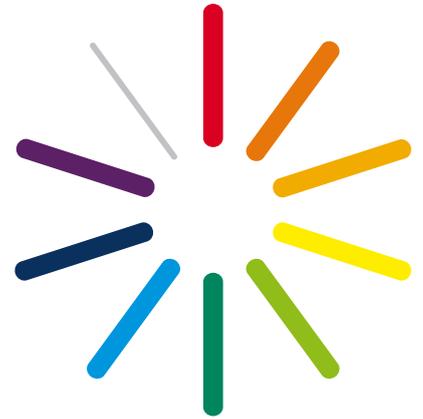


# Museum Co-operation 2012

Newsletter of the Comprehensive Museology Course

Steering Committee  
Comprehensive Museology Course  
National Museum of Ethnology, Japan



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National Museum of Ethnology, Japan



**Museum Co-operation 2012**  
**Newsletter of the Comprehensive Museology Course**

*General Editors*  
Shigeki Kobayashi  
Naoko Sonoda  
Isao Hayashi

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## Preface

It is our great pleasure to send you this newsletter describing Comprehensive Museology 2012.

Comprehensive Museology 2012 was held over more than three-month long period from September 17 to December 22, 2012, mainly at the National Museum of Ethnology. This year saw another ten curators and museum professionals joining the course from seven countries around the world: Egypt, Eritrea, Jordan, Mauritania, Peru, Sri Lanka and Swaziland.

This program began in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start with a new 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. In 2009, the course was redesigned for more effective dissemination of what participants learned to their home-country organizations. In 2012 the title was changed once again, to Comprehensive Museology, while the contents and the curriculum were also further strengthened.

During its 18-year history, 170 participants (194 including observers) from 50 countries worldwide have completed the course and returned home to contribute to the activities of museums in the countries from which they came.

The mission of this course has several aspects. Its primary objective is to provide participants with the general and fundamental knowledge and skills they required 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 experts in a variety of specialties and also to visit numerous museums and cultural sites throughout Japan. They were also able to participate in optional workshops selected according to their own interests. Thirdly, this course aims to serve as a platform for participants, a space where they are free to share their own experiences and the knowledge they have acquired through their careers as museum professionals in their home countries. Of course it goes without saying that we the Japanese staff share this platform with them, participating in the discussion and learning 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 three months, during which participants 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, with the resulting opinions, findings or proposals 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, either as participants or staff. We are of course aware that there is still scope for improvement. We welcome your ideas and opinions on how to improve the course once you have finished reading this newsletter.

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



**Shigeki Kobayashi**

Professor

Chairperson, Steering Committee  
Comprehensive Museology Course  
National Museum of Ethnology

## Introduction and Acknowledgements

Kansai International Center,  
Japan International Cooperation Agency

Comprehensive Museology is a training program offered in Osaka, Japan, by the National Museum of Ethnology on behalf of the Japan International Cooperation Agency. This training program aims not only to improve the museum management and specialized skills of participants from around the world but also to stimulate sharing of knowledge, experience, and information among participants and Japanese experts.

During this training program, participants discuss various aspects of museum management, from collection planning, conservation, and exhibition to education and public relations, with experts from both public and private museums in Japan. The wide range of topics covered reflects the growing importance of museums to the conservation and development of cultural heritage, international cultural exchange, promotion of tourism, and the development of local economies.

A broad and expanding human network is another important product of this training program. Towards the end of the 2012 program, we realized that our 19 years of effort (including the earlier Museum Technology Course) has produced a network of 170 ex-participants from 50 different countries, together with the Japanese experts involved in the program. The opportunity to share knowledge across generations and form international partnerships will, we are confident, bear important fruit in all of the countries from which participants come.

In conclusion, we sincerely appreciate the contributions to this program of the National Museum of Ethnology, the Lake Biwa Museum, and all other participating institutions.

## Comprehensive Museology Course 2012

### Organizing Committee

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Chairperson	<b>Shigeki KOBAYASHI</b>	National Museum of Ethnology
Vice-Chairperson	<b>Naoko SONODA</b>	National Museum of Ethnology
Vice-Chairperson	<b>Isao HAYASHI</b>	National Museum of Ethnology
Members	<b>Toshio ASAKULA</b>	National Museum of Ethnology
	<b>Kenji YOSHIDA</b>	National Museum of Ethnology
	<b>Yasushi KUSUOKA</b>	Lake Biwa Museum
	<b>Katsuki NAKAI</b>	Lake Biwa Museum
	<b>Minako ASHIYA</b>	Lake Biwa Museum
Consulting Members	<b>Kazuo ICHINOSE</b>	Kyoto Tachibana University
	<b>Naomi UEDA</b>	Gangoji Institute of Research of Culture Property
	<b>Kenji SAOTOME</b>	Suita City Museum
	<b>Ping YANG</b>	Lake Biwa Museum

### Steering Committee

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Chairperson	<b>Shigeki KOBAYASHI</b>	National Museum of Ethnology
Vice-Chairperson	<b>Naoko SONODA</b>	National Museum of Ethnology
Vice-Chairperson	<b>Isao HAYASHI</b>	National Museum of Ethnology
Members	<b>Masatoshi KUBO</b>	National Museum of Ethnology
	<b>Ryoji SASAHARA</b>	National Museum of Ethnology
	<b>Kenji YOSHIDA</b>	National Museum of Ethnology
	<b>Mitsuhiro Shinmen</b>	National Museum of Ethnology
	<b>Shingo HIDAHA</b>	National Museum of Ethnology
	<b>Itsushi KAWASE</b>	National Museum of Ethnology

## Curriculum 2012

### 1. General Program : September 20 - December 20

#### (1) General theory and practice of museology

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

#### (2) Collection, documentation and 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 Databases
- 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, disaster management, Security, crime prevention and insurance
- 2-11 Packing and transportation
- 2-12 Management of audio-visual materials

#### (3) Exhibition design and installation

- 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 Disabled visitors
- 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 Individual visits to museums in the vicinity
- 4-5 History education
- 4-6 Human rights education

#### (5) Museum management

- 5-1 Management of museums
- 5-2 Museum marketing
- 5-3 Cultural heritage and development
- 5-4 Museum shop management, museum goods development

### 2. Specialized Program : November 26 - December 15

- A Preventive conservation
- B Photography
- C Conservation and Restoration of Objects
- D Museum education and local communities
- E Filming
- F Excavating and Controlling Archaeological Resources
- G Activities of a local history museum
- H Exhibition Design
- I Making model objects

### 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 specialty in their Museum.
- C Public Forum Museums in the World 2012  
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 2012

