1851–1868) established Thailand’s first private museum, the “Royal Museum” in Prapad Pipitphan Throne Hall inside the Royal Palace. The first public museum called “The Museum” was opened in 1874 by King Chulalongkorn the Great (Rama V, 1868–1910) to exhibit the royal collection of King Rama IV and other objects of general interest, including ancient objects, art objects, natural objects, and animal exhibits in the Concordia Pavilion inside the Royal Palace. In 1886, the collection was transferred to three halls of Wang Na Palace, or the “Palace to the Front”, which had been the palace of the Regent. In the reign of King Prajadhipok (Rama VII, 1925–1934), Wang Na Palace was opened to the public as **the National Museum Bangkok**.

From 1961 onwards, other museums were established in Thailand and the Division of National Museums was established in 1975, separate from the Division of Archaeology. In 1995, the two divisions were combined into the Office of Archaeology and National Museums, under the Fine Arts Department.

In 2002, the government established the Ministry of Culture with authority over the Fine Arts Department, and the Office of National Museums was established. At present, there are 10 main National Museums in 10 provinces. These are regarded as main regional museums of the country and medium to small National Museums in many part of Thailand. The National Museums located up-country are run by 15 branches of the Regional Office of Fine Arts. The Office of National Museums, Bangkok runs 5 National Museums in Bangkok including the National Museum, the National Gallery, the Royal Barges National Museum, the Royal Elephant National Museum, the Silpa Bhirasri Memorial National



The Office of National Museums and Educational Programs

Museum, and the National Museum in Honor of H.M. the King's Golden Jubilee in Patumthani Province and 5 divisions. The organization chart is shown on p. 15.

Educational Programs

The National Museum and the National Gallery have offered a guide service to serve groups of visitors in collaboration with National Museum Volunteers (NMV) since 1969. They arrange a variety of educational and cultural activities (e.g. monthly lectures for the general public and trips to temples and historical places) and train museum guides to guide visitors in Thai, English, French, German, and Japanese.

One of principle tasks of the Office of National Museums is to organize educational programs. This involves a variety of activities: improving and developing exhibitions in the national museums, conducting academic research, providing academic knowledge on cultural objects and related fields, and organizing specific educational programs. Moreover, numerous educational programs involving many groups are supported by the Office of National Museums. Most of them are set up in the National Museum and the National Gallery for visitors to understand the exhibitions' contents and appreciate the art objects in the collections. Below, I would like to introduce some of our educational programs for different groups of visitor, such as disabled students, families, children, students, and teachers.

1. Educational programs for disabled students

Touching Museum: this program was established for visually-impaired students at the National Museum. We contacted one junior high school for the visually-impaired and asked some visually-impaired student about their requirements: what would they want to do and what would they want to find out at the museum? They told us they wanted to touch the art objects in the museum. Therefore, we made some life-size replicas of objects in our collection, such as a sculpture of Buddha, a stone lintel, some pottery, and a stone Dhammajakra, and then invited them to participate in this program.

This activity aims to give visually-impaired students opportunities to acquire knowledge from the exhibition as well as promote their imagination, creativity, and appreciation in the esthetic value of art objects in the exhibition. They could recognize the materials and tried to match them with items used in daily life.

Art for Hearing-impaired Students Program: this program was set up at the National Gallery, Bangkok based on our recognition that art activity is useful for the intellectual and psychological development of hearing-impaired students. We contacted one junior high school for the hearing-impaired and managed a program for them to understand art sculpture. After that, we invited 30 hearing-impaired students to participate and teachers interpreted in sign language.



Touching Museum for visually-impaired students, The National Museum, Bangkok



Art for Hearing-impaired Students Program, The National Gallery, Bangkok

The Office of National Museums and Educational Programs



Hearing-impaired students try to cast a bas-relief sculpture from plaster



Participants in the Art for Hearing-impaired Students Program



Tracking Back to the Past activity, Drawing cartoons course in the The National Museum, Bangkok



Drawing cartoons course in the summer art program, The National Gallery, Bangkok

First, we guide the hearing-impaired students to the exhibition gallery and give information about the exhibitions and sculpture masterpieces. Then, a sculptor gives information on the process of creating a sculpture. To help them better understand, we encourage them to create a bas-relief of their friend from clay and cast it in plaster.

2. Happy families on Sunday

This program is designed for family groups who come to the National Museum on a Sunday. We provide space in the National Museum where parents and children can not only enjoy the museum together but also learn about the museum's art objects and, for example, Thai history.

Family Rally: each family group member has to complete an activity by searching for museum objects in different points of the galleries and outdoor spaces based on pictures printed on a sheet of paper. The first three families to finish received an award from the National Museum.

Tracking Back to the Past: we focus on the prehistoric period in this program and choose some prehistoric pottery to explain the story. A senior curator, a specialist in prehistory, gives information to the family groups on the prehistoric way of life and how the people of the time created artistic objects, painted pottery, used different materials, and formed them with various techniques. The staff of the National Museum provide some pot and pigments for each family and asked them to paint the pots with designs they saw on the ancient pots in the gallery.

“Playing for Fun”: this program was set up at the National Museum following the “Artisanship and Aesthetics of Japan and Thailand Exhibition”, a collaboration between Kyushu National Museum and the Office of National Museums, the Fine Arts Department, Bangkok in January 2011.

We cooperated with Kyushu National Museum Volunteer and Thailand National Museum Volunteer in order to provide many Japanese and Thai amusements under the theme “playing for fun” with the aim of exchanging culture between Japan and Thailand.

3. Summer art program for children

This program is held every year in April at the National Gallery. We collaborate with teachers from many schools in Bangkok to arrange summer art programs every summer holiday for children aged 6–18. These courses provide real art-making experiences for children. After learning art with the gallery's teachers, participants are expected to create some art works that relate to the exhibition in the National Gallery. There are many courses offered, including creative art, drawing cartoons, water colors for beginners, and drawing. Each course is a 30-hour course given over 10 days.

The Office of National Museums and Educational Programs



Mobile museum activity:
playing with jigsaw puzzles

4. Mobile museum for students

This activity is set up inside and outside the National Museum. We provide a minibus with mobile exhibitions that include replicas and multimedia presentations, such as videos, jigsaw puzzles of National Museum models, drawings and paintings of art objects and pictures. The content of the mobile exhibition and activities can be adjusted as appropriate, and it travels to social spaces especially in schools in Bangkok and up-country to disseminate knowledge about the National Museum's exhibitions and to have contact with local students. We sometimes directly contact the schools to arrange a visit, but schools also request the service from the Office of National Museums.

First, our staff give information about the National Museum in Thailand and explain the masterpieces it holds using replicas and multimedia presentations. The staff then ask the students some questions; those who answer correctly receive a small prize.

5. Seminars and workshops for elementary school teachers

This activity aimed at elementary school teachers was introduced in May 2011 at the National Gallery to help them brainstorm ideas and make materials for teaching and learning in school classrooms. Thirty participants from many schools in Bangkok attended the first course. They taught a variety of subjects, including science, Thai, English, French, humanities, and art. Each group of teachers created materials for their classroom activities based on their knowledge of art.



Seminar and workshop for
elementary school teachers,
The National Gallery, Bangkok



During the seminar and
workshop

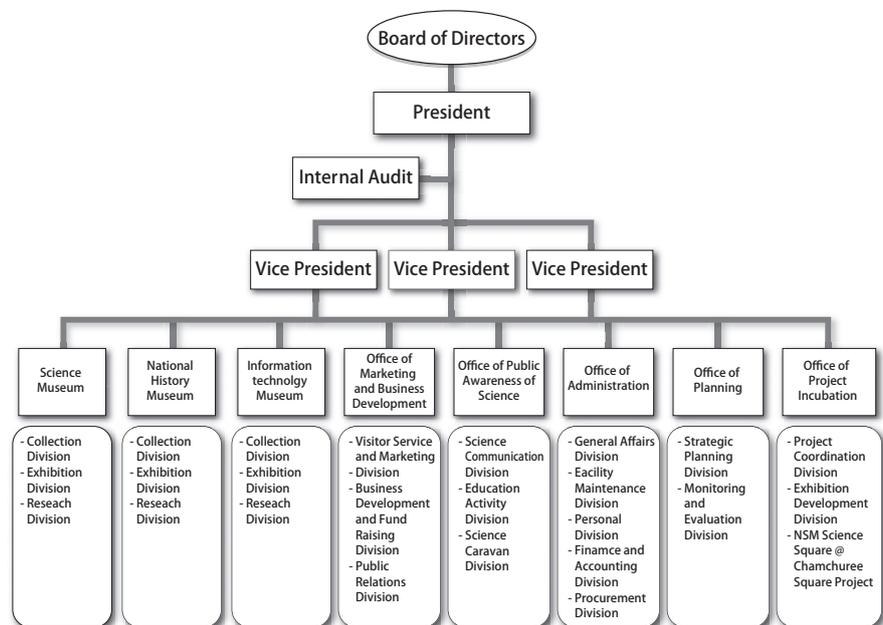
National Science Museum, Thailand and its Role in Creating a Scientific Society



National Science Museum, Thailand and its Role in Creating a Scientific Society
Nopparat Thepthepa
 Acting Head
 Exhibition Development Division, National Science Museum (NSM)
 Thailand

Background

The National Science Museum (NSM) is a state enterprise under the Ministry of Science and Technology, situated in Pathumthani province just north of Bangkok. NSM was established by Royal Decree on January 30, 1995, with a mission to enhance public awareness and appreciation of science, technology, and the environment by developing a range of science museums in Thailand. This mission is to be achieved through various activities including exhibitions, research, and educational programs. NSM has divided the museum functions into two main areas: the museum area and supporting area. The museum complex comprises the Science Museum, Natural History Museum and Information Technology Museum. NSM has also opened a new museum in the center of Bangkok named “NSM Science Square”. There are five offices supporting the museum’s work: the Office of Public Awareness of Science, Office of Project Incubation, Office of Marketing and Business Management, Office of Administration, and Office of Planning.



National Science Museum, Thailand and its Role in Creating a Scientific Society

Collection

NSM has established a Collection Division in each museum. The Science Museum collects basic science equipment, the Natural History Museum collects specimens of plants and animals, and the Information Technology Museum collects objects related to communication and information technology.

Education Program

NSM provides a variety of education programs, including the Science Show, Science Drama, Science Camp, and Science Laboratory. Every year NSM develops new topics for different education programs in response to visitors' needs.



Education program

Outreach Program

There two types of NSM outreach program. Both programs bring a traveling exhibition and educational activities to different venues around Thailand. The “Science Caravan” is a program that travels around in the big truck and arranges activities in conference halls or gymnasiums at schools or universities. The “Science@School” and “Science@Mall” programs are smaller-scale activities organized for classrooms or shopping centers.



Outreach program

National Science Museum, Thailand and its Role in Creating a Scientific Society

Temporary Exhibition: “Healthy Sexuality: Story of Love”

Each year NSM creates a temporary exhibition that involves an event of the year, hot topic, or relates to cooperative activities between NSM and other organizations, both national and international. In 2010, NSM collaborated with the United Nations Educational, Scientific and Cultural Organization (UNESCO), Bangkok, the Thai Health Promotion Foundation, and the Women’s Health Advocacy Foundation to develop the “Healthy Sexuality: Story of Love” exhibition. The aim of the exhibition was to build knowledge and understanding as well as raise awareness of healthy sexuality. The target visitors for this exhibition were high school students, high school teachers, and parents.

The development of this exhibition was a great challenge to NSM because the content involved the integration of science and social science. Furthermore, sex is the sensitive issue to discuss in the public arena, but “don’t people want to know more about sex?” This exhibition was divided into 6 parts as follows.



Temporary exhibition:
“Healthy Sexuality: Story of Love”

Part 1 Exhibition Introduction

Meet with the 6 teenage *manga* characters as envoys to tell you stories and to introduce you to the exhibition.



Part 1 Exhibition Introduction

National Science Museum, Thailand and its Role in Creating a Scientific Society

Part 2 Love and Romance

Learn about the human nature to feel love and the various behaviors caused by love. Test your love and find scientific answers about falling in love.