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
<b>September</b>					
20 Thu.			Opening Ceremony/Guidance/Reception		
21 Fri.					
22 Sat.					
23 Sun.					
24 Mon.			Explanatory Session		
25 Tue.	D		Museum Report Presentation		
26 Wed.	L	1-2	Representation of Cultures in Museums	Kenji Yoshida	NME
	L	1-2	Cultural Exhibition Today		
27 Thu.	L	1-2	Exhibition in National Museum of Ethnology	Shigeki Kobayashi	NME
			Observation of Exhibition Halls at NME		
28 Fri.	L	1-1	History of Museums and Museum Law in Japan	Kazuyoshi Ohtsuka	Osaka Gakuin Univ.
	L	1-2	Folk Museums in Japan	Ryoji Sasahara	NME
29 Sat.					
30 Sun.					
<b>October</b>					
1 Mon.	L	1-2	Indigenous Cultures in Japan	Reiko Saito	NME
	L	1-3	Museums and Tourism	Hideo Yoshikane	Hannan Univ.
2 Tue.	L	5-2	Museums and Marketing	Hiroki Tanaka	Osaka Aquarium Kaiyukan
	L	5-1	Museum Management in the World (Discussion)	Shigeki Kobayashi Isao Hayashi Naoko Sonoda	NME
3 Wed.	L	1-6	Intellectual Property Rights	Atshushi Nobayashi	NME
			Introduction to NME Staff	Shigeki Kobayashi	NME
	L	1-5	Policies on Cultural Properties Protection	Satoshi Tarashima	Tokyo National Museum
4 Thu.	L	2-1	Systematic Storage of Materials	Shingo Hidaka Haruka Tamaki	NME
	L	2-3	Inspection of Objects	Naoko Sonoda	NME
5 Fri.	L	4-5	Regional History and How to Represent it	Hiroyuki Mаметani	Osaka Museum of History
	L	4-6	Human Rights Education	Tomohiro Yoshimura	Osaka Human Rights Museum
6 Sat.		3-6	Individual Visits to Museums in the Vicinity		
7 Sun.					
8 Mon.					
9 Tue.	L	2-7	Museum Environment-Temperature and Humidity	Naoko Sonoda	NME
	L	2-7	Museum Environment-Pest Control	Kazushi Kawagoe	Ikari Corporation
10 Wed.	L/P	2-6	Video Recording (from Information Gathering to Program Production)	Itsushi Kawase	NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
11 Thu.	L	1-1	General Guidance and Process of Building the Lake Biwa Museum	Katsuki Nakai Yang Ping	LBM
	L	1-1	Museums and Research	Katsuro Yahiro	LBM
	L/O	3-3	Guided Tour of the Lake Biwa Museum	Katsuki Nakai Yang Ping	LBM
12 Fri.	L	4-2	Planning and management of the Discovery Room	Minako Ashiya	LBM
	L	2-4	The Use of Information and Necessary Facilities	Takashi Toda	LBM
	L	4-1	Interaction and Public Programs of the LBM	Yasushi Kusuoka	LBM
	L	3-2	From Exhibit Planning to Construction	Taihei Samejima	Nomura Co., Ltd.
13 Sat.	L/P	4-2	Meeting Field Reporters and Hashikakes	Yasushi Kusuoka Field Reporters LBM Hashikakes	LBM
	L/P	4-2	Observation and Experience of Hand-on Museum Activities	Kazuhiro Fujihashi Hashikake Biwatan	LBM
			Exchange with LBM staff	LBM Curators and Staff	LBM
14 Sun.	L/O	4-2	Observation of Community Activities	Daisuke Nakamura Katsuki Nakai Minako Ashiya	LBM
	L/O	4-2	Role of the Environmental Education Center of the LMB	Takako Shoami	LBM
15 Mon.					
16 Tue.	L	4-1	Cooperation between LBM and Schools(1)	Kazuhiro Fujihashi Masao Hachiya	LBM
	L	1-1	Management of Local Museums	Tomoo Nunotani	Mie Prefectural Museum (MPM)
	L/P	4-2	Observation and Experience of Hand-on Museum Activities	Kazuhiro Fujihashi Masao Hachiya	LBM
	L	4-1	Cooperation between LBM and Schools(2)	Kazuhiro Fujihashi Masao Hachiya	LBM
	L/O	2-2	Use and Management of Collections	Yoko Nakato	LBM
17 Wed.	L	4-3	Museum Evaluation Methods	Keiko Kuroiwa	Learning Innovation Network
	L	4-3	Evaluation of the Lake Biwa Museum	Keiko Kuroiwa Yasushi Kusuoka Minako Ashiya Katsuki Nakai	LBM
	D		Educational Programs at Museum across the World	JICA Participants	
	D		Specialty report: Education in museum		
	D		Discussions with the LBM Curators	Keiko Kuroiwa LBM Curators	LBM
18 Thu.	L	2-7	Museum Environment - Lighting 1	Naoko Sonoda	NME
	L	2-10	Risk Management	Shingo Hidaka Haruka Tamaki	NME
19 Fri.	L	3-3	Disaster Exhibition and Civic Activities in a Museum	Isao Hayashi	NME
20 Sat.					
21 Sun.					

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
22 Mon.	O		Tohoku History Museum	Tadashi Oikawa	Tohoku History Museum
				Ryusuke Kotani	Miyagi Prefectural Board of Education
	O		Ishinomaki Culture Center The municipal office building for disaster management of Minami-Sanriku-cho		
23 Tue.	O		Tsukidate Junior High School	Kanji Hatano	Kesenuma Municipal Board of Education
				Takashi Suzuki	Omoide-ha-nagarenai Rubbled-photo recovery project
				Saori Mamekawa	Tono Culture Research Center
24 Wed.	O		Tokyo National Museum	Tomomi Kito	International Relations
25 Thu.	L/O	2-7	Museum Environment - Lighting 2	Seiji Nakaya	Musashino Art Univ.
	O		National Museum of Nature and Science	Toshifumi Takao Misato Nishio	National Museum of Nature and Science
26 Fri.	O		National Museum of Japanese History	Hiroshi Kurushima	National Museum of Japanese History
27 Sat.					
28 Sun.					
29 Mon.	L	3-7	Making Models - Aims and Design	Masaaki Moriguchi	Keikan Mokei Studio
30 Tue.	L	3-7	Making Models - Aims and Design	Masaaki Moriguchi	Keikan Mokei Studio
31 Wed.	L	2-5	Database	Masatoshi Kubo	NME
<b>November</b>					
1 Thu.	L	2-5	Database	Masatoshi Kubo	NME
2 Fri.	L	2-11	Packing and Transportation	Maasa Sakamoto	Nippon Express CO., LTD
3 Sat.					
4 Sun.	D		Public Forum “ Museums in the World 2012 “		
5 Mon.					
6 Tue.	O	5-1	Naoshima (Benesse House Museum and Chichu Art Museum)		
7 Wed.	O		Hiroshima Peace Memorial Museum	Noriyuki Masuda	Hiroshima Peace Memorial Museum
	O		Hiroshima Peace Memorial Park		
8 Thu.	O	4-5	Miyajima (Miyajima Public Aquarium and Itsukushima Shrine)		
9 Fri.	D		Mid-term Discussion on Final Report		
	D	6	Discussion on Dissemination Program		
10 Sat.	L		Specialized Program( I )1/4		
11 Sun.					
12 Mon.	L	3-4	Temporary Exhibition - Design	Minoru Fukushima	Design Factory
	L	3-5	Temporary Exhibition - Display		
13 Tue.	L	3-1	Museum Buildings as an Architecture	Kazuoki Ohhara	Graduate School of Yokohama National University

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
14 Wed.	L	4-4	Museums and Barrier-Free 1	Koujiro Hirose	NME
	L	4-4	Museums and Barrier-Free 2	Kayoko Okuno	Kanagawa Prefectural Museum of Natural History
15 Thu.	L	2-10	Management of Museum Facilities and Exhibition Space (Security, Disaster Prevention, Crime Prevention)	Norimune Wada	Oct Security Inc.
	L	2-12	Management of Audio-Visual Materials	Takashi Nakagawa	NME
16 Fri.	L	4-2	Education and Participation Programs of Museums	Kenji Saotome	Suita City Museum
	L	4-1	Children and Museums	Kasumi Somekawa	Hands on Planning
17 Sat.	L		Specialized Program( I )2/4		
18 Sun.					
19 Mon.	L	2-8	Conservation and Restoration 1	Naomi Ueda	Gangoji Institute for Research of Cultural Property
	O		Heijo Palace Site		
	O		Todaiji		
20 Tue.	O		Horyuji		
	L	2-9	Conservation and Restoration 2	Yoshizo Ichimoto	Chikatsuasuka Museum, Osaka Pref.
21 Wed.	L	1-4	Media and Museums	Taku Iida	NME
	L	2-10	Cultural Properties and Property Damage Insurance	Eiichi Hakomori	Graduate school of Keio University
22 Thu.	L	5-4	Management of Museum Shop and Museum Goods Development	Shinya Oda	The Senri Foundation
	L	5-3	Cultural Heritage and Development	Motoi Suzuki	NME
23 Fri.	L		Specialized Program( I )3/4		
24 Sat.					
25 Sun.					
26 Mon - 30 Fri			Specialized Program( A,B ) (A) Preventive Conservation (Mon-Fri) (B) Photopgraphy (Mon-Fri)		

## December

1 Sat.					
2 Sun - 7 Fri			Specialized Program( C,D,E ) (C) Conservation and Restoration of Objects (Mon-Fri) (D) Museum Education and Local Communities (Sun & Tue-Fri) (E) Filiming (Mon-Fri)		
	8 Sat.	L	Specialized Program( I )4/4		
	9 Sun.				
	10 Mon - 15 Sat			Specialized Program( F,G,H ) (F) Excavating and Controlling Archaeological Resources (Mon-Fri) (G) Activities of a local history museum (Tue-Sat) (H) Exhibition Design (Mon-Fri)	
16 Sun.					

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
17 Mon.			Dissemination Program (Individual Guidance)		
18 Tue.					
19 Wed.					
20 Thu.			Final Report Presentation		
	D		General Discussion		
			Closing Ceremony		
21 Fri.			Evaluation Meeting		
22 Sat.			Departure from Japan		

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

## Records of Study Trips and Visits



Records of Study Trips and Visits

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### Osaka

Oct. 5 Fri.	Osaka Museum of History
	Osaka Human Rights Museum

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### Tohoku

Oct. 22 Mon.	Tohoku History Museum
	Ishinomaki Culture Center
	The municipal office building for disaster management of Minami-sanriku-cho
Oct. 23 Tue.	Tsukidate Junior High School
	Tono City Museum

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### Tokyo

Oct. 24 Wed.	Tokyo National Museum
Oct. 25 Thu.	Shiodome Museum
	National Museum of Nature and Science
Oct. 26 Fri.	National Museum of Japanese History

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### Hiroshima

Nov. 6 Tue.	Naoshima (Benesse House Museum and Chichu Art Musuem)
Nov. 7 Wed.	Hiroshima Children's Museum
	Hiroshima Peace Memorial Museum
	Peace Memorial Park
Nov. 8 Thu.	Miyajima (Miyajima Public Aquarium and Itsukushima Shrine)

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### Nara

Nov. 19 Mon.	Gangoji Institute for Research of Cultural Property
	Heijokyo Ato (Nara Imperail Palace Site)
	Todayji
Nov. 20 Tue.	Horyuji
	Chikatsuasuka Museum, Osaka Pref.

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## List of Participants 2012

Country	Name	Position	Organization
Egypt	ABDELAAL Yasser Thabet Bakri	Conservator	Conservation Unit, Conservation Center (GEM-CC) The Grand Egyptian Museum / Ministry of State for Antiquities
Egypt	ABDELWAHED Nasef Elsayed	Supervisor of Selections Unit	The Grand Egyptian Museum / Ministry of State for Antiquities
Eritrea	KIFLEMARIAM Dawit Araia	Director	Documentation Center, National Museum of Eritrea
Jordan	AL-ZOU'BI Naser Shafer Azzam	Curator	Department of Antiquities, Ministry of Tourism, Umm Qais Archaeological Museum
Mauritania	Ahmed YEMBABA	Advisor	National Museum of Nouakchott, Ministry of Culture, Youth and Sport
Peru	SARA REPETTO Cesar Luis	Assistant Curator	Archaeology Museum Area, Archaeologist, LEONCIO PRADO REGIONAL MUSEUM
Peru	RIOFRIO FLORES Maria Del Pilar	Museums and Education Projects Coordinator	Culture Department, METROPOLITAN MUNICIPALITY OF LIMA
Peru	SANO TAKAHASHI Susy	Coordinator of Digital Media	Corporate Image & Marketing Department ART MUSEUM OF LIMA (MALI)
Sri Lanka	ALAHAKOON DASANAYAKA MUDALIGE W.K.K.A.	Assistant Director	Department of Archaeology, Ministry of National Heritage
Swaziland	DLUDLU Mabandla Jabulani	Exhibition Officer	Museum Exhibition / Swaziland National Trust Commission



# Public Forum

## *Museums in the World 2012*



## Public Forum

### *Museums in the World 2012*

Date : November 4, 2012

Place : National Museum of Ethnology

Organizers : National Museum of Ethnology

Lake Biwa Museum

Japan International Cooperation Agency

## Program

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13:00 – 13:10

Opening Speech by organizers

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Shigeki Kobayashi	Chairperson, Comprehensive Museology Course	National Museum of Ethnology
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13:10 – 17:10

Museum Report

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DLUDLU Mabandla Jabulani		Swaziland
ALAHAKOON DASANAYAKA MUDALIGE W.K.K.A.		Sri Lanka
SANO TAKAHASHI Susy		Peru
RIOFRIO FLORES Maria Del Pilar		Peru
SARA REPETTO Cesar Luis		Peru
Ahmed YEMBABA		Mauritania
AL-ZOU'BI Naser Shaher Azzam		Jordan
KIFLEMARIAM Dawit Araia		Eritrea
ABDELWAHED Nasef Elsayed		Egypt
ABDELAAL Yasser Thabet Bakri		Egypt

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17:10 – 17:20

Closing Speech

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Katsuki Nakai	Senior Research Scientist	Lake Biwa Museum
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# The Grand Egyptian Museum Conservation Center (GEM-CC)



## The Grand Egyptian Museum Conservation Center (GEM-CC)

**Abdelaal Yasser Thabet Bakri**  
Conservator

Egypt



### Introduction

Egypt is known for its ancient civilization and the most famous monuments in the world. Egypt, sometimes referred to as the “Motherland of the World” and the “Land of Civilizations,” is famous worldwide for its 7,000-year history along the Nile River. That history can be divided, using archeological evidence, into the pre-dynastic period, the pharonic dynasties, the Greco-Roman period, the Coptic period, the Islamic period, the modern period, and finally contemporary history.

### The grand Egyptian museum (GEM)

The Grand Egyptian Museum is intended to become an iconic world culture center. When opened in 2015, it will exhibit and store a collection of 100,000 artifacts. While the museum is under construction, these artifacts have been moved to the GEM Conservation Center (GEM CC).

### The GEM Conservation Center (GEM CC)

The GEM Conservation Center was constructed in 2008 and began operating in 2009. Nearly 10,000 metal, stone, wood and other artifacts have already been packed and transported to the Center. Some have been restored, while others are under restoration there. Preparation and transportation of the 90,000 pieces remaining is still underway.

The Center’s conservation laboratories employ the latest equipment for preservation and restoration of artifacts; they are among the best conservation laboratories in the world. Occupying an area of approximately 7,000 m<sup>2</sup> and equipped with its own power generation and service facilities, the GEM Conservation Center will be the largest such center in the Middle East.



Statue of Ramses at GEM



The entrance to the GEM CC

# The Grand Egyptian Museum Museum Conservation Center (GEM-CC)



The Conservation Center consists of eight main laboratories dedicated to stone, wood, organic materials (textiles, leather and papyrus), inorganic materials (ceramics, glass and metals), heavy artifacts, special projects and human remains. There are also several specialized laboratories for particular types of analysis. These include the Scanning Electron Microscope Laboratory, the Microscopes Laboratory, the Chemical Analysis Laboratory, the X-Ray Room, and the Photographic Studio. Additional facilities include the First Aid, Packing and Documentation Administration.



Packing of Tutankhamen bed

## The First Aid, Packing and Documentation Administration

The First Aid, Packing and Documentation Administration comprises four units. First Aid is responsible for preservation and necessary steps to ensure that artifacts can be transported without damage, for example, applying coatings to the objects. Packing is responsible for wrapping artifacts, measuring artifacts for manufacture of packing boxes, and packing artifacts for shipping. Database is responsible for documentation and reporting on the condition of artifacts. Equipment provides tools and materials.



# The Grand Egyptian Museum Conservation Center (GEM-CC)

**Stage One (Completed):** The conservators team completed first aid, packaging and transport of 10,000 artifacts from museums and archeological sites all over Egypt to the GEM Conservation Center.

**Stage Two (Underway):** The team of conservators is currently packing and transporting artifacts from the King Tutankhamun collection from the Egyptian Museum to the Grand Egyptian Museum.

**Stage Three (Remaining):** The Administration has completed study, documentation and assessment of stone from the valley temple of Senferu that is currently in pyramid storage. The report will soon be published. Conservators from First Aid and Packing have conducted the first stage of research on the stone. The stone was documented using methods including the 3D Studio MAX program.

## My Professional Role at GEM-CC

I am currently working in the First Aid, Packing, and Documentation Administration, where I am responsible for documentation using a variety of different techniques. These include photography, HID (ultraviolet lamp) photography and freehand, AutoCAD, and 3D Studio MAX drawings. drawing (free hand, AutoCAD program and 3D Studio MAX program). These materials are used as documentation in the condition, transportation report and display reports used to communicate between units.



## Previous Work

I have worked as a conservator at museums and archeological sites all over Egypt. I was involved in the Italian-Egyptian project surveying and excavating Madi-city in Fayoum. During this project, I was able to take a training course organized by Trimmbi Company in use of modern survey equipment including GPS and TOTAL STATION. I then applied this knowledge at the site.

I have also worked at many other archaeological sites in EL Fayoum. My most important work was restoration of the objects discovered during the EL Lahon excavation. The objects are now in Kom Oshem storage



At the Kom Oshem storage

### **GEM- CC Library**

Many museums around the world are digitizing conservation documentation, but searching and browsing this documentation remains a serious problem. How is the collection to be searched or browsed? How can users access different parts of the documents or original materials?

When the GEM CC Library is completed, its digital documentation system will provide services to members with an interest in conservation and the work of conservators. Digital contents will include a wide range of materials from our collections: monographs, journals and key conference proceedings. The library's aim is to provide a good balance of practice-based and research-driven information to support the work of our members and to enhance awareness of heritage conservation issues beyond the boundaries of the profession.