Part 2 Love and Romance

Part 3 Relationships and Communication

Discover and understand relationships and communication that can lead to different emotions, thinking, and imagination between males and females. Learn communication methods that can lead to good relationships and understand differences in sexuality. Learn how to act once there is no longer any love left between you and someone else or at the end of a relationship. Understand the meaning of sex, gender, and sexuality as well as sexual violence.



Part 3 Relationships and Communication

Part 4 Sexuality, Birth, and Contraception

Find the answers you wanted when starting puberty where you change physically and emotionally. Understand the reason behind sexual reproduction, giving birth, and contraception. Learn how to take care of yourself once these changes take place.



Part 4 Sexuality, Birth, and Contraception

National Science Museum, Thailand and its Role in Creating a Scientific Society



Part 5 Sexually Transmitted Diseases, HIV, and AIDS



Part 6 My Choice

Part 5 Sexually Transmitted Diseases, HIV, and AIDS

Understand the risks of engaging in sexual activity. Learn about how a lack of knowledge about the origin of sexually transmitted diseases (STDs) and infections will spread these diseases, why some diseases are difficult to cure, such as AIDS and HIV. Learn the misconceptions about STDs.

Part 6 My Choice

Your life and future is your decision. There are several possible paths that you have to choose from which can lead to a healthy sexuality.

After the opening, NSM conducted an evaluation of the exhibition. The results indicated weaknesses and the strengths. The weaknesses were insufficient interactivity and that more efficient visits could be achieved through structured visits. The strengths were that the exhibition offered an innovative way to talk about a sensitive issue, promoted discussion among visitors, was open to all ages, and integrated science and social science well. The strong partnership of the organisers achieved this success.

The organization chart of NSM

The role of Colombo National Museum in conserving the cultural heritage of Sri Lanka



The Role of Colombo National Museum in Conserving the Cultural Heritage of Sri Lanka

Sanjeevani Upaka Widiyaratne

Education Promoting Officer
Department of National Museums, Sri Lanka Ministry of National Heritage

Sri Lanka

Introduction

The Democratic Socialist Republic of Sri Lanka is a country off the southern coast of the Indian subcontinent and surrounded by the Indian Ocean. The natural beauty of Sri Lanka has led to it being called The Pearl of the Indian Ocean. Sri Lanka is home to many ethnic groups. The Sinhalese (Buddhist) are the largest community, and other groups include the Tamils (Hindu), Muslims (Islam), Moors, and Burgers. The country is blessed with a rich cultural heritage dating back more than 2,500 years. Sri Lanka has rich biodiversity heritage sites and eight UNESCO world heritage sites.



The Democratic Socialist Republic of Sri Lanka

Colombo National Museum

Background

Colombo National Museum as it was originally called was established on January 1, 1877. Its founder was Sir. William Henry Gregory, the British Governor of Ceylon (Sri Lanka) at the time.

On Gregory's appointment as Governor in 1872, The Royal Asiatic Society (Ceylon Branch) was instrumental in bringing to his attention the need for a public museum. Through concerted effort and overcoming many difficulties, the approval of the legislative council was obtained within a year.

The Architect in the Public Works Department, J. G. Smither, planned the new structure in the Italian architectural style. Construction was completed in 1876 and the museum started operating the following year.



Colombo National Museum

The role of Colombo National Museum in conserving the cultural heritage of Sri Lanka

During the period between 1877 and 2011 the authorities of the museum took various steps to display the cultural and natural heritage of the country for this purpose.

Colombo Museum came under the Department of National Museums on promulgation of the Museum Act of 1943. There are 10 museums under the Department's control.

- Colombo National Museum
- Kandy National Museum
- Natural History Museum
- Dutch period Museum
- Independence Memorial Museum
- Walisinghe Harischandra Memorial Museum
- Galle National Museum
- Rathnapura National Museum
- Folk Museum – Anuradhapura
- Maritime Galle Museum

Divisions under the Department of National Museums.

- Cultural Division (Ethnology & Anthropology)
- Science Division (Botany, Entomology, Zoology, Taxidermy, & Geology)
- Educational Publication Division
- Museum shop
- Information Technology Division
- Photography Division
- Conservation Division
- Exhibition Planning Division
- Museum library
- Administration & Finance Division

Exhibition Galleries at Colombo National Museum

The renovation program of Colombo National Museum commenced in 2000. We renovated the followings areas.

- Ground Floor: Renovated the galleries as per the Periodic wise
- Upper Floor: Renovated the galleries as per Subject wise

Permanent Galleries

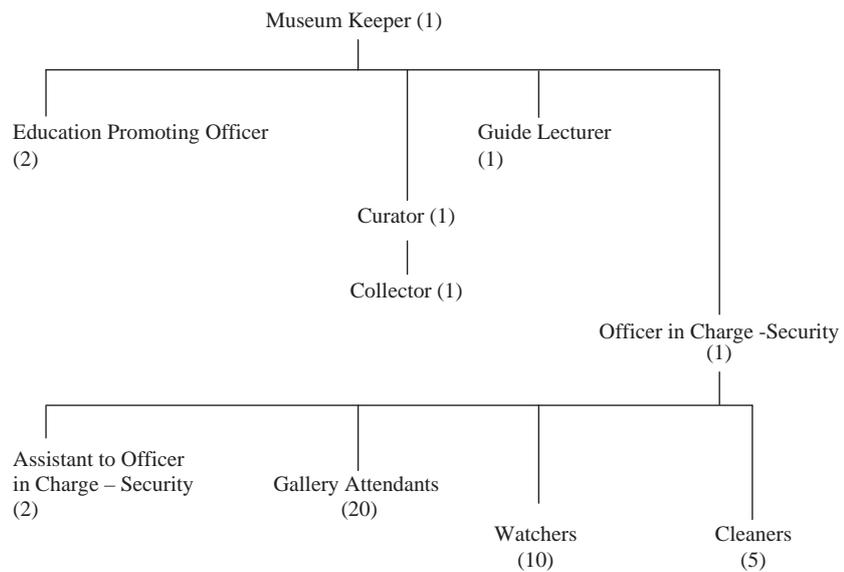
- Entrance Lobby: The lobby contains an Audio Visual Room
- Pre & Proto Historic Period Gallery
- Anuradhapura Period Gallery
- Polonnaruwa Period Gallery
- Kandy Period Gallery
- Painting Gallery
- Art and craft Gallery
- Arms and Armaments Gallery
- Transitional Period Gallery
- Stone Antiquities Gallery
- Coins and Currency Gallery
- Stranded and Banners Gallery



Stone Antiquities gallery

The role of Colombo National Museum in conserving the cultural heritage of Sri Lanka

Organization Structure of Colombo National Museum



Oil lamp



Brooch



Educational programs for school children

Museum Collection

Colombo National Museum is famous for its collection of ancient royal regalia, Sinhalese artwork (carvings, sculptures), antique furniture, Ola manuscripts, ancient and medieval jewelry, traditional masks, wood and ivory carvings, temple frescoes, ceramics objects, and textiles & weapons.

Displayed Objects

- Buddhist Sculptures & Painting
- Hindu Sculptures & Decorative Art
- Potteries & Ceramic Ware
- Ancient Stone Tools, Burials, Flora & Fauna
- Manuscripts & Inscription
- Art and Craft, Metal Ware
- Stone Antiquities
- Textiles & Masks
- Coins & Currency
- Stranded and Banners
- Arms and Armaments

Educational Program

1. Educational programs for school children

Colombo National Museum and the Ministry of Education have a close relationship. As a result, the subject of National Heritage has been introduced into the school curriculum. To strengthen this policy, the Ministry invites museum staff to conduct lectures for children and school staff.

School principals can request topics of lectures they need. In the morning

The role of Colombo National Museum in conserving the cultural heritage of Sri Lanka

sessions we conduct three lectures; in the afternoon sessions, which are similar in form to workshops, we allow them practice or explore the entire museum.

2. Educational programs for school teachers



Educational programs for school teachers

We are named as “Resource Persons” because we offer our knowledge to school children and visit schools or regional education offices at their request. We also warmly welcome them to attend our educational lectures in the museum’s auditorium along with the school children.

Some schools are located some distance from the museum and therefore can’t visit the museum on a daytrip. Our Department helps in such cases by providing lectures at these distant schools across the country on a request basis.

3. Mobile exhibitions



Mobile exhibition

When we conduct lectures for distant schools, we also provide mobile exhibitions for them. The exhibits in the exhibitions show the ancient heritage of our country. The Department of National Museums organized a “Mobile Museum Bus” exhibition that represents all the museum divisions to carry out its goal to serve the nation.

These exhibitions use panels with textual and graphic content to present the selected topics.

4. Guide lectures for local and foreign visitors



Mobile exhibition panels

We conduct free guide lectures for all local and foreign visitors. Our visitors do not need to request guide lectures in advance as we are conducting them anyway for the schools and other institutions, so visitors are free to join them and have our leaflets.

5. Public programs



Celebrating International Museum Day under the theme “Museums for Social Harmony”

We organize two or three public events yearly. Those consist of art competitions, essay competitions, or quiz competitions. The aim is to organize programs which all school children can participate in, in order to develop the knowledge and interest of the school children in National Heritage.

This year we organized a quiz competition to celebrate Museum Day. School children from across the country participated in the event. The winners of the events received prizes and each participant receive a certificate of participation.

Four times a day we show two audio visual programs for visitors:

- “Roots of Paradise” – 9.30 a.m. & 1.30 p.m. (45 minutes)
- “Sigiriya” – 11.00 a.m. & 3.00 p.m. (30 minutes)

The role of Colombo National Museum in conserving the cultural heritage of Sri Lanka



Art competitions

The Department of National Museums celebrated International Museum Day at Wakarai (south-east) College under the theme of “Museums for Social Harmony”. The students warmly welcomed us in their traditional customs. We organized a Mobile Exhibition there and delivered two lectures.

Additional Responsibilities Related to the Museum

I am the Secretary of the Sri Lanka’s Archeological Society. The society covers the entire country and membership is more than 5000. Through our society we organize many educational programs and events. We are providing lectures and workshops to the general public on the 2nd Sunday of every month at Colombo National Museum. Once a year, the Archeological Society organizes 2- or 3-day field trip mainly to ancient heritage sites. We also publish an annual research magazine named “Puravidya Samhita” (Archeology) about relevant fields such as Archeology, History, and Museology.

Registration and Documentation Process of Museum Objects to the Registration and Information State Fund of Cultural Heritage



Registration and Documentation Process of Museum Objects to the Registration and Information State Fund of Cultural Heritage

Dalkhaa Narantuya

Head of Protect Division for the Tangible Cultural Heritage, Center of Cultural Heritage

Mongolia

Chronology of the laws related to Mongolian cultural heritage

- 1921: the “Protection and Preservation Rule for Old Properties” was adopted.
- 1970: the first “Law on Protection of Cultural Properties” was promulgated.
- Since 1990, Mongolia has been moving away from socialism, shifting to a market economy, and making legal reforms.
- 1994: the 1970 law was revised as the “Law on Protection of Historical and Cultural Properties”.

This revised law included provisions on the registration of cultural heritage to the Registration and Information Fund. In order to implement the provisions of this law, the structure of our organization was reorganized.

- In 2001, this law was amended and named the “Protection Law of Cultural Heritage”, by annexing provisions related to intangible cultural heritage.

Brief Introduction to the Center of Cultural Heritage

- In 1988, the Center of Cultural Heritage was first established, under the name “Restoration Studio for Museum Objects”. Between 1988 and 1995, it carried out the restoration and conservation of museum objects.
- In 1995, the center’s name was changed to the present name, the “Center of Cultural Heritage” and its structure was changed and expanded. The section “Registration and Information Fund of History and Culture” was created at this time. Between 1995 and 2008, further changes included:
 - Establishment of the “Registration and Information State Fund of Historical and Cultural Heritage” requiring registration of museum objects and immovable properties to the fund
 - Restoration and conservation of museum objects
- Since 2008, we have been establishing the Registration and Information State Fund of Cultural and Historical Heritage for the purpose of registering, protecting, and rehabilitating Mongolia’s intangible cultural heritage.

Today the center has 3 divisions: the Conservation and Restoration Division for Cultural Properties, the Protection Division for Tangible Cultural Heritage, and the Protection Division for Intangible Cultural Heritage and Administrative Service.