The GEM CC Library is a specialized research library that contains approximately 10,000 bibliographic records covering old and modern books, printed and electronic periodicals and audiovisual materials. The main subject areas are conservation and the techniques involved in the study of Egyptian materials.

- 1- Conservation literature
  - Technical analysis
  - Conservation Treatment
- 3- Practical treatment
- 4- Methods of documentation
- 5- Data management
- 6- Standardization
- 7- History of materials and techniques
- 8- Technology and manufacturing processes
- 9- Methods of scientific research
- 10- Conservation ethics
- 11- Conservation management
- 12- Science (chemistry, physics, biology, mineralogy, color theory)
- 13- Identification and study of deterioration processes
- 14- Preventive conservation.

# The Grand Egyptian Museum Conservation Center (GEM-CC)

## Support from Japan

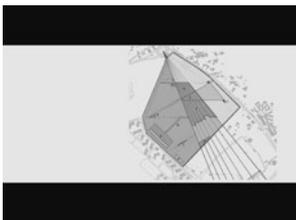
The Japanese government has supported our project through training Courses in Japan in museum environment, use of conservation and analytical equipment, conservation of textiles and museology and training courses in Egypt on packing and transfer, workshops, seminars and equipment

Packing courses in Egypt



## The Grand Egyptian Museum

	<b>The Grand Egyptian Museum</b> <b>Nasef Abdelwahed</b> Supervisor of the selection unit The Grand Egyptian Museum Project  Egypt
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The Grand Egyptian Museum Project

### The Grand Egyptian Museum Project

The Grand Egyptian Museum (GEM) is one of the largest museum development projects in the world. Its aim is to construct the world's largest museum of Egyptology on site near the timeless monuments of Giza. GEM is a top priority project for Egypt, whose purpose is to create a popular, academic and cultural institution of the highest international standing, housing ancient world heritage treasures.

According to the GEM feasibility study, five million tourists visit the museum and the pyramids annually. This number is expected to increase to 8 million tourists by the year 2020, generating enormous demand for hotels, recreational parks, tourist attractions, cultural centers, and other recreational facilities. The opening of GEM is expected to stimulate a 30% increase in tourism, creating demand for 40 hotels and generating 60,000 tourism-related job opportunities.

The foundation stone of the GEM was laid in February 2002, to announce that Egypt was committed to building a cultural monument of global significance and to send a message worldwide that Egyptian civilization would always be a source of enlightenment to the whole world.

The modern, landscape and environment-conscious plan for GEM was selected through international competition focused on cultural heritage of global significance, the famous Tutankhamun collection. While exploring the new museum's vast collections, visitors will encounter both ancient Egyptian culture and state-of-the-art technology. Additional attractions will include educational programs for children and adults, a research facility, easy access for the disabled, and stunning views of the Giza pyramids from the gardens. Construction is underway, and the museum is expected to open in 2015.

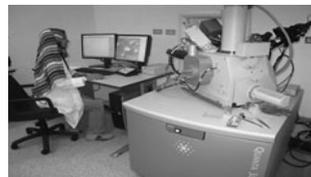
Japan International Cooperation Agency (JICA), the implementing agency of Japan's Official Development Assistant (ODA) programs, has provided a 34.8 billion yen (about US\$ 300 million) official development loan to the Egyptian government, that covers a large proportion of the construction costs.

Constructed by the Egyptian government in 2009, the conservation center of the Grand Egyptian Museum (GEM-CC) is equipped with the latest conservation equipment, to ensure preservation of the GEM collection. GEM-CC is expected to contribute to conservation of Egypt's cultural heritage and to become a center for conservation throughout North Africa and the Middle East, as well as becoming a major center for research on ancient Egyptian materials and technologies.

There is no facility in the world that matches the scale of its storage areas and laboratories. The storage rooms have tall, movable shelves designed for secure storage and easy access to the objects. Storage facilities with carefully regulated environmental controls protect different types of materials, organic versus

# The Grand Egyptian Museum

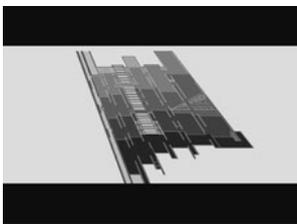
non-organic materials, for example, or materials requiring low temperature storage.



The Grand Egyptian Museum Project



The Collection and exhibitions



The Collection and exhibitions



The Collection and exhibitions

## The Collection and exhibitions

### 1. The collection

GEM's 84000 m<sup>2</sup> building is a complex with spaces tailored for different types of activities related to the museum's 100,000 objects. While serving as an archeological park dedicated to ancient Egyptian history, it also provides a cultural environment centered around Egyptology, in which by following different routes, visitors can explore the world of ancient Egypt in a variety of different modes and on a wide range of levels. GEM is both a repository of cultural artifacts and an interactive cultural resource.

### 2. The exhibition

GEM is a cornucopia of Egyptian pharaonic culture, exhibiting high quality objects, providing the latest scientific information on them, and presenting them in ways that engage and excite visitors and motivate return visits.

The permanent Galleries are laid out in a largely chronological sequence with interweaving themes.

Visitors will be drawn into the story of Ancient Egypt from the moment they enter. The entrance, followed by the atrium and reception area leads to the grand staircase displaying majestic statues of Egypt's pharaohs.

The permanent galleries are divided into four major sections:

- A. Prehistory, Pre-dynastic, Early dynastic, old kingdom and First intermediate period
- B. Middle kingdom and second intermediate period
- C. New kingdom and 3<sup>rd</sup> Intermediate period
- D. Late period and Greco - Roman period.

# The Grand Egyptian Museum

For most tourists the Gallery of Tutankhamen will be the highlight of their visit. In this unique space, they will cross a dedicated suspension bridge into the dark tomb of Tutankhamen. The dramatic lighting will accent the golden treasures of the tomb, whose impact will be augmented by layers of information provided using a variety of media. This exquisite Gallery displays 5000 pieces associated with the young king, the most complete of all such collections.



My professional role in the museum



My professional role in the museum

## My professional role in the museum

I have worked at GEM as an Egyptologist and member of the archeological and selection unit since 2010. I am currently the Supervisor of the Selections unit and truly grateful to head up a team whose members are so well trained and highly qualified. The Selection unit has already chosen 80,000 artifacts for the GEM collection. We have also proposed that several ancient buildings be reconstructed inside the museum, including sections of the festival hall of the King Osorkon II and sections of the valley temple of king Senfru from Dahshour, which are stored now in Giza storerooms. My team is in charge of

- Selecting artifacts for exhibition in the new museum, from other museums and storerooms all over Egypt.
- Providing hard copy documentation for each object, including 'a short description, photographs of the object taken from a variety of views, the name of the object, its dimensions, materials, period, identification number, discovery and collection dates, and so on.
- Data entry organized by dynasty.
- Providing the design team with documentation and evaluations for all sections of GEM, to provide a solid foundation for creating a well-organized series of thematic galleries.

I have also participated in the preparation of essays that summarize and narrate the most important features of the different time periods encompassed by ancient Egyptian history and serve as a member of the transport committee responsible for the transfer of objects from their current sites to the new museum



My professional role in the museum



My professional role in the museum

## The Grand Egyptian Museum



Multi support from JICA for GEM.

### **JICA provides multifaceted support for GEM**

- Capacity development and technical cooperation provided with the assistance of the National Institute for Cultural Properties, Tokyo (NRICPT).
- Assisting the Archaeological Database Department in its review of the existing database to ensure greater accuracy in identification of artifacts in storerooms, as well as in photographing and measuring artifacts.
- Capacity development of Egyptian experts including Egyptologists, conservators, and scientists.
- Providing Training Courses in Egypt on “Health and Safety”, “Packing and Transportation”, “Photographic Documentation”, “Conservation Management”, “Textile, Metal, and Paper Conservation”, “Conservation and Analytical Equipment”, “Microbiology”, and so on.
- Providing Training Courses in Japan on “ Museology”, “Operation of Conservation and Analytical Equipment”, “Museum environment” and so on.

## National Museum of Eritrea (NME)



### National Museum of Eritrea (NME)

**Dawit Araia**

Director Documentation Centre

Eritrea

### Introduction

Eritrea is located in the horn of Africa between the Red Sea in the east, Ethiopia and Djibouti in the south, and Sudan in the west. The size of Eritrea is 121,400 km<sup>2</sup>. Its population of about six million is divided into nine ethnic groups. The climate of the country varies from cooler and wet in the highlands, moderate in the escarpments and western lowlands, but hot and dry along the Red Sea coast.