Advantages and Specific Features of the Center of Cultural Heritage

- The center carries out and conducts the registration, documentation, restoration, conservation, and protection of cultural heritage throughout the country.
- The center collaborates with all state and provincial museums, aiming to

Registration and Documentation Process of Museum Objects to the Registration and Information State Fund of Cultural Heritage

register and document the museum objects.

- The center conducts the registration and collection of information of immovable properties in Mongolia and constructs the Information Fund.
- The center conducts the registration, documentation, and dissemination of intangible cultural heritage.

Establishing the Fund of Museum Registration and Information

According to the “Protection Law of Cultural Heritage”, every museum has its own registration and information fund and sends their object registration data to the Registration and Information State Fund of Cultural Heritage in our division.

The main activity of our division is to construct the registration and information fund of tangible cultural heritage, museum objects, and immovable properties. Here, I would like to introduce the fund in relation to museum objects.

The System of Registration and Information State Fund of Cultural Heritage

A FUND OF MUSEUM REGISTRATION AND INFORMATION

There is a Fund of Registration and Information in every museum. Each museum provides a copy of their registered objects to the State Fund of Registration and Information.

REGISTRATION AND INFORMATION STATE FUND OF CULTURAL HERITAGE

Object registration and information from State and 42 provincial museums (including state leading libraries and monasteries) are received by the Registration and Information State Fund of Cultural Heritage at the Center of Cultural Heritage.

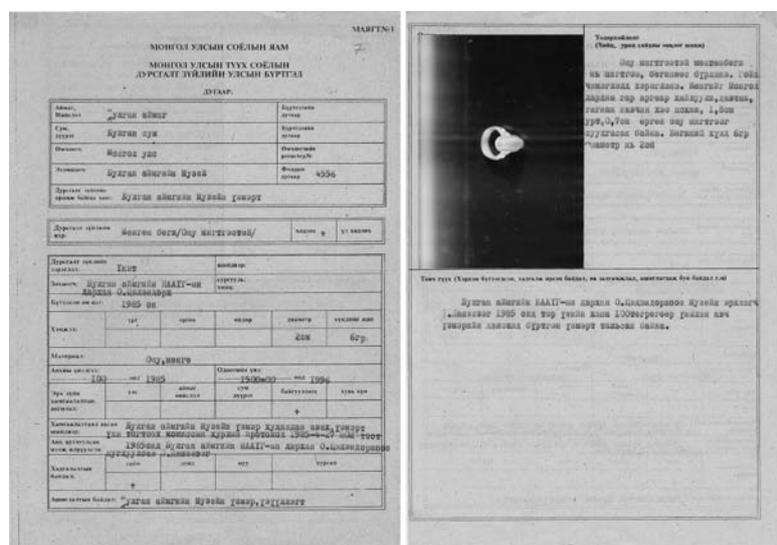
According to the registration form approved by the Ministry of Education, Culture, and Science, the museum objects are registered and kept in the Registration and Information State Fund of Cultural Heritage. Registration is made using a specific registration form for museum objects, which was approved by the Ministry. This registration form contains information in response to 28 questionnaire items including “name of owner of the object”, “address”, “name of object”, “identification number of object”, “period”, “material”, “size”, “origin”, “brief history”, “discovered and collected date of object”, “restoration and conservation of object”, and “transferring of object”, and photographs of the object taken in a variety of views.

Since 1995, we have been receiving object information and registration from State and 42 provincial museums (including state leading libraries and monas-

Registration and Documentation Process of Museum Objects to the Registration and Information State Fund of Cultural Heritage

teries) for registration to the Registration and Information State Fund of Cultural Heritage.

We faced a number of difficulties during the establishment of the registration fund, including insufficient equipment and techniques to run the system.



Registration form for museum objects

Measures taken to resolve the serious problems encountered

In 1999, our organization received advanced apparatus and professional photography equipment as well as some restoration equipment, through a grant from the Japanese government. We then started the registration and documentation of museum objects with museum staff. The equipment received greatly contributed to the registration and documentation of unique and valuable objects held in 36 state and provincial museums between 1999 and 2005. It was also used to register and document the immovable properties located in the field. We regret to say, however, Mongolian museums are still deficient in equipment to register the objects and to construct the fund of registration and information.

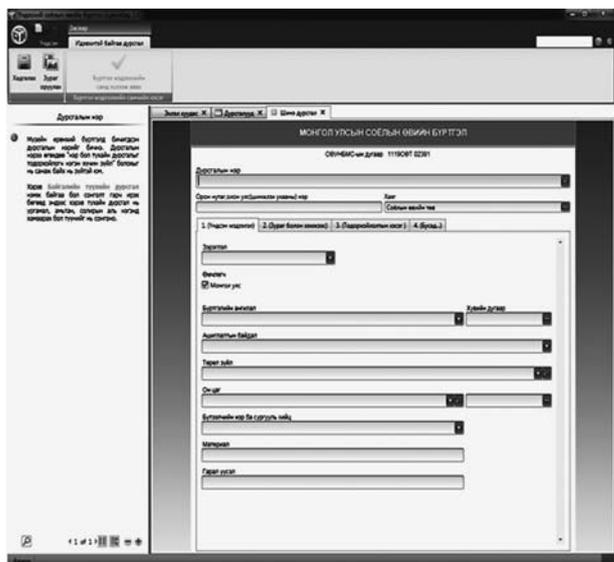
Since 2006, the “Digitization Project for National Cultural Heritage Information” was implemented aiming to improve the capacity of the registration and information fund.

- Based on the above-mentioned registration form approved by the Ministry of Education, Culture, and Science, the software “Registration of Cultural Heritage” (RCH) was created and installed in all the museums involved in the program.



The complex apparatus and equipments of professional photograph, by the grant aid of Japanese government

Registration and Documentation Process of Museum Objects to the Registration and Information State Fund of Cultural Heritage



Registration software for the museum objects "Registration of Cultural Heritage or RCH"



The computers, printers and professional digital photo cameras and pocket complex photographic studio were provided to all of the museums



The training for the museum staffs about of registering the objects

This software was created by Mongolian programmers. It has two aspects: one allows the museum to register its objects and the other is equipped with facilities for the registration and information state fund to unify the registrations from museums. This software also enables museum staff to conduct a variety of research and create statistics, and has thus proven to be extremely helpful for the museums in conducting object collection and registration.

- Dedicated computers and printers for registering the objects in the fund were provided but they are of only moderate speed.
- Professional digital cameras and pocket complex photographic studios were provided to all the museums.

At Mongolian museums, there are no staff trained to take the photographs at a professional level. Consequently, the semi-professional apparatus that can be operated by non-professionals were provided. Such provision is essential for the museums to conduct proper documentation and registration activities.

- All the museums connect to the internet to carry out their registrations, and the budget and costs related to internet use are included in each museum's annual budget. Before this project, only a few of the biggest museums in the capital city only had internet access.
- Before allocating the equipment to the museums, training was organized for museum staff on registering the objects, learning to use the objects registration program, and taking photos. Guidelines for registering the museum

Registration and Documentation Process of Museum Objects to the Registration and Information State Fund of Cultural Heritage

objects were created and a handbook and manual were printed and distributed to museum staff.

Between 2006 and 2007, we conducted work to create the registration program, provide the necessary equipment, and organize the training. Since 2008, we have been running the registration program of museum objects. In order to make this work more efficient, the program was revised and consequently training for the museum staff in registering the objects was organized.

Results achieved

- We have established the Registration and Information Fund network for museums throughout the country
- Every museum now has a registration officer
- We have been supplied with the equipment necessary to register the museum objects
- Control of preservation of cultural heritage has been improved through registering the museum objects in the state fund

Conclusion

Through the implementation of state policy, the registration and information funds established to document and register the museums objects have been improved.

The fund process should be further developed to achieve the following:

- Update the instructions for registration
- Stably employ staff responsible for registration, and scientific workers in the museums
- Create a majoring training base to prepare museums' professional staff for registering and documenting activities.
- Decide the financing and budget to sufficiently update the equipment used to register and document the museum objects.



Mongolian National Modern Art Gallery

Yalalt Gendenkhuu

General Manager
Mongolian National Modern Art Gallery
Mongolia

I am happy to have been born in Mongolia and am proud of Mongolia's great history, nomadic lifestyle, and unique culture.

I have been working in the Mongolian National Modern Art Gallery since 2008. My duties are human resources, management and development of the gallery, everyday activities, project execution, foreign relations, and exhibition planning. Since I started working there, I have faced many difficulties. This Intensive Course On Museology is a good opportunity to acquire knowledge and experience. I plan to use the skill and Knowledge learned from Japanese museum practices to develop the Mongolian National Modern Art Gallery.

Mongolian National Modern Art Gallery, Ulaanbaatar, Mongolia

The Mongolian National Modern Art Gallery has been collecting, preserving, and exhibiting Mongolian modern and contemporary artworks since 1921. The collection plays an important role in documenting the social, historical, and cultural evolution of the country. In 1991, the Mongolian National Modern Art Gallery was separated from the Fine Art Museum of Mongolia to become an independent organization dedicated to increasing public appreciation of Mongolian modern visual artworks.

The gallery is a government-supported art organization and its collection is the basis for providing education in esthetics and the arts to the general public.



**MONGOLIAN
NATIONAL
MODERN ART
GALLERY**

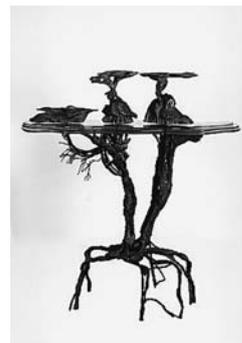
The gallery's logo.



The gallery is located in the Central Cultural Palace, in the heart of Ulaanbaatar.

Collection

The gallery's collection consists of Mongolian modern and contemporary painting, sculptures, prints, crafts, and other new forms of art and artifacts that have superior Mongolian identity and originality. Artworks in the collection cover a range of themes, from history and cultural traditions to landscapes and contemporary expressions. Each year we organize a best artwork exhibition and through this exhibition, we collect artworks to add to our collection.





Opening ceremony of the 25th Asian International Art Exhibition in Ulaanbaatar, Mongolia in 2010

Exhibition

We hold 30–40 temporary and permanent exhibitions every year. These include several annual exhibitions, themed exhibitions, and national and international exhibitions. We also organize a young artists' competition exhibition on an annual basis, with the aim of improving their skills, sharing their means of expression, and promoting public recognition of artworks.

In our permanent exhibition gallery, we displays artworks from our collection in thematic exhibitions, such as Mongolian traditional painting, realist painting, landscapes, portraits, contemporary paintings, carvings, and handicrafts.

Our main annual exhibition is the “best artwork exhibition”. Since 2009, we organize this exhibition to choose best artworks and add to the gallery's collection. Participants in this annual event can enter various types of artworks including sculptures, carvings, handicrafts, contemporary paintings, traditional paintings, graphics, and installations. We choose 10–15 best artworks from around 150–180 artworks received every year.

Another important exhibition is our Art Education Center's report exhibition. In this exhibition our art educator displays all the art-making activity results for the entire year's program.

We also rent out our exhibition hall to national and foreign artists and organizations. This provides a valuable source of revenue that we can use for our exhibitions. Any type of exhibition can be held in our gallery; for example, science/academic exhibitions, book publisher exhibitions, and fine art university exhibitions.

Also another key purpose is to promote and support Mongolian fine art in the international fine art arena. To this end, we participate in international exhibitions and, in 2010 we organized the 25th Asian International Art (AIA) Exhibition for the first time in Mongolia under the patronage of the Prime Minister. In this exhibition, 140 artists from the Federation of Asian Artists of 12 Asian countries, such as South Korea, Japan, China, Thailand, Australia, Malaysia, Hong Kong, Singapore, and Taiwan exhibited under the theme “Asian blue sky” during 2 months.

This year, the South Korean Committee of the Federation of Asian Artists will host the 26th AIA Exhibition in Seoul, Korea.



Conservation and Restoration

The gallery has 2 curators who conduct research and take care of more than 3200 artworks in our collection. We don't have a conservator: the Cultural Heritage Center (CHC) of Mongolia is responsible for conservation in all the Mongolian museums. Normally, we ask them to restore 20 artworks a year.

However, we have had fire damage twice in the painting storage room. In July 1, 2008, there was public disturbance during the parliamentary election and all the stored paintings and storage room were covered in soot and there was fire damage in the corridor. We discussed how to manage this with CHC and increased the cleaning of our artworks to up to 200 paintings per year.

On May 19, 2009, another serious fire occurred this time inside the storage room following restoration of the storage room. All the paintings had been relocated there. It was highly regrettable that many paintings were fire damaged, covered with heavy layers of soot, and constituted a great loss to Mongolian fine art history. We tried to clean artworks covered with soot as soon as possible. We were faced with financial problems, so we proposed a project and with valuable support from the Prince Claus Fund, the Netherlands, we cleaned 216 paintings over a 6-month period, restored the painting storage room, and introduced a safe artworks transportation system in 2010. This immensely valuable support helped us preserve artworks safely and decreased the risks when handling objects.

After the storage room was repaired, we installed a fire alarm system and the conservation conditions have been improved.

The American Fund for Cultural Preservation supported our project "Preventive conservation of the collections of the MNMAG". With their valuable sponsorship, we renovated our old showcases to 20 modern-style movable ones. This helps us to display the artworks clearly and safely, and easily move them and adjust the lighting conditions.



Art Education Program

Our Art Education Center opened in 2006. With the help of Australian volunteers, we are now able to organize around 30 education programs per year. The programs offer school groups, university students, and adults a special opportunity to meaningfully engage with the gallery's unique collection of modern Mongolian art. Our short- and long-term education programs are a good way to increase school children's knowledge and interest in fine art. The short-term program includes interpretive tours, practical art-making activities, themed tours, and family tours. Through this program, participating groups can learn knowledge and the basic skills of fine art and practice what they learnt. The long-term program includes drawing, sculpture, graphic art, and portraits. Anyone who is interested in learning more about art can participate in this program. They can experience various types of art at a practical level, enhancing their skills step by step.

THE NATIONAL MUSEUM OF MONGOLIA



The National Museum of Mongolia

Oyunkhishig Tsanjid

Head of Education and Public Relation Division
The National Museum of Mongolia

Mongolia



National Flag



National Emblem



The National Museum of Mongolia (building)

Introduction

I would like here to give a brief introduction to the museums of Mongolia including the National Museum of Mongolia where I work, and discuss the educational programs which are related to kids and the school curriculum.

Mongolia, its culture, and its history have been shaped by the powerful dynamics of an extreme climate and a nomadic tribal heritage. Mongolia is the world's largest landlocked nation and is the 18th largest country in the world. Its capital is Ulaanbaatar. It has a population of more than 2.75 million as of 2011. Approximately 55% of Mongolians live in urban centers and 35% are pastoral nomads. Mongolia's political system is that of a parliamentary republic.

Mongolia has around 60 public and private museums. The major museums of Mongolia include the National Museum of Mongolia, the Mongolian Natural History Museum, the Fine Art Museum, the National Modern Art Gallery, and the Bogd Khan Palace Museum. The country's first museum was opened to the public in 1924. The collections were started at that time for a national museum, whose building no longer exists. In the socialist period, all collections of historical, ethnographical, natural history and paleontological were housed in the building of the State Central Museum, which was built in 1956. Between the late 1980s and early 1990s, Mongolia began to transform toward democratic policies and an open-market economy. As a result of those changes, the management of museums was redeveloped and some museums were reopened. In 1991, the National Museum of Mongolian History was established by merging the collections of two museums, the State Central Museum and the Museum of Revolution. In 2008, the National Museum of Mongolian History was elevated in status to a national museum, hence our museum changed its name to the National Museum of Mongolia. The present building of the National Museum of Mongolia was built in 1971, when it was constructed as the Museum of Revolution.

The National Museum of Mongolia

The National Museum of Mongolia (hereinafter, NMM) is a cultural, scientific, and educational organization that presents Mongolian history, the nation's lifestyles, and its culture from the dawn of humanity to the present day. A significant responsibility for preserving Mongolian cultural heritage lies with the museum.

NNM houses the world's largest and most important collection of Mongolian historical, ethnographical, and cultural objects ranging from Mongolia's ancient past dating back around 800,000 years ago to the end of the 20th century. The museum storage facility holds over 46,000 archeological, historical, and ethnographical objects. The historical collection is subdivided into archaeological, medieval history of Mongolia, and modern historical objects and photography,

THE NATIONAL MUSEUM OF MONGOLIA



Headdress khalh Mongolia, 19th-20th century, Material: Silver, Coral



Man's knives set. Khalh Mongolia, 19th-20th century, Material: Steel, Silver, Leather, Ivory. Collection of NMM



Museum lesson

recordings, and documents. The ethnographical collection is subdivided into jewelry and accessories, costumes, musical instruments, kitchen tools, Mongolian 'ger' (a Mongolian traditional house) and 'ger' furnishings, animal husbandry equipment, and craft and religious items for Shamanism and Buddhism.

NMM has 10 permanent exhibition halls and 1 temporary exhibition hall. It currently has 70 employees, including the Director and Vice Director, and the other employees are assigned to six divisions. The Museum of Statehood History is under the jurisdiction of NMM.

NMM organization char.

NMM is supported through admission fees and government funding from the Ministry of Education, Culture, and Science. In its role as a research institute, the museum equally reaches out to the academic community and welcomes their research contributions to our current knowledge of Mongolian culture. The museum has implemented several different projects related to scientific research projects in cooperation with foreign and domestic museums, universities, and institutions. The museum cooperates with the National Museum of Korea, the National Museum of Natural History of the Smithsonian Institute, the University of Pennsylvania Museum of Archaeology and Anthropology, and East Tennessee University. Since the 1990s, NMM's collections have been displayed in 30 exhibitions held in 18 countries worldwide.

NMM is a member of ICOM and the Association of Asian National Museums. Some curators are individual members of ICOM.

Educational Programs for Schools: Kid's Activities

Educational, informational, marketing, outreach, and other such projects of differing scope have been implemented since 1998 to attract visitors and raise awareness of our museum and Mongolian cultural heritage.

In the period 2000–2003, NMM developed a new education policy to realize a new stage in Mongolian museums' practices. Under this scheme, NMM initiated the challenging education project 'Mongolian History Alive!' Curators and educators created a "Teacher's resource kit" and book which includes text and colored photos of the collections. The kit is distributed to teachers free of charge, and during the 2000–2003 period, we organized a traveling exhibition at different locations in the country. By teaching children about their cultural heritage, we are making sure that Mongolians realize the value of cultural preservation.

In 2004, our museum opened the "Children's Room", which was made possible by a donation from the US Embassy. The museum has implemented Family tickets and 'Family Days' when low priced tickets are available for family groups. In the "Children's Room" replica costumes are available for children

aged 5–14 to try on and have their photograph taken. As part of the learning experience, the museum has produced printed crossword puzzles for children aged 10–14 and we are giving history lessons and offering activities in the exhibition hall for children aged 14–16.

School Program: The Museum Lesson ‘Mongolian History Alive!’

(This project was made possible through the generous support of the Canada Fund in Mongolia.)

The education program deals with Mongolian history and offers “museum visits” and a “Teacher’s resource kit” for use in the classroom. Selected schools organize visits to the museum (4 times a year). The museum visits are linked with the 11 curriculum topics in secondary schools (grades 8 and 9). Lessons are available in Mongolian only.

Timetable of the visit to the museum for students in grades 8 and 9

| | | | |
|----------|-------------------|---------|--|
| Term I | Oct 15-Nov 15 | Visit 1 | <ul style="list-style-type: none"> ● Prehistory ● Medieval history ● Mongolian ethnography and traditional culture ● 20th-century Mongolia |
| Term II | Dec 15-Jan 15 | Visit 2 | |
| Term III | March 15-April 15 | Visit 3 | |
| Term IV | May 15-June 15 | Visit 4 | |

Teacher’s Resource Kit

This resource kit material has been designed for secondary school teachers and students who are learning Mongolian history. Teachers can use information from this kit before or after they visit NMM. They can also use the kit to prepare and teach lessons, or to make summary classes after a museum visit. The materials can be copied and given to students if the teacher wishes to do so. They are also available from our website. The kit has four parts, each including the main exposition of Mongolian historical period and culture, activities for the classroom, the galleries, and photographs of objects. This material has been designed to complement a booked tour of the gallery during which students are guided through the museum exhibition hall by a trained guide. The duration of each visit is 1.5 hours.

THE NATIONAL MUSEUM OF MONGOLIA



Children's activity



Ger activity

HEROES Educational Program

Educational programs for kindergarten and elementary school children started from the 2006. The HEROES Program aims to introduce them to Mongolian famous heroes like Chinggis Khan and his successors. In any case, kids will have their own patriotic ideas as well. During this program we also offer a self-painting activity, an open discussion between the children, their teacher, and the curator. These activities encourage the children to explain their personal ideas and to share knowledge with each other. We give them a chance to try on traditional clothes, armor, helmets, and other things.

Young Digger

This involves archeological activities, mentioning the ancient statues and objects of Mongolia. Hands-on activities are digging, using some professional archeological equipment. The children also can make a statue.

Traditional Cultural Activity: Mongolian Ger

Cultural activities introduce the Mongolian traditional house called a *ger*. In the program, participants receive information on the origins of the *ger* and ways to build it. The children learn about its design, structural features, and names of the parts.

Passport through History

This activity involves the use of a holiday activity sheet, the “Passport through history” sheet, designed for children aged 5–8 when they visit the museum gallery. This sheet has activities for drawing and exploring the museum, and the program is provided all year in Mongolian and English. The museum provides pencils, erasers, and coloring pencils.

My Job

I have been a curator at NMM since 1999. I currently work as the Head of the Education and Public Relation Division. My team is in charge of museum educational programs and public relation services. I have a great team and I am really grateful to them for all their contributions. I manage the day-to-day operations of the museum, essentially educational and public relation services for visitors. I am responsible for professional practices such as planning, evaluating, and improving major programs and museum activities and creating, supervising, and disseminating educational programs. I also coordinate teams of interpreters and provide training for volunteers. As well, I administer the museum homepage, create some booklets, and write the museum catalogue. As curator of the medieval history of Mongolia collection, I am responsible for organizing permanent and temporary exhibitions.

THE NATIONAL MUSEUM OF MONGOLIA

We should provide professional, methodological guidance to other museums on such topics as collection preservation, documentation, and educational programs. From my involvement in developing education services, I have become very interested in audience development. I believe that audience development is a key to the sustainability of museums. Mongolian museums have a narrow audience and need to widen their appeal. Another special career interest is fundraising: I'm interested in museum marketing and social communication. As well we wish to become skilled in the collection preservation, storage room design, and documentation practices of Japanese museums.

The National Museum: Showcasing the Country's History, Heritage, and Cultural Heritage

| | |
|---|--|
|  | The National Museum: Showcasing the Country's History, Heritage, and Cultural Heritage Brahim Mahmoud Kane Assistant Animator, Office of National Museum Mauritania |
|---|--|

Mauritania

The Islamic Republic of Mauritania is located in the Maghreb in West Africa. It is a former French colony, having gained its independence in 1960. Mauritania serves as a gateway between North Africa and Black Africa and covers an area of 1,030,000 km²; it is bordered by the Atlantic Ocean in the west, by the Western Sahara in the north, by Algeria in the northeast, by Mali in the east and south-east, and by Senegal in the southwest.

Population: 3,000,000

Capital: Nouakchott

Official language: Arabic

Working languages: Arabic and French

National languages: Arab, Pular, Soninké, and Wolof

Monetary unit: Ouguiya



Geographic position of Mauritania

The National Museum of Nouakchott

The National Museum is housed in the “Maison de la culture” and has two permanent exhibition rooms (200 m² and 400 m²) and a temporary showroom (200 m²).

Organization Chart of the Museum: A public administration, headed by a Director General assisted by a Deputy Chief.