Eritrea was a colony of Italy from 1890 to 1941 and its name is originally Italian, derived from the Greek word “Maris Erythraei,” literally Red Sea. After Italy was defeated in 1941, the British occupied Eritrea until 1952. Then, following a United Nation resolution, Eritrea federated with Ethiopia. In 1962 Ethiopia dissolved the federal agreement and annexed Eritrea, triggering the Eritrean armed resistance that led to independence in 1991.

### Archaeological Excavation in Eritrea

Eritrea is rich with ancient and large archaeological sites, some dating back 2,000 years before the present. These include Quhaito, Keskesse, Metera, Teconda, Dera and the main port, Adulis. During the 1<sup>st</sup> century A.D., Adulis was known as the Periplus of the Erythrean Sea and in the 6<sup>th</sup> century A.D., as an important port for trade connecting the kingdom of Aksum with the Greco-Roman Empire, India and China.

European scholars have worked for over a century to trace the ancient history of this region. In the 19<sup>th</sup> century the site of Adulis was identified by Henry Salt. The first field survey was conducted in 1840 by Vingaud and Petit. In 1868 British soldiers, during their expedition to Abyssinia (Ethiopia), excavated a large area under the guidance of Captain William and the British Museum. In 1906 Richard Sundstrom, a member of the Enno Littmann team, excavated a large building, and in 1907 Italian archaeologist Roberto Paribeni conducted intensive excavations in different areas of Adulis. In the 1960s a French archaeologist, Francis Anfray, excavated in the same areas.

These excavations, however, destroyed much of the historic site of Adulis, and many valuable artifacts were removed.

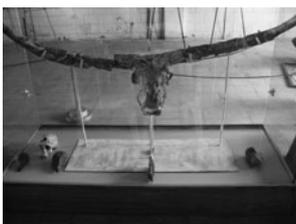
### Establishment the National Museum of Eritrea (NME)

Eritrea combines strong potential with diverse cultural heritage. It is rich in paleontological, archaeological and historical sites, monuments and museum collections. Before Eritrea’s independence, however, there was no institution dedicated to safeguarding the nation’s cultural heritage. The collections which had been taken from Adulis and other sites were concealed in places to which access was restricted and remained unknown to the public.

In 1992 the National Museum of Eritrea was officially opened in the old



Paleontological site of Buia with intensive stone tools, 1 million years old



Bovide from Buia, 1 million years old



Human skull, 1million years old

## National Museum of Eritrea (NME)



Adulis exposed during excavation 1868-1960s



Monument in Keskesse



Sphinx Adi Gramaten



Amphora excavated from Adulis

palace. At first there were no professionals to run the museum. Then, in 1995, the department of archaeology was created at the University of Asmara. A number of archaeologists were produced, most of whom were employed by the National Museum of Eritrea. In 2003 the museum's professional staff was expanded. Researchers were able to conduct field research more easily, and, thanks to funding from various sources, the institution is now able to actively pursue its mission.

### The role of NME

The National Museum of Eritrea is a governmental institution partially accountable to a board with members from the Ministry of Education, Ministry of Tourism, College of Social Sciences and the PFDJ (the governing party). Its role is to promote the protection, preservation and presentation of Eritrea's cultural resources through efficient management. In 2008 NME was reorganized into four divisions under the overall direction of the Director General. The four divisions are Administration, Documentation Centre and Technical Service, Collection and Display, and Heritage Management. The museum has 37 employees.

### The Documentation Centre and Technical Service

The Documentation Centre and Technical Service Division is responsible for the identification (gathering information and data about the cultural heritage through archival, field survey and research), evaluation (assessment of whether objects meet defined criteria) and registration (documenting and recording) of movable and immovable cultural heritage. Two subdivisions, the Documentation Unit and the Technical Service Unit, each with its own subunits, have particular responsibilities. The Documentation Unit is responsible for the acquisition, registration (accession), and cataloguing of collections in consultation with the Collection and Display division. It is also responsible for the preservation of manuscripts, audio-visual and photographic records, managing the Object ID inventory system and preventing the loss of objects from the museum's collection. The Technical Service Unit is responsible, working in consultation with the Documentation Unit, for surveying and mapping of cultural heritage resources, together with laboratory analysis. It is also responsible for tools and other field-work equipment. It employs eight professional archaeologists.

# National Museum of Eritrea (NME)



Sabean inscription excavated from Aduli



Medieval church 12th c A.D



Asmara churches and Mosque arc deco



Ethnographic collection

## Current Activities

Currently the NME is working with Italian researchers on paleontological and archaeological research projects. The first paleontological project started in Buia in 1995, and a second project, involving archaeological excavation, started in Adulis in 2009. NME also works with mining companies to rescue and preserve endangered cultural heritage sites, conducting both surveys and excavations. This type of fieldwork has added many objects to NME's collections.

The Documentation Centre and Technical Service Unit always keep careful records of all project activities as well as providing documentation for all of the objects in the NEM collection. We face many challenges but working flexibly and as a group, we are usually able to overcome them.

The NME collections include paleontological, archaeological, historical, art, ethnological and natural history collections that together contain nearly 10,000 items.

The museum is too small to display all the collections. The building is old and lacks facilities. The dampness of the site causes the walls to decay, and termites and cockroaches attack wooden artifacts and manuscripts. We use pesticides but do not know whether the pesticides themselves are harmful to the collections.

## Education Programs

The Ministry of Education has introduced heritage education into the junior high school curriculum. NME also conducts outreach and awareness programs for high school students.

## The Annual Schedule of Events

International Museums Day, May 18, is celebrated by inviting special guests to the museum. Brochures, banners and shirts reflecting the year's theme are distributed; food and drink are served. NME also participates in National festivals held every August in Asmara.

## Umm Qais Archaeological Museum



### Umm Qais Archaeological Museum

#### Naser Al-Zoubi

Curator of Umm Qais Archaeological Museum

Jordan



Tiberias Lake



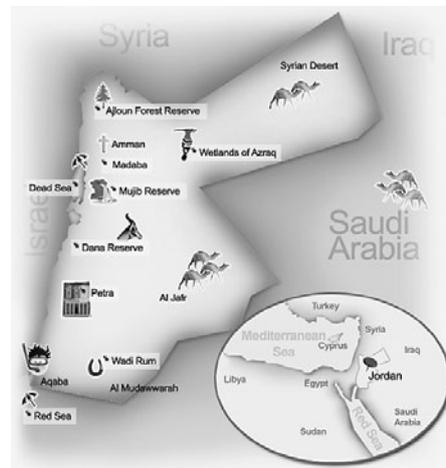
Golan Heights and Yarmouk  
River



Gadara western theatre

### Introduction

Jordan is similar in size to Portugal. Almost 80 percent is desert, yet there is a surprising variety of terrain in this small Middle Eastern Kingdom. Geographically, it can be simply divided into three main areas: the Jordan Valley, the Eastern Plateau and the desert.



Jordan map

### Umm Qais/ Gadra: Historical background

The name “Gadara” is from Semitic name and means the “Fortified Place.” The ancient Greeks used the same name in their texts. The archaeological site of **Umm Qais/ Gadra** is located in north of Jordan, and it is about 370m above sea level. The ancient city was built on a plateau overlooking the Jordan valley, the Yarmouk River, the Gollan heights, and Tiberias Lake. The German traveler Ulrich J. Setezen identified the ruins at **Umm Qais** as the **Gadara** of the Decapolis, and thus rediscovered the site for the Western world.

# Umm Qais Archaeological Museum



Museum building



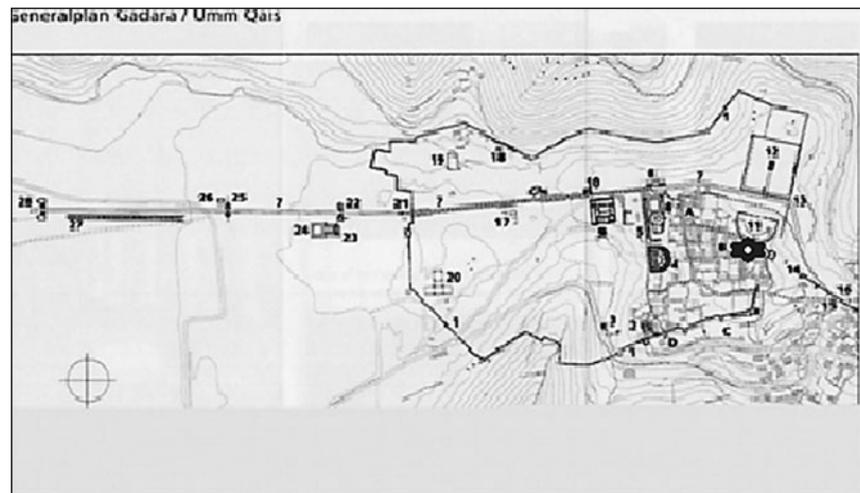
The courtyard



The Hall of Tyche

## Umm Qais Archaeological Museum (UQAM)

The museum is located in one of the historical houses at the archaeological site of **Umm Qais**. This particular house was built in the late 19th century on top of the Acropolis. In 1990, it was converted into an archaeological site museum for finds excavated from **Umm Qais**.