Chaired by a board of members from the following five museum divisions:

1. Documentation and Research
2. Department of Conservation and Restoration
3. Exhibition Animation
4. Service Broadcasting and Film Library
5. Department of Plastic Art and Contemporary Creations



Entrance of the National Museum

The National Museum: Showcasing the Country's History, Heritage, and Cultural Heritage

Human Resources:

The museum has around 40 employees who work in four employment categories:

- Teachers who are seconded from the Ministry of Education
- Employees who are dispatched from the Mauritanian Institute of Scientific Research
- Associated researchers
- Fixed term contract staff



Speech by the first President of Mauritania, Moktar Ould Daddah

History:

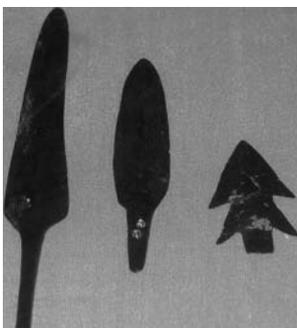
- 1972 Creation of the National Museum attached to the "Maison de la culture" and inaugurated by the first President of Mauritania.
- 1987 Attached to the Directorate of Museums and National Library
- 2004 Attached to the National Library
- 2007 Creation of the Office of National Museums

Funding:

- ▶ The Mauritanian government
- ▶ Cultural organizations including ISESCO (Islamic Educational, Scientific and Cultural Organization)
- ▶ Embassies of the U.S., Germany, Spain and others provide technical and material support and cooperation agencies such as JICA (Japan) have donated valuable equipment for exhibitions and entertainment (TV).

Museum Collections:

- An archaeological collection from archaeological excavations of historic cities such as Koumbi Saleh, Aoudaghost, Tichit, Ouadane, and Azougui. This collection covers various periods of human presence in the area over the last 10,000 years.
- An ethnological collection showing the cultural heritage of Mauritania with all its ethnic diversity.
- A collection of contemporary art including visual art objects by Mauritanian and foreign craftsmen
- A large collection of around 3000 photos in storage rooms, plus a large collection of stamps



Objects found in excavations:
Hunting tools



Mortar and pestle



Part of the ethnological exhibition

The National Museum: Showcasing the Country's History, Heritage, and Cultural Heritage

Permanent exhibitions are open 7 days a week, from 8 am to 4 pm.

Admission:

- ▶ Children under 10 and adolescents: free of charge
- ▶ Students and researchers: 50 um (16 yen)
- ▶ Mauritanian adults: 200 um (65 yen)
- ▶ Adult foreign visitors: 500 um (160 yen)

Outreach program:

Our outreach program is trying to change the idea of many citizens about the museum. Most of them consider the museum to be just a storage place for “old things”. The overall objective of the outreach program is to promote the role of museums in society in showcasing our history, heritage, and cultural heritage.

This program has two components.

1) A museum for the public

Our museum is located in the center of the capital Nouakchott. We try to focus our efforts on populations in the suburbs where there is the largest concentration of people. These populations are less well informed about the role of the museum and its activities, and they also are the most financially vulnerable, which diverts their attention to other priorities.

The museum is in direct contact with this target audience by visiting these suburbs with promotional materials such as pamphlets, flyers, and posters with the following aims:

- To organize exhibitions of the museum collections, in particular the ethnological exhibits, photographs, and stamps, on buses specially prepared for this purpose
- To organize cultural and artistic activities focused on the country's history and cultural heritage and the role of the museum as a resource for this treasure

2) A museum for schools

This part of our outreach program is devoted to students in primary and secondary schools. It helps to foster respect for our national cultural heritage in the minds of the young generation through organizing school visits to the museum.

My mission is to:

- Meet with principals and teachers from government and private schools to talk about how they can use the museum effectively as an educational tool.
- Make the museum's exhibitions available to illustrate the contents of the curriculum

The National Museum: Showcasing the Country's History, Heritage, and Cultural Heritage

- Invite teachers and pedagogical staff to prepare class visits to our permanent and temporary exhibitions, and plan a guided tour.

Prices (mostly books relating to the country's history and heritage, and the museum's promotional hardware) can be distributed after quick tests and knowledge games.

Jordan Museum



Jordan Museum

Najd Sami Sweidan

Assistant Curator, Technical Department
The Jordan Museum

Jordan

Jordan Al-Mamlaka al-Urduniyya al-Hashemiyya

Jordan Al-Mamlaka al-Urduniyya al-Hashemiyya is a kingdom on the East Bank of the River Jordan in Western Asia. The territory of Jordan had been occupied by humankind for 1.5 million years, and it has hosted some of the oldest and greatest civilizations in the world as they passed through: the Egyptians, Assyrians, Babylonians, Hittites, Greeks, Romans, Arabs, Turks, and Crusaders all traded, established magnificent cities, and fought their wars here, leaving behind strong cultural influences.

Following the Great Arab Revolt and the dissolution of the Ottoman Empire, the UK received a mandate to govern Transjordan. Amir Abdullah arrived in Amman in 1921 and established the Emirate of Transjordan. The kingdom subsequently gained independence from Britain in 1946. Jordan has fought many wars with neighboring Israel, but finally signed a peace treaty in 1994 during the rein of His Majesty King Hussein. On the King's death in 1999, his son King Abdullah succeeded to the throne and continues to lead the country today towards a new era.



The Flag of Jordan



Jordan

Jordanians are a passionate and proud people who welcome all visitors with open arms. The population is composed of mainly Arabs, some Circassians, and small groups of Chechens and Armenians.

Jordan Museum

— Background —

On May 16, 2002, His Majesty King Abdullah II Bin Al-Hussien issued a Royal Decree declaring the establishment of a museum which would hold an esteemed status and be financially and administratively independent.

The idea of establishing a national museum in Jordan actually dates back to the 1960s. In 1980, HRH Crown Prince El Hassan Bin Talal held the First



The Jordan Museum

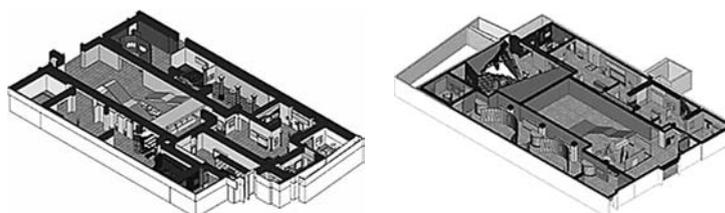
Jordan Museum

Conference on the History and Archaeology of Jordan at Oxford; conference papers recommended the establishment of a national museum. In 1994-1996, JICA (Japan International Cooperation Agency) conducted a study on tourism development in Jordan and considered a national museum to be the most significant of the projects proposed for development. Both JICA and JBIC (Japan Bank for International Cooperation) offered special assistance in 1996-2000 for the preparation of the development project. A study was prepared and in December 1999 a Japanese loan agreement for financing the “Tourism Sector Development Project” was signed, and included “The National Museum” as the biggest of its seven sub-projects.

The museum’s Board of Trustees (BOT) is responsible for overseeing the management of the Museum and meets on a regular basis to discuss and monitor the progress of the museum’s work.

Exhibitions in Jordan Museum

The general concept of the museum’s exhibition is to tell the story of the people and the land through the ages up to the present. The museum galleries cover a total floor area of 2400 m² over two floors, with exhibition galleries leading out from the Reception Area and Orientation Hall.



Exhibition galleries

- **Reception Area and Orientation Hall:** These areas aim to encourage visitors to explore the museum and important archaeological sites in Jordan. Information is provided on Jordan itself and Jordan Museum.

- **Archaeology and History Gallery:** This is the largest gallery in the museum and presents, through material objects, past human life and activities in Jordan from the Lithic Ages up to the Islamic periods.

- **Traditional Life Gallery:** This gallery aims to promote better understanding of Jordan’s rich culture. It brings to life Jordan’s “living history”. Visitors can learn how their grandparents lived, how they built their houses and how they dressed, giving insights into the urban and rural modes of life as well as that of the Bedouin, which is displayed outdoors.

Jordan Museum

- **Modern Jordan Gallery:** This gallery covers Jordan's modern history from the Great Arab Revolt of 1916 up to the present time and gives a vision for the future, presenting the collaborative efforts of the Royal Family and other Jordanians in creating the Hashemite Kingdom of Jordan.

- **Temporary Exhibition Hall:** The hall hosts specialized and themed exhibitions about Jordan and other foreign cultures.

- **One-One Theaters:** There are eight One-One Theaters that are thematic exhibits dealing with special subjects designed to complement the chronological flow of the museums' other exhibits. These are the main interactive spaces in the museum and incorporate the notion of "Please Touch" as opposed to the "No Touch" policy in the Chronological Flow Halls. These theaters are conceived to address all kinds of visitors. They are to educate, engage, and entertain audiences while enhancing their historical experiences.

The themes of One-One theaters are as follows: Extracting the Earth; Digging the Past; Uniquely Human; Nomadism – Life without Borders; Writing – A Matter of Communication; Lighting –Functional Magic; Children of Jordan; and Exploring the Future.

- **Outdoor Exhibition and Activity Area (Makany):** Exhibition spaces flow outside the main building into an outdoor exhibition area. The children's hands-on area devoted to teaching and learning is housed in an annex.

Museum Collection

Unique objects form the core of the museum's activities for exhibitions, education, research, etc., and it is expected to increase to 5000 archaeological objects, 1000 objects representing traditional life, and 500 objects representing the modern history of Jordan, all of which will reflect the story of the land and its people from the Paleolithic Age until today.

Educational Activities

The educational role of Jordan Museum is a distinctive one. Programs and interactive workshops are planned and designed conforming to the museum's mission and objectives as an educational facility and as an important vehicle for explaining and facilitating a greater understanding of the unique history and cultural heritage of Jordan over the past 1.5 million years. In developing and planning educational workshops and events, the museum tends to present subjects related to its work and to collaborate with researchers, craftsmen, and local people interested in preserving the cultural heritage of Jordan, and working with educational institutions and cultural centers in delivering educational messages. Our activities target children of different ages, people with special needs, and participants from government and private schools and cultural centers.



Know your heritage workshop

Jordan Museum



Modern Jordan Gallery

Professional Role

After completing a Master's degree in Cultural Resources Management with a thesis addressing the involvement of local people in the management of archaeological sites, I started working at Jordan Museum in 2008 in Modern Jordan Gallery.

My responsibilities are as follows: to develop exhibition designs for the gallery; acquiring, caring for, developing, and documenting a collection of artifacts in order to inform, educate, and entertain the public; planning, organizing, interpreting, and presenting the artifacts; negotiating loan items; dealing with and understanding computer-generated imagery and website software as part of enhancing the visitor experience and interaction with the museum's exhibitions; handling enquiries from researchers and the public; making field research to gather information on and document Jordanian folklore and the modern history of Jordan; and work with the educational department in developing activities for school children concerning the modern history of the country.

The Historic Old Salt Museum



The Historic Old Salt Museum

Ibrahim Abdel Karim Ali Al Masri

Museum Curatorial Staff, Balqa Directorate
The Historic Old Salt Museum, Ministry of Tourism and Antiquities (HOSM)
Jordan

Introduction

The Hashimate Kingdom of Jordan is the official name of Jordan. The country is surrounded by Syria to the north, by Iraq to the east, by Saudi Arabia to the south and southeast, and by Israel to the west. Aqaba in the south provides access to the Red Sea. The Kingdom covers 92,342 km² and the capital city is Amman. Arabic is the official language, but English and French are also spoken. The population numbers 6.4 million; the vast majority are Sunni Muslims, with Christians accounting for around 6% of population.



A Map of Jordan

Background

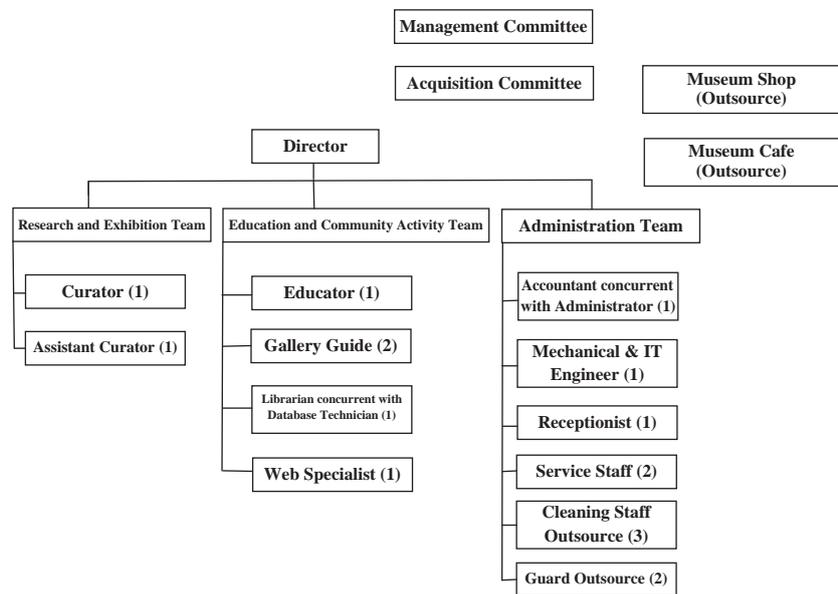
The city of Salt is located at 25 km northwest of Amman. The area was the main trading link between trans-Jordan, Jerusalem Nablus, and the Mediterranean in the 19th and early 20th centuries. This was the prosperous period of the city, the so-called “golden age of Salt”. An historic building built between 1892 and 1906 now houses the Historic Old Salt Museum. This is one of the most important historic buildings of the period and it is registered on the building heritage list as an urban merchant’s house. The museum introduces the history and cultural heritage of Salt through reconstructions of the traditional daily life of people during the city’s prosperous period. The museum was opened on November 2, 2010. It was established under the Tourism Sector Development Project of the Ministry of Tourism and Antiquities and through the support of JICA. It is the starting point of Salt’s heritage trail and is at the core of the plan for an eco-museum for Salt.



The Historic Old Salt Museum

Organization Chart

Currently, four staffs work in curatorial, educational, administrative, and library divisions. There are two cleaning workers and two security guards.



My Professional Role in the Museum

My work at the museum includes the following.

1. Research: research and study of the collection; study of the objects related with exhibition (modern history of Salt); documentation of tangible and intangible cultural heritage such as agricultural activity, heritage buildings, and herb shops; collection management; checking the condition of objects on display and in storage; checking the museum database; coordination of loan objects from local people; and registration of objects as property with the government.
2. Exhibitions: daily maintenance and monitoring of the exhibitions (objects, captions, and labels), lighting, video system, etc.; guided tours of the exhibitions in English and Arabic; and updating and planning permanent and temporary exhibitions.
3. Operations management: planning of annual activities; coordination with relevant organization including the Ministry of Tourism and Antiquities; issues concerning the Museum facilities and equipment; and checking and studying the daily number of visitors.

The Historic Old Salt Museum



Exhibition galleries



Traditional dress of Salt
"Khalaqa"

Exhibition Areas

The permanent exhibition is comprised of three sections and the total of exhibition area is 1,750 m²: ground floor is 387 m², first floor is 420 m², and second floor is 451 m².

The ground floor includes the following facilities: the reception area; a visitor center which provides information on lectures, seminars, and workshops and a map for visitors; the library containing boxes of photos and documentation about the history of Salt; the Education Room for educational programs provided to schools and children; the Research Center for university and academic institution use; and a temporary exhibition hall which is also used for temporary and special exhibitions such as that marking Museum International Day.

The first floor houses an exhibition on urban social history, including the geography of the area, history of the golden age, municipal history with photos of the Mayors from the establishment of the municipality in 1887 until the present day and a map of the 9 districts composing Salt, the town capital of the prefecture. Educational history is shown with a replica classroom of the first secondary school in Jordan established in 1919 and the role of the Ottoman education and Salt. In the room dealing with medical history, we present specimens from traditional treatments, herbs, medical instruments from the English hospital, which was the first hospital in the city established in 1905, and photos of the first English medical mission. A brief history of domestic architecture and information about its master builders are also presented. In the room on Salt in a regional content, the city is shown as the main trading center (export and import), and its archaeology and early settlement is presented. This room contains exhibits from archaeological sites in Salt, photos of the Peasant House, a landscape model of the city, and agricultural tools used in Salt. Visitors can also see exhibits of yellow lime stone used in the construction of the city. In the room dedicated to the master builders, photos of the master builders of the city and the structural materials used at the time are displayed.

The second floor houses an exhibition on the culture of daily life and musical instruments, games, social events, religious festivals, and traditional folklore (Khalaqa-the world's largest dress jewelry). Half of this floor is a reconstruction of Salt Heritage House, a significant historical house, and includes its dining room, bedroom, guestroom, kitchen, and storage room. This floor also houses the Children's Hall, which explains how children spend their leisure time. In this hall we exhibit a puppet show for the children, and there is also a replica of Souq Hammam, the most traditional area in the city.

Museum's Collection

Various objects are presented to explain the story of the people of Salt from

The Historic Old Salt Museum

the mid 19th century to the early 20th century. The collection consists of almost 300 objects relating to folklore as well as objects from the modern history of Salt and related areas, reference collections connected with Salt's history and culture, and a photo collection of folklore objects from Salt.

Current Condition

The museum's facilities are a permanent exhibition, temporary exhibition, library, cafe, museum shop, lecture room, visitor center (Salt Heritage Trail Information Center), storage room, and staff office.

Education Program

Since its opening in 2010, the museum has been involved in public education and has developed different thematic outreach educational activities and workshops. Many school visits have been made to the museum.

The activities provided are the following: drawing activities for children; folklore object experience (wheat grinding using a grinding stone) for elementary school students; activities for local people with disable people (special needs) as well as visitors from government, private schools, and cultural centers; story telling; a puppet show about an old story; and handicraft activities with a local community.

Problems and Difficulties

Since the building housing the museum is an historical building dating back to the 19th century, there are problems with the museum environment, the exhibition space, and storage room. Staff need to be trained. Staff recruitment must follow the organization chart. The museum has no separate budget.

ARMENIA: AN OPEN-AIR MUSEUM



Armenia: An Open-air Museum

Zhanna Manukyan

PR Manager
Martiros Saryan Memorial Museum
(Ministry of Culture of the Republic of Armenia)

Armenia



Flag of Armenia



Coat of Arms

Armenia: “A Land of Stone”

Armenia, officially the Republic of Armenia (RA), is an ancient country whose brave-hearted kings crossed swords with the rulers of Assyria, Persia, and the Roman and Byzantine Empires. Greek historians called this country “Armenia” around 3000 years ago.

- **Territory of RA:** Approximately 30,000 km², which is less than one-tenth the area of historical Armenia (approx. 400,000 km²).
- **Geographic Location:** Georgia to the north, Iran to the south, Turkey to the west, and Azerbaijan and the Republic of Nagorno Karabakh to the east.



Map of the Republic of Armenia

- **Population:** Approximately 3,250,000 as of July 2010. Around 11,000,000 Armenians with communities live worldwide (Russia, France, the United States, Syria, Jordan, Canada, Turkey, etc.).
- **Ethnicity:** 97.9% Armenians. National minorities: Yazidis 1.3%, Russians 0.5%, Ukrainians, Jews and others 0.3%.
- **Official Language:** Armenian. Russian is additionally spoken by 75.8% of the population and English becoming increasingly popular.
- **Religion:** 97% Christian. Armenia adopted Christianity in 301 AD, thus becoming the first country in the world to proclaim it as a state religion.
- **Capital:** Yerevan



“Armenia”, M. Saryan, 1923

Armenia, “a land of stone”, is truly an Open-Air Museum both in terms of its nature and art. There are many different stones in Armenia, but you’ll hardly find a single “illiterate” one. Just scratch the surface of any of them with your finger nail and you are almost bound to find either a hieroglyph or carving.

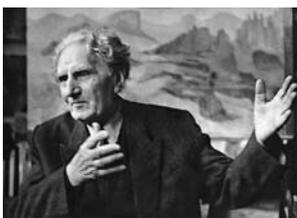
The magnificent history and culture of Armenia are well documented in more than 115 museums across the country. A variety of museums (History,

ARMENIA: AN OPEN-AIR MUSEUM

Ethnology, Memorial, Art, Nature, etc.) carry out various activities that appreciate Armenian cultural life. One of them is the Museum Night project suggested by French museums. This event has become a “Museum Festival” for the people in the country and has been celebrated in Armenia since 2005.

The Martiros Saryan Memorial Museum

Memorial museums play a significant role in Armenian museum life. The Martiros Saryan Memorial Museum is one of the most visited museums in RA, both by local people and tourists. It is devoted to one of Armenia’s greatest painters of the 20th century, Martiros Saryan, whose name is connected with the establishment of Armenian Modern Painting.



Martiros Saryan (1880-1972)

Martiros Saryan (1880-1972) was born into an Armenian family in New Nakhijevan (now part of Rostov-on-Don, Russia). He studied at the Moscow College of Painting, Sculpture, and Architecture. In his student years he was heavily influenced by the art of Paul Gauguin and Henri Matisse. When first he visited Armenia in 1901, he was so impressed with Armenian nature that he started to compose his landscapes depicting Armenia. He eventually moved to Armenia with his family in 1921 and worked the rest of life here. M. Saryan revolutionized Armenian pictorial art and, being a genuine innovator, he created his own art school.

M. Saryan was also a prominent public figure whose contributions to the cultural life of Armenia were vast and invaluable. The first museum in the history of Armenia, the State Museum, was established partly through his efforts, and 4 museums were founded at once:

- Museum of History
- Museum of Ethnography
- Museum of Literature and Arts
- National Art Gallery



Martiros Saryan Memorial
Museum

M. Saryan truly became the “singer” of Armenia and one of its most brilliant symbols. Therefore, in 1964, the Armenian Government began construction of the Martiros Saryan Memorial Museum: a three-storied museum section was added to the Saryans’ residence (architect, Mark Grigoryan).

M. Saryan participated in making his own State museum possible, by donating 50 of his own works: 30 paintings and 20 graphic artworks that formed the future collection. He also made another list of his personal paintings that he wished to see in the exposition of the museum. These paintings were evaluated by the Evaluation Commission under the Ministry of Culture of Armenian SSR, and over the years they were acquired for the museum. The ceremonial opening of the Museum was held on November 26, 1967, in the presence of the artist himself.

ARMENIA: AN OPEN-AIR MUSEUM

The museum's fund was considerably enriched due to acquisitions from:

- the artist and his family
- private collections
- exchanges with other museums
- persons who donated M. Saryan's works over the years

Quite a few of the author's paintings are currently exhibited in different museums in Armenia and Russia, such as the National Gallery of Armenia, the Moscow State Tretyakov Gallery, and the State Russian Museum (St. Petersburg) and also in other regional museums. However, the entire path of the artist's creative evolution is represented in the Martiros Saryan Memorial Museum, from his first drawings until his very last graphic artworks. At present, the museum possesses the largest and the most complete collection of his works, around 250 artworks (not including memorial exhibits such as personal belongings, photos, books, and letters) in the museum's storage room.

The museum's permanent display is housed on 3 stories of the building

First floor:

- The graphic artworks include the best examples of the painter's book graphic arts, illustrations of Armenian folk tales, and book designs, etc.

Second floor:

- The artist's works created mainly in Armenia between 1921 and 1971. In these works, M. Saryan created the artistic and poetic images of Armenia which became associated in people's minds as Saryan's Armenia.
- The studio where everything is preserved as it was left by the artist. This is the most sacred part of the Museum where you can find harmony and peace of mind.

Third floor:

- The Memorial Room which was opened in 2005 on the 125th anniversary of M.Saryan. The materials documenting the main periods and events of the painter's life and creativity are exhibited here.
- The paintings which are related to the period of M. Saryan's life in Russia and Georgia and on his trips throughout Western Armenia, the Caucasus, and the East including Turkey, Egypt and Persia (these works were also exhibited in Moscow, Rome, Malmo, Paris, Issy-Les-Moulineaux, etc).



"Egyptian Woman", 1911

The museum's objectives are:

- To publish books, brochures of the artist's inheritance, and catalogues of his distinguished pictorial and graphic artworks
- To create a complete chronicle of his life and scientific biography

ARMENIA: AN OPEN-AIR MUSEUM

- To protect the highly artistic and genuine works from numerous forgeries that have flooded today's art market
- To run various events (temporary exhibitions, concerts, literal evenings, etc.)
- To establish ties with European and Russian museums to organize Saryan exhibitions
- To collaborate with the different types of Armenian cultural & educational centers

The Martiros Saryan Memorial Museum & Armenian Educational Centers

One of the museum's main roles is to establish close relations and constantly collaborate with the Armenian educational centers by carrying out educational projects such as:



Military school students at the open lesson

- Professional information support (thematic lectures) for students of the Yerevan Fine Art Academy
- Open lessons
- Lesson exhibitions
- Pencil-jotting games (for preschool children)
- Lesson competitions
- Exhibition competitions ...