The location of the UQAM in the archaeological site

With two floors mainly built of limestone, **UQAM** occupies 2000 m<sup>2</sup>. The ground floor comprises 16 rooms used as exhibit and storage spaces. The first floor consists of seven rooms and two terraces. Formerly used for installations, it is now used as the administration area.

# Umm Qais Archaeological Museum



Collections acquisition



Museum collection



The Classical hall

## Collection and exhibits

### 1. Museum collection

Located at an archaeological site, **UQAM** adds to its collection through seasonal excavations carried out by local and foreign archeologists, and the Department of Antiquities in the city of **Umm Qais**.

The objects in the museum collections are divided into two types: organic and inorganic. The majority are inorganic; there are no composite-material objects in the museum collection at the present time.

The museum houses a total of 1,874 objects, of which 153 are on display and the other 1,721 in storage.

### 2. Museum exhibits

The exhibits at the **UQAM** are currently located in four halls and the courtyard:

***The Classical Hall:*** This hall contains three showcases, each organized around a theme. One displays coins from several periods, the second contains Byzantine period tomb contents, and the third contains examples of stone from the Umm Qais site.

***The Hall of Tyche:*** This hall contains the seated Goddess of Gadara, the Byzantine Tomb Mosaic, the lid and base of a marble sarcophagus, and many other busts and examples of architectural stonework.

***The Mosaic Hall:*** Six mosaic panels fixed on the wall, dated to the Byzantine period.

***The Statues hall:*** This hall contains six Roman marble stone statues and one Byzantine limestone statue.

***The Courtyard:*** In the courtyard, there are several examples of architectural stonework, including drums, bases, capitals, sarcophaguses, and grinding mills.



The courtyard

### Financial status

UQAM funding is an item in the Department of Antiquities budget. Some conservation materials have been donated to the museum.

### Museum conditions

#### 1. Opening hours

In summer (May – October): from 8:00AM to 6:00PM

In winter (November – March): from 8:00AM to 5:00PM

#### 2. Closing days

No closing days except two national days per year, both religious occasions (Eid Alfeter and Eid Aladha).

#### 3. Tickets

Since the UQAM is located inside the archaeological site of Umm Qais, entrance to the museum is included in the site entrance fees. The site entrance fee for international visitors is 3 JD = 4.2 USD. There is no fee for citizens of Jordan.

### Current and previous roles

The curator is responsible for both daily and seasonal activities. Examples of daily activities include the following:

#### 1. Conserving the objects

Since the museum almost daily acquires materials from the archaeo-



Conserving the objects

# Umm Qais Archaeological Museum



Conserving the objects



Objects preservation



logical site, it is our duty to ensure that they are properly conserved. There are also numerous miscellaneous objects dating from 1996, which have not yet been catalogued. A conservation project is now underway, starting from the latest excavations and working back to the earliest ones. Many items from the 2011, 2010, 2009, 2008, 2007, 2006, and 2005 seasons have already been processed.

Usually, when objects are acquired, they are sorted into three categories:

- Complete objects for registration: In this case, the object may need only simple cleaning before it is registered.
- Deteriorated objects for restoration: This process includes reassembly and filling in missing pieces.
- Destroyed objects and shards: Objects that are completely destroyed and unsuitable for display are offered to researchers for study purposes and laboratory analysis.

## 2. Preserving the objects

At the UQAM, several materials are used when preserving objects. These include polystyrene, cushioned plastic containers, bubble wrap, foam board, polyethylene zipped bags, and acid-free paper. Materials are selected depending on the size and fragility of the object in question.

## 3. Other daily activities carried out at the UQAM

- Guiding groups and special visitors around the archaeological site and the museum.
- Loaning objects and shards to researchers and foreign expeditions.
- Preparing action plans for museum development.

## 4. Surveying the visitors attendance

To determine seasonal differences, I have identified the attendance and type of the visitors to UQAM and compared them with the attendance of the visitors to the archaeological site. In 2012, the archaeological site attracted 197,263 visitors, while the museum attracted 21,083. About 75% of all visitors were citizens of Jordan.



Surveying the visitors attendance

## 5. Researching visitor satisfaction

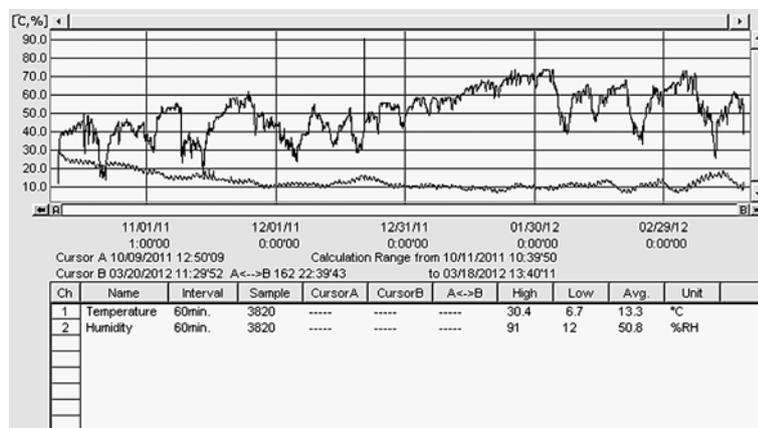
In 2012, a questionnaire was distributed to visitors to assess their views of how the museum should present the history of the site to maximize visitor learning and enjoyment. The questionnaire revealed that the largest proportion of the visitors (37.5%) did not receive adequate information about the history of Umm Qais through their visit to the museum.



Researching the visitors satisfaction

### 6. Monitoring environmental conditions in the exhibition and storage areas

Measurements of temperature and relative humidity recorded in 2011 showed variations in temperature (from 6.7 °C to 30.4 °C) and relative humidity (from 12% to 91%).



Monitoring the Environmental conditions

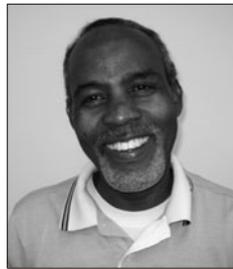
### Current status and challenges facing UQAM

UQAM is currently facing several challenges:

1. Undefined mission;
2. Insufficient organizational structure;
3. Lack of human and financial resources;
4. Deterioration in some parts of the building;
5. Random space allocation;
6. Poor methods of display and storage;
7. Uncontrolled environmental conditions;
8. Ineffective security system;
9. Low visitor traffic and low visitor satisfaction.

These challenges are obstacles to UQAM's fulfilling its role as an archaeological site museum.

# The Office of National Museums of Nouakchott Mauritania



## The Office of National Museums of Nouakchott Mauritania

### Youmbaba Ahmed

Advisor, the Office of National Museums of Nouakchott

Mauritania



Mauritania-land of Sahara desert and beautiful landscapes

Mauritania is located in the northwest of Africa. Its capital and largest city Nouakchott is on the Atlantic coast. Mauritania, located where the Maghreb and black Africa intersect, it is marked by its ethnic diversity.

Population:	more than 3,500,000
Religion:	Islam
Official language:	Arabic (Working languages: Arabic and French)
Area:	1,030, 000 km <sup>2</sup>



Dunes surrounding a small lake



National Museum of Nouakchott

The Office of National Museums in Nouakchott

When founded in 1972, the Office of National Museums in Nouakchott was named the National Museum by the first Mauritanian president, Moktar ould Daddah. But that name, in use from 1972 to 2004, did not reflect its mission. At first it was attached to the Hall of Youth, then to the Directorate of Museums and finally to the National library. Then, in 2004/2005 the Office of National Museums was created and began to introduce to the public a vision encompassing the diversity of cultural and historical heritage of the country. Our collections are divided into two categories: archeological collections and ethnological collections.

Mauritania is also home to a limited number of local and private museums. Some specialized and private museums belong to industrial or resource-related institutions. These include the Mineral Museum/SNIM Zoueiratt, the Museum of Water in Nouadhibou and the Museum of Traditional Medicine in Nouakchott

### The Four Missions

- To organize seminars, trainings and workshops for schools, universities, institutes, associations, national organizations and local communities based, promoting museums and historical and cultural heritage on one hand and addressing educational and environmental issues on the other hand. Materials from museum exhibitions are used to illustrate these events.
- To hold activities about culture and art (twice every year)
- To make exhibitions and excavations in historical cities such as Ouadaghost, Walata, Wadane, Tichitt, Azougui, and Koumbisaleh (once each year)
- To host international ceremonies, parties and exhibitions. For example, it hosted the International day of museums party on November 2, 2008.



Ancient mosque

One of the museum’s most important exhibitions this year was the Mansour Kebe exhibition last February. Titled “meeting, light and transperance between

# The Office of National Museums of Nouakchott Mauritania



Dramadory saddle for women



Ancient door of Walata



Thamett-a traditional board game



Students on a excursion to an archaeological site with their teachers

Mauritania and Japan,” it was made possible by the support of the Japanese ambassador in Nouakchott, together with others aware of the importance of cultural exchanges between Japan and Mauritania. Mansour Kebe was the only participant from Africa who participated last year in an art exhibition in Japan. The theme of his work was African landscape and housing.

At Kebe’s exhibition in Nouakchott, he explained that there are similarities between Mauritanian and Japanese cultures. Examples include traditional clothing, the custom of tea drinking, and, to some extent, bamboo, which Japanese people use for many purposes and Mauritians in some areas use to make hats and tents.

In his remarks, the Japanese ambassador said that Pankouma, hospitality, is very important in the life of both Mauritanian and Japanese societies. The two countries may be geographically distant from one another, but their shared commitment to hospitality is a symbol of the close cultural ties between them.

## Current issues confronting the museum

- Lack of staff training
- Lack of funding for construction of staff offices, more exhibition and storage spaces, a museum restaurant and shop.
- The need for lengthy training courses in museology management
- Promoting artifacts and painters and sculptors.

## Education programs

Since my appointment to the Office of National Museums of Mauritania in Nouakchott, I have been in charge of educational programs, together with other tasks related to partnerships with national and international organizations. Our educational programs include small workshops for teachers, selected for their teaching experience and background in education and museums.

To address the many problems related to educational and environmental issues facing Mauritania, we have set up the following programs for schools, universities and local communities. They begin at the start of the new school year and are offered in areas close to Nouakchott.

Eight teachers, who regularly work for the Ministry of Education, are given two-year contracts by the Ministry of Culture and Youth to conduct these programs.

- Four primary school and kindergarten teachers
- Two secondary school teachers
- One teacher in charge of university outreach
- One teacher for local communities

# The Office of National Museums of Nouakchott Mauritania



Some primary school teachers  
course training

## A. Program for primary schools and kindergartens

Training for the teachers involved in this program starts with learning the names of all of the archaeological and ethnological objects on display. We then introduce additional information required to briefly describe these objects. Museum visits are scheduled in advance. Parents are informed in order to allow them to accompany their children to the museum (twice every year).

Students are given homework suitable for their ages and grades. Homework projects may include drawing objects and/or knowing their names in either French or mother tongue.

## B. Program for secondary schools

Students in secondary schools are supposed to visit the museum to conduct small research projects in which they learn how to draw and describe objects seen in the exhibits (as an assignment to be submitted a week later at school).

A second program for both high school and university students consists of an excursion to one of the sites closest to Nouakchott. One goal of this program is to impress on students the usefulness of familiarizing themselves with cultural and historical materials. A second goal is to enable them to experience research based on seeing, touching and excavating real objects.



Students visiting our museum

## C. Local communities program

To contribute to promotion of Nouakchott and increase the number of visitors to the museum, the Office of National Museums has created a program called "Save Our Environment Clean." This program has two themes, each implemented by a special team.

One team works to raise awareness of all citizens about the affects of polluted and dirty environment.

The other team supervises volunteers who clean public places, streets, roads and avenues every Friday morning (8:00 / 12:00).



University students in the  
exhibition room

These programs need much more support if they are to realize their goals of educational and environmental progress, both for Mauritania as a whole and especially in Nouakchott.

## Museums, Archaeological Sites and Communities



### Museums, Archaeological Sites and Communities

#### Cesar Sara

Assistant Curator of Archaeology Museum Area,  
LEONCIO PRADO REGIONAL MUSEUM, Huanuco

Peru



Map of Peru, with Huanuco

### Introduction

Peru is located in South America. Huanuco, where my museum is located, is a relatively large department of Huanuco Province. The geography of this region, 410 kilometers from Lima, the capital of Peru, is varied.

The provincial capital of Huanuco is located 1,800 meters above sea level, in what is known as Yungas, but in less than one hour's drive, you can reach areas in excess of 3,200 meters above sea level, passing through the area known as Quechua. In the first zone many fruits, coca, coffee, tea, and sugarcane are grown. Potatoes are grown in the second zone.

### Archaeological sites and relations with communities

Like other departments in Peru, Huanuco is an archaeological treasure house. Known archaeological sites range across all periods. We have the first human remains in Peru: 8,000 years B.C., in the Cave of Lauricocha. Kotosh, another important site, was considered for decades the first temple in America. Later Caral took over that position.

Archaeologists from the University of Tokyo worked in Huanuco and especially in Kotosh and Shillacoto in the 1960s. They not only obtained very ancient data related to the first temples built in Kotosh and Shillacoto, more than 2000 years B.C. They discovered a complex with many different aspects: religious, social and ideological.

During the last 10 years, Huanuco has experienced immigration of people mainly from Lima, Ucayali and Pasco. Huanuco is no longer a homogenous community; its people have multiple origins. During the last 40 years, many archaeological sites were destroyed, fragmented or occupied. Now we face the challenge of stimulating interest in cultural heritage in younger generations, among individuals not born in Huanuco. My aim is for one or more communities to see archeological sites as central to their identity and to get everyone to recognize the value of heritage, primarily through work with schools and universities.

There are few museums in Huanuco and only two of them are currently open. One is the regional museum Leoncio Prado. Serving as the regional museum is Leoncio Prado's mission. No other museum can take its place.

Museums can play an important role both in preserving cultural heritage and for the local community, not only as a place for where objects are displayed but also as a space for research, information-dissemination, and dialogue.

We focus on colleges and universities in the provincial capital Huanuco. This focus is a vital part of our strategy for increasing appreciation of heritage, using in this case archaeological sites.

Kotosh, for example, had more than 46,000 visitors this year, a number that shows considerable interest in this site. We can use visitors' interest in the site



Landscape of Huanuco



Kotosh.60's decades. Dr. Onuki



Museum site Kotosh, 2011.

## Museums, Archaeological Sites and Communities

to develop educational programs related to the site. Through those programs we hope to broaden their interest to include other sites at risk.

Actions taken to date include the following:

- Organizing and coordinating academic events open to the public in Huanuco, with participation by archaeologists.
- Meetings with key political and educational authorities from the department of Huanuco, aiming to make archeological expertise an issue of central concern and to develop a museum policy for the department.
- Documentation of the archaeological site of Shillacoto, together with other sites in Huanuco, using photos, 3D images, and graphics.
- Coordination of guided tours, lectures and diffusion (interviews in local media: print, radio, TV).

### Regional Museum Leoncio Prado

This museum was established 10 years ago. UNHEVAL University is responsible for its administration.

The museum building is an historic house where Leoncio Prado, hero of the war against Chile, was born. It is over 150 years old, has been restored, and now is in a good state of preservation.

We have several rooms, including an auditorium, but currently make use of only three exhibition halls:

1. Leoncio Prado Room: displays of objects related to this hero, such as letters and pictures.
2. Archaeology Room: showcases Shillacoto ceramics and other artifacts made of bone, stone and metal, including archaeological objects from other parts of Peru.
3. Taxidermy Cabinet: where a sample of dissected animals of Peru can be found.

In our museum we have objects from Shillacoto, a site whose timeline is similar to Kotosh. This site contains “tombs” with extraordinary pottery vessels dating back more than 1500 B.C., among the most ancient pottery in Peru.

In coordination with UNHEVAL University we are planning to renovate our museum, starting with the Archaeology Room.

### My role at the museum

I am an archaeologist and work as technical assistant curator in the Archaeology Room. My responsibilities are:

- Cataloging all the archaeological materials, especially those from Shillacoto in the exhibition gallery and the storage room.
- Checking and monitoring the objects' conditions, and developing new text for the exhibition room.