1. **The open lessons** are organized for students from different types of schools (secondary, fine art, military, music schools, etc). These require some collaboration between the school teachers and the Museum Specialist. Basic information about the painter and his art is provided by the Museum Specialist. The open lesson can be run either in the museum or at the school.

2. **The lesson competitions** all have the same construction. They consist of the following items:

- The selection of 2 groups of the same age from different schools. Each group should contain 6-7 students to be most effective.
- Prior to the competition, lessons are held on a fortnightly basis at schools.
- The groups take a guided tour of the museum. The competition's questionnaire is given out.
- The competition itself: Q&A in the museum. The students demonstrate their knowledge of the lessons received at the school by the Museum Specialist. During the Q&A, each group answers the questions asked by the Museum Specialist. The competition is judged by a jury headed by the Director of the Museum. The winning group receives an award from



"The Miracle World that is called a Museum"

ARMENIA: AN OPEN-AIR MUSEUM



"In the World of Martiros Saryan's Art"



"Still Life with Flowers"



Evaluation of the program by the lecture

the museum.

The objective of these activities is to foster interest and love of culture, particularly of art among the younger generations and also to enable them to become more familiar with M. Saryan's art.

3. **The exhibition competitions** are organized for young painters who are still university students and follow this procedure:

- Students from the Yerevan State Fine Art Academy are selected by their lecturers.
- The selected students paint on canvas in M. Saryan's studio at the museum (the whole work-day of the museum). During the process visitors can see the creation of a still life, landscape, or portrait.
- An exhibition of the pictures created by the students is planned to run for about 20 days. The museum's visitors can choose the picture they like the most and express their opinion on individual pieces of paper belonging to the particular student.
- The paintings are evaluated and the results of the competition announced to the students, their lecturers, and museum staff.

The winning picture is preserved in the museum in a collection and archive dedicated to the museum's educational activities.

All the programs are run in the museum's galleries. There is a need for partial reconstruction of other galleries and to create an up-to-date infrastructure: a conference hall, library archives, educational rooms, etc. Repairs to the Martiros Saryan Memorial Museum have been scheduled for 2012 by the Armenian Government and the Ministry of Culture of the Republic of Armenia.

Specialized Program



A. Preventive Conservation

August 15–19, 2011



Naoko Sonoda

National Museum of
Ethnology

In the specialized program “Preventive Conservation,” the focus will be on approaches to finding solutions, such as how to think, study, and deal with problems that occur. To improve the museum environment, we will work on Integrated Pest Management, monitor temperature and relative humidity, and analyze the environment data. In regard to storage and preservation methods, JICA participants will create storage boxes based on their own ideas following an explanation on standards for material selection. They will also learn the importance of basic museum activities from the viewpoint of preventive conservation such as inspection of the artifacts, cleaning of storage rooms, and patrolling in an exhibition hall. During the specialized program, there will be Q&A sessions that allow for discussion and exchange of ideas as well as address specific questions.



Calibrating a thermo-hydrograph



Collecting data from data loggers



Discussion



Inspection of the artifacts



Making storing boxes



Storing a long-size textile

B. Activities of a local history museum

August 16–20, 2011



Kenji Saotome

Suita City Museum

The Suita City Museum is a medium-sized local history museum (total floor area 3,297 m²) opened in 1992. Participants in this specialized program examined community and participatory activities offered by Suita City Museum and other cultural facilities in Suita. Looking at the regular programs planned by the museum and other cultural facilities, program participants studied cooperation between the museum and the surrounding community, such as the cooperative education programs that involve members of the community in volunteer activities and exhibition planning. Participants observed examples of maintenance and utilization of traditional buildings which have been turned into cultural facilities and community participation at these sites. Participants also studied coordination activities between the museum/cultural facilities and the local region/related institutions by participating in workshops and discussions with local community members.



C. Photography

August 22–26 and August 29–September 2, 2011



Hitoshi Tagami

National Museum of
Ethnology

Participants will learn to make a photographic record for different purposes by taking photographs of actual museum artifacts. To study photographic expression, we will take photographs of various 2D and 3D objects while practicing basic photographic skills such as the choice of lens, aperture, and shutter speed, the choice of background, and lighting methods.



D. Conservation and Restoration of Objects

August 29–September 2, 2011



Naomi Ueda

Gangoji Institute for
Research of
Cultural Property

This program involves studying the methods and techniques for conservation and restoration practiced in Japan by performing actual conservation and restoration work on artifacts and cultural properties that have been bequeathed by individuals or institutions or excavated from archaeological sites. Specifically, participants engage in conservation and restoration work on wooden objects and ancient documents damaged by barge spikes or insects so they can understand the preparatory procedures necessary for artifacts to be displayed in the museum. In addition, materials analysis and wood species identification are carried out to demonstrate that preliminary research and analysis is needed for proper conservation and restoration.

Through this practical training, participants learn what is required for the conservation and restoration of artifacts.

Photograph 1. Conservation treatment (rust removal) for a barge spike, a folklore artifact

2. Conservation work for ancient documents damaged by insects, using the backing method

3. Identifying the wood species of an excavated wooden object

4. Elemental analysis of a metallic object using an X-ray fluorescence spectrometer



Folk crafts



Archives



Identification of wood species



Analysis using various equipments

E. Museum education and local communities

August 21–25, 2011



Yasushi Kusuoka

Lake Biwa Museum

Lake Biwa Museum offers a variety of programs that aim to promote interaction with people in local communities, such as the implementation of onsite training and model programs for schools and groups. It provides facilities for ‘field reporters’ who conduct various types of surveys, and it has also established 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 this class, participants will take part in actual programs run for people in the local community and schools. The class offers the chance to exchange opinions with those involved and to discuss the system in place and the content of the programs.



Katsuki Nakai

Lake Biwa Museum



G. Excavating and controlling archaeological resources

August 29–September 2, 2011

This program looks at the use of archaeological resources in museum displays, the suitability of the presentation of archaeological and historical architectural sites as 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 universities, and by those responsible for the preservation and loan of, and third-person access to, excavated archaeological artifacts.

Visits will be made to parks and museums associated with archaeological sites to learn methods of onsite conservation and public display at the sites, both of which vary considerably according to the period of construction and nature of the sites. The issue of how to conserve the sites in the context of continuing urbanization will be discussed.



Land survey at Maruyama
Tumulus in Nara Prefecture



Relocated ancient kiln in Sakai
City



At the Archaeology
Department, Osaka University



At Imashirozuka Tumulus in
Takatsuki City

H. Exhibition Design

August 29–September 2, 2011



Takashi Hori

Comode Design Co.,
Ltd

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

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



Records of Study Trips & Visits



Records of Study Trips & Visits

Nara

| | |
|--------------|--|
| July. 7 Thu. | Gangoji Institute for Research of Cultural Property Heijo Palace Site |
| July. 8 Fri. | Todaiji Horyuji |

Hiroshima

| | |
|---------------|--|
| July. 13 Wed. | Naoshima (Benesse House Museum, Chichu Art Museum) |
| July. 14 Thu. | Hiroshima Peace Memorial Museum |
| July. 15 Fri. | Miyajima (Itsukushima Shrine) |

Hyogo

| | |
|---------------|---|
| July. 28 Thu. | Disaster Reduction and Human Renovation Institution |
|---------------|---|

Kyushu

| | |
|-------------|---|
| Aug. 2 Tue. | Nagasaki Museum of History and Culture Nagasaki City (Glover Garden) |
| Aug. 3 Wed. | Heisei-shinzan Nature Center/Mt. Unzen Disaster Memorial Hall |
| Aug. 4 Thu. | Fukuoka Asian Art Museum |
| Aug. 5 Fri. | Kyushu National Museum |

Osaka

| | |
|--------------|--|
| Aug. 10 Wed. | Osaka Museum of History Osaka Human Rights Museum |
|--------------|--|



Opening Ceremony, June 15



Pay a Courtesy Call on the Director General, June 15



Reception, June 15



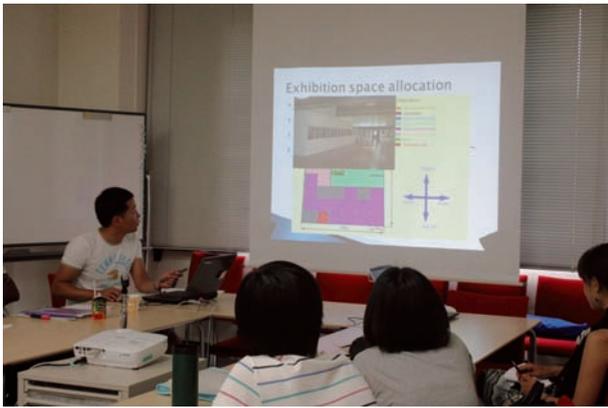
Museum Report Presentation at Lake Biwa Museum, June 16



General Program, July 5



General Program, August 9



Speciality Report Presentation, July 27



Public Forum, July 30



After Completion Ceremony, September 8



After Closing Ceremony, September 9

Voice of Participants

Zhanna Manukyan

PR Manager, Martiros Saryan Memorial Museum

Armenia



This is my first trip abroad and I'm very glad that it was to Japan. First, I wish to say that I greatly appreciate the chance to attend the Intensive Course on Museology 2011. The course has left a deep impression on me and greatly expanded my experiences. I look forward to sharing the depth and richness of knowledge I have acquired here with my colleagues in Armenia. I hope this will be another important contribution to developing the cultural life and museological mindset in my country.

For me, the course has provided another practical opportunity to extend and develop my professional skills and knowledge on Museology and also (I dare say with some pride) develop important human relationships: I have made here many new and close friends from around the globe.

I have to mention that attending the tea ceremony, dressing in *Yukata* at the Star Festival, and fishing in Lake Biwa were some of the most wonderful and unforgettable experiences I've had during my stay in Japan. I'm also deeply impressed with all the places I've visited, including Kyoto, Kobe, Naoshima, Hiroshima, Nagasaki, and Miyajima. All those places influenced me so positively.

For all the achievements and enjoyment mentioned above, I am wholeheartedly grateful to JICA for giving me the opportunity to take part in this project. I would also like to give special thanks to the National Museum of Ethnology, Lake Biwa Museum, and all the trainers and coordinators who taught and worked with me so warmly and earnestly.

I hope that my participation in this project provides a solid basis for further cooperation between ARMENIA & JAPAN...ありがとう ございました!

Ibrahim Abdel Karim Ali Al Masri

Curator, the Historic Old Salt Museum (HOSM)

Jordan



During my stay in Japan, I have acquired excellent knowledge on a variety of Museology topics through lectures, study trips and the specialized program. This was a great chance for me to learn and expand my knowledge about Museology as well as about Japan and its people. In addition, I had wonderful opportunities to deepen my knowledge and skills for my work. This course will be never been forgotten.

I would like to extend my sincere thanks to JICA staff members for their kindness and help, and especially to the National Museum of Ethnology (Minpaku), Lake Biwa Museum, the coordinators and organizers who made everything possible for us, and to all the professors and staff of the organizing institution for this great opportunity.



Najd Sami Sweidan
Assistant Curator, The Jordan Museum

Jordan



Before coming to Japan everybody was asking me “Why Japan?” and “Why now?” I have to admit it that I was scared at first, but I’ve always wanted to go somewhere that’s exotic to me, to see a culture that’s completely foreign, and traveling is a great way to gain new perspectives. But, most of all, I wanted to learn more about museums in developed countries and this was my chance.

After arriving here I found out that Japan is one of the safest countries in the world. The country is amazing; sometimes you feel it is a bright, busy comic book come to life—indeed it’s one of the most quirkily creative places in the world—and other times it’s a steadfast pillar of beautiful tradition.

After spending a little over three months in Japan I will go back to my country armed with new knowledge and techniques to apply at The Jordan Museum where I work. The experiences and knowledge I have gained from participating in this program are priceless, and I would like to thank JICA, MINPAKU, and LBM for making this program an experience to remember.

Finally, I would like to extend my heartfelt sympathy to those who have suffered as a result of the earthquake earlier this year. I sincerely hope that Japan and its people will stay strong and work together to overcome the devastation wreaked by the earthquake and tsunami.

Brahim Mahmoud Kane
Assistant Animator, Office of National Museum

Mauritania



It was a privilege to be the first participant from Mauritania to attend the JICA Intensive Course on Museology. The course’s highly dedicated lecturers and coaches provided in-depth and varied training, passing on both knowledge and practical know-how. Museum workers in Mauritania have a great need for such training because the lack of training in museology is one of the major problems facing the country’s museums in addition to the lack of adequate financial resources. So the experiences I gained here are greatly appreciated by both our museums as well as me personally. I warmly thank all those who contributed directly or indirectly to the success of this course, especially JICA, the National Museum of Ethnology, Lake Biwa Museum, and the other museums and institutions that welcomed us, not to mention the coordinators and JICA staff who did everything to create the best learning conditions for us.

I complete this training with great satisfaction, with many valuable new skills, and with personal growth that has resulted from my interaction with the friendly people of Japan and other nations. A thousand thank yous to everyone who made this experience a success.



Oyunkhishig Tsanjid

Head, Education and Public Relation Division, The National Museum of Mongolia

Mongolia



The Intensive Course on Museology: the gateway to the museum profession

I am very satisfied with the knowledge we have all acquired through the Intensive Course on Museology. Last March, when we met the JICA officer in Mongolia, she said, “Congratulations! You are one of the few participants who will study Japan.” We were so happy on our way back to the office. However, shortly afterwards, BBC TV broadcast that a massive earthquake and tsunami had hit Japan, which was followed by the nuclear accident. I was so sorry to hear about this devastating disaster and thought that the course would be cancelled. After lengthy discussions, however, it was decided that the course would go ahead. When we arrived in Osaka on a rainy evening on June 12, and started the course the following Monday at Minpaku, it confirmed to me how amazingly truthful and open-hearted Japanese people are... I shall take great pleasure in telling everyone about my experiences here.

The course schedule is designed to be intensive and offers a great chance to learn about Japanese museum development and professional know-how. I had important objectives for attending this course, including learning about the presentation of artifacts as well as the overall quality of supplies, and some special strategies for preservation of the museum environment. Also, I was able to add to my skills in educational activities, such as how to make hands-on activities, by learning that I can compose a play about events or characters in history to teach the visitors and have them participate in it with us. We can use a variety of ways to reach the minds of the children so that they are eager to visit museums regularly, for instance, teaching them drawing, making reproduction pieces, telling stories, and watching historical films. My experiences on the Intensive Course on Museology have helped me greatly in my assignment.

This summer, as a group we could learn about the various cultures we all have as well as share our different levels of expertise and areas of knowledge. Socially, we are much closer and one big family spread across the globe. I view the Intensive Course on Museology as the gateway to the museum profession.

Yalalt Gendenkhoo

General Manager, Mongolian National Modern Art Gallery

Mongolia



Before my visit, I was familiar with Japan through its Sumo wrestling, kimono, and high tech products. However, during my 3-month stay in Japan, I have had great experiences. I now take away with me many wonderful memories of Japan’s culture, history, traditions, people, and lifestyles. It was a great opportunity for me to join the Intensive Course on Museology and to visit Japan. The course enabled us to visit many types of museums and historical sites. It has helped me to understand the importance of museum activities and cooperation with local communities. Also, I acquired knowledge in a diverse range of fields during the many lectures given by professional museum staff and professors.

I would like to express my deepest gratitude to JICA, OSIC, the National Museum of Ethnology, Lake Biwa Museum, and the professors and all other staff for their kindness and warm-hearted care of us.

I love you Japan.

Dalkhaa Narantuya

Head, Protect Division for the Tangible Cultural Heritage, Center of Cultural Heritage Mongolia



I am very grateful for this chance to visit such a beautiful country, Japan. It has been a pleasure to be part of the Intensive Course on Museology organized by JICA. During my three-month stay here in Japan, my knowledge has increased greatly, in a diverse range of areas including museum objects, education, and environment; policies of cultural properties protection; handling, packing, and transportation; and object inspection, preservation, and conservation. Every class has inspired and encouraged me in continuing my career.

Mongolian museums have progressed considerably with Japan's help. In 1995 in Ulaanbaatar, the first seminar in Museology was given by Japan's National Museum of Ethnology, which educated us on the proper handling and inspection of museum objects. In 1999, thanks to the help of JICA, the government of Japan donated computers and other technologies to make museum operations easier in Mongolia. In 2010, the modern museum named Kharhorum was built with Japanese investment. These are just a few generous examples of the valuable support that Japan has provided us.

During my stay, I have visited Osaka, Nara, Hiroshima, Miyajima, Nagasaki, Shimabara, Fukuoku, and Kyushu. I have experienced and learned so much about Japan's rich culture, literature, art, music, and more. During this intensive course, everybody became close and I have learned a lot from everyone both personally and professionally. This opportunity would not have been possible without the help of all the teachers, coordinator Inoue san, JICA, the National Museum of Ethnology, and Lake Biwa Museum. I want to thank everyone. It has truly been an eye-opening experience for me.





The relationship between Sri Lanka and Japan goes back many, many years and has extended to many areas, creating historic, cultural, and political ties. As a result of this, I was able to attend the Intensive Course on Museology on behalf of my country, Sri Lanka.

Participating in this intensive course has been a great opportunity. During my three months in Japan, the knowledge and experiences I have gained are remarkable. Even though the course is limited to just three months, the coordinator, organizing committee, and all other staff members did their utmost to give us every opportunity to learn new methods and to share knowledge among professionals. This was uppermost in my mind before participating in the intensive course: now I can say I got the maximum results from the course. Actually, the knowledge I gained here is not only for me, it is for my country. I can utilize my knowledge for museum management, exhibition design, conservation, and educational activities at my museum. As I am the Education Promoting Officer at my museum, I'll be focusing on the educational activities we provide there to utilize the knowledge I learned in Japan.

I really enjoyed the study trips to Osaka, Nara, Kyoto, Hiroshima, Nagasaki, Kobe, and Kyushu. The study trips were not conventional educational trips, but were arranged to help us acquire knowledge through fun-filled activities. Our coordinator and all the other trainers did their utmost to make everything enjoyable and to create remarkable memories. I also had the great opportunity to make new friends and share experiences with people from around the world, all of whom are true professionals.

I would like to express my heartiest gratitude to the Japanese people. They were very kind, helpful, and polite throughout my stay. They are also very pleasant to work with and do their part accordingly: that's the basis of Japan's growth and why concepts like that of the Five Ss of efficiency have spread around the world.

Last but not least, I would like to express my deepest, sincere gratitude to all the "sensei" at Minpaku and LBM, everyone who participated in the specialized program, JICA staff members, and Ms. Kanako Tsuda and Ms. Miho Inoue who made my stay comfortable and enjoyable throughout the course.

DOMO ARIGATO GOZAIMASHITA



Nopparat Thepthepa

Acting Head, Exhibition Development Division, National Science Museum

Thailand



I have been working at National Science Museum for 14 years in different positions and responsibilities. Along the way, I have had many questions about how to continue the museum's achievements. During the Intensive Course on Museology, there were many subjects to study and by compiling all the knowledge together I have gained answers to some of my questions. I believe that more of the answers will follow once I return home and have the chance to apply what I have learnt from this course to my work.

This course provided me with not only professional skills but also friendship. Over the 3-month period, I made nine more friends from different museums and we have learnt much from each other's experiences as well as our cultures, more deeply than has occurred in my life so far. In addition, I met many museum professionals working in different aspects of museum work who I would never have known if I had not had the chance to participate in this course.

I would like to express my sincere thanks to JICA, the National Museum of Ethnology, Lake Biwa Museum, JICE (especially our coordinator Inoue san), all the "sensei", and everyone that I met on this course for giving and sharing this great experience with me. I am looking forward to welcoming you all to NSM, Thailand.

Duangjai Pichitnarongchai

Curator, Research Division, the Office of National Museums

Thailand



I was extremely impressed with the warm welcome I received in Japan. Japanese people are very kind and friendly. During my 3-month stay in Japan, I had a very good time. I could find out about museums not only in Japan but all over the world. It was a great opportunity to gain more knowledge on museology and the management of Japanese culture so I can apply them to my own work. Living in Japan and visiting museums and temples in many prefectures has been a valuable experience. Japanese traditions such as the tea ceremony, Tanabata star festival, and Ikebana (flower arrangement) are fascinating. I would like to thank JICA, Minpaku, and Lake Biwa Museum for their continued support on training programs for curators and museum workers, and for offering me the very valuable opportunity to take part in this program. All of the professors and lecturers provided such useful lectures. Thank you to all the museum staff for your help, and the JICE training coordinator for excellent language interpretation and warm-hearted care of all of us. Last but not least, I would like to thank all those who contributed to this program.



JICA Closing Ceremony Speech September 9, 2011

By Nopparat Thepthepa (Thailand), On behalf of the participants in the JICA Intensive Course on Museology 2011

Director General of Japan International Cooperation Agency
Deputy Director General of National Museum of Ethnology
Distinguished Curators from Lake Biwa Museum
Ladies and gentlemen

On behalf of the JICA Intensive Course on Museology 2011 participants, I feel honored and very pleased to be able to express our sincere appreciation and gratitude to participate in this course. From the beginning, the course was postponed because of the big earthquake and tsunami in Tohoku. We offer our greatest sympathy to all the Japanese for the disaster that happened and we were sorry that the course that might not be able to be arranged this year. Then we got the reply from JICA office in our countries that the course would be held in June 2011. We were asked by our friends and our families about the situation especially the safety of staying in Japan for three months. However, we made decision to come to Japan with those questions in our mind.

From the day of our arrival, we have received wonderful caring from JICA by providing us with the accommodation, the orientation on the facilities, necessary information for staying in Japan and the excellent training program officer and the program coordinator from JICE. Even though there were two typhoons on the way but with their help everything has gone perfectly and smoothly.

In addition, without the support from JICA we would not have had the chance to meet and exchange ideas with our friends from six countries. Also the cultural activities arranged by JICA was another great time for us to learn about Japanese and Japanese culture. What I said is just the part of JICA contribution nevertheless we were all appreciated your kind support that you gave us during this three months.

During the course, we had the great opportunity to learn many things through lectures, activities, study trips and the special training arranged by National Museum of Ethnology and Lake Biwa Museum. This provided us the chance to strengthen our skills and increase our experiences in many aspects of being museum professionals. We had to confront the hot and humid summer during our classes and we were very tired sometimes but the things we have learned and the program that was so well arranged could call back our museum staff spirit and refresh ourselves again.

All that happened to us during three months is valuable enough to make us forget the questions that we had in our mind about our security of staying in Japan. We would say that we would love to come back to Japan at anytime that is possible to us and we will share our experience with the people in our countries to make them realize that Japan is one country in the world they must visit.

Last but not least, I would like to express my sincere appreciation and gratitude for the excellent support of JICA and National Museum of Ethnology and Lake Biwa Museum for their efforts in making this course a real intensive and practical course. We promise that we will apply our knowledge and experience from this training course both physically and mentally to our work at the museum to make the result of the training useful and effective.

Thank you.



Number of Past Participants by Country

| | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 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 | 3 | 10(1) |
| Myanmar | (2) | | | 1(1) | | | 1 | | | | | | | | | | | | 2(3) |
| Nepal | | | | | | 1(1) | | | 1 | | | | | | | | | | 2(1) |
| Pakistan | | | | | 2 | | | | | | | | | | | | | | 2 |
| Singapore | | | 1 | | | | | | | | | | | | | | | | 1 |
| Sri Lanka | | | | | | | | | | | | 1 | | | | | 1 | 1 | 3 |
| Thailand | 1 | 2 | | | (1) | | | 1 | 1 | | | | 1 | | | 1 | 3 | 2 | 12(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 | 2 |
| 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 | 2 | 9 |
| Palestinian Authority | | | | | | | | | | 1 | | | | | | | | | 1 |
| Saudi Arabia | | | | 1 | | | 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 |
| Mauritania | | | | | | | | | | | | | | | | | | 1 | 1 |
| 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 | 10 | 160(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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