Regional Museum Leoncio Prado



Pottery from Shillacoto

# Museums, Archaeological Sites and Communities

I have worked in a variety of archaeological and excavating projects: Chavin de Huantar, Mateo Salado, and various other places.

## Difficulties and action plans

We have objects which urgently need conservation, including bone artifacts more than 2,800 years old. These bone artifacts are related to Chavin iconography, and need to be more closely investigated. Chavin is a major archaeological site in Peru located in another department, Ancash, and these artifacts have an important role to play in research on Peruvian History.

We have developed a project to provide provide now totally missing digital documentation for our museum collections, together with a new approach to museography, a new storage area, adequate lighting, new showcases and illustrations.

Our goals are focused on the registration and cataloging of the artifacts from the archaeological site of Shillacoto now in the Archeology Room.. We would also like to incorporate research and preventive conservation of materials which have been excavated and not yet analyzed.

There are 40 boxes of unpublished archaeological materials from Shillacoto. These contain pottery, bones, ash, malacological specimens, together with other materials.

We need support for this initial stage, and now we are in conversations with possible investors or benefactors.

## Plans for education

The museum is visited by college and university students., but, unfortunately, there is no special program for them; some turn to ordinary tour guides for information during their visits.

This year we visited schools and universities in Huanuco, and administered a questionnaire to about 600 students. The topic was Kotosh. We wanted to assess the extent of awareness of one of the most important archaeological sites in Huanuco. We then introduced Shillacoto and its link with Kotosh.

After filling in the questionnaire, students discussed Kotosh and the excavations in Kotosh in which they had participated. This kind of interaction was very fruitful for our museum. We are planning to visit more schools next year, and to develop a "Mobile Museum," to exhibit objects from our collections while we are working on our renovations.

Following the renovations, we want to conduct workshops with students and schoolteachers and to develop programs for schools and the general public.



Bone artifact from Shillacoto



"Lanzon". Chavin de Huantar.  
Dr. Rick

## Museums, Archaeological Sites and Communities



Questionnaire at schools and university—author in the center. 2012

### **Networks**

We are working to develop relations with other museums, for example with the Museum of the University of Tokyo. We are going to present an exhibition of “Manos Cruzadas” replicas there in the latter half of next year.

After our renovations, we hope to establish a network for exchanging ideas and knowledge with the other museums in Huanuco. We want to work together to promote our cultural heritage and strengthen local communities.

## Enhancing and Promoting the Museums of Lima City



### Enhancing and Promoting the Museums of Lima City Riofrío Flores, María del Pilar

Museums and Educational Projects Coordinator  
Department of Culture of the Metropolitan Municipality of Lima  
Lima, Peru



A traditional street in the Historic Center of Lima.

### The city of Lima

Lima is the capital and the largest city of Peru. It is located in the central part of the country, on a desert coast overlooking the Pacific Ocean. Lima is the most populous metropolitan area of Peru and, with a population approaching 9 million, the fourth largest city in the Americas.

Lima has always been an attractive city; Peruvians from other regions began migrating to Lima around 1940. The result is a melting pot of cultures, indigenous influences and social contrasts. Today, around one-third of the Peruvian population lives in the Lima metropolitan area.

The area now occupied by Lima has been occupied by humans for more than five thousand years. It is home to three hundred archeological sites, and its colonial period architecture embodies the cultural mixture and baroque spirit of the city. In recognition of that unique mixture of cultures, the Historic Center of Lima was declared a UNESCO World Heritage Site in 1988. The cultural mixing for which Lima is renowned is also evident in its cuisine. Lima has been declared the Gastronomical Capital of the Americas.



South America. From Google Maps.

# Enhancing and Promoting the Museums of Lima City



Exhibition Room at the Brain Museum.



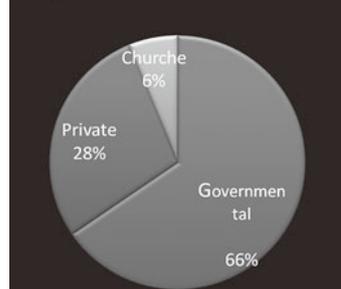
Religious Museum of Art of the Cathedral of Lima

## Museums of Lima

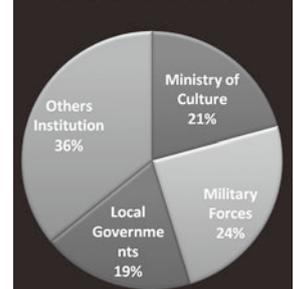
Eighty museums of different types and administrations operate in Lima. These include museums of history, anthropology, arts, archeology, military history, and natural history, site museums, and religious museums.

Sixty-six percent of these museums are administrated by governmental institutions and only 28% by private institutions. Six percent are run by the Catholic Church. As a result of these differences the conditions in which museums operate also differ widely. Museums administrated by governmental institutions tend to have financial problems and lack specialized staff. Most still function as temples of culture. In contrast, private museums have greater financial resources, are more visitor-oriented and can afford larger staffs including specialized professionals.

Administration of Museums in Lima



Public Administration of Museums



Statistics of Lima Museums - 2012 Department of Culture



Logo of the Department of Culture.

## The Department of Culture of the Municipality of Lima

The department has the clear mission of managing the cultural heritage and cultural expressions of the city. Its main objectives are

- Building citizenship
- Promotion and preservation of cultural heritage.
- Circulation of cultural goods and cultural industries.
- Recovery of public spaces

Since the implementation of the guidelines mentioned above, the Department of Culture has become a leading organization in the cultural sector of Peru, involved in a wide variety of cultural projects. These include Mega Art community festivals, developed in collaboration with local artists in many districts of Lima, aiming to protect and promote local identity and social change through living culture. Other projects include registration of local traditions and celebrations, excavation of archeological monuments, the permanent program of The

# Enhancing and Promoting the Museums of Lima City

Metropolitan Theater, organization of temporary exhibitions in the Municipal Gallery and other public spaces, networking with community associations, and promoting access to museums for students.

The Department of Culture consists of four divisions: Citizenship and Community Culture, Municipal Theater and Cultural Industries, the Cultural Observatory and Cultural Heritage and Visual Arts.



Pictures of the Museum at Night May 2012 edition

## Museums Programs and Educational Projects

Coordination of Museum Programs and Educational Projects is the area for which I am responsible. These projects fall under the Cultural Heritage and Visual Arts Division, where I am in charge of designing, executing and evaluating our programs.

While the Department of Culture does not directly administer any museums, we have developed special programs to promote and enhance Lima's museums and to improve access to museums and archeological sites. Our mission is to change the perception of museums, from static temples of culture to dynamic and fun places to visit, thus increasing the number of visitors.

## Promotion programs

To promote the museums of Lima and strengthen public involvement with museums, we have developed three main projects: *Museums at Night*, *Museums Expo and Workshops*, and the *Lima Map of Museums*<sup>1</sup>. These projects are organized and financed by the Department of Culture, and implemented in coordination with the *Lima Historic Center Museum Network*, an association of 35 museums.



Logo of the Museums At Night 2011 Edition.



Museums Expo and workshops – May of 2012

1 [http://www.munlima.gob.pe/images/publicaciones/mapa\\_museos\\_lima.pdf](http://www.munlima.gob.pe/images/publicaciones/mapa_museos_lima.pdf)

## Enhancing and Promoting the Museums of Lima City



Museums at Night–December of 2011

The Museums at Night project was launched in 2011. Museums at Night events are held twice each year. Our strategy is to use these adults to attract more young and adult visitors. Last May, 25 museums in the Historic Center of Lima participated in the third edition of this project. They opened their doors until 10 pm. Artists performed at museum entrances, street bands played, and special guided tours were offered.

The follow-up study for the May of 2012 edition yielded the following results:

- 15,535 visitors attended the *Museums at Night* event.
- 75% of the visitors found museums more attractive.
- 76% of the visitors were young visitors (between 18 and 35 years old).
- 58% of the visitors had planned their visit in advance.
- 92% of the visitors plan to visit another museum in the following two months.



Pictures of the Let's Go to the Museum Program. 2011 and 2012 editions.

### Education programs

We developed and currently run the program *Let's go to the Museum*. Launched in April of 2011, its objective is to create greater access to our cultural heritage. This program consists of taking students from public schools to a museum or archeological site and providing a motivational experience that shows how entertaining and important museums are. The program covers the full cost of the visit, which includes transportation, entrance to the museum and educational workshops. Before the visit we send a Teacher's Guide by email, with specific guidelines about the program and how the visit should be conducted. This program is free and interactive, and we recommend that teachers talk to their students about the place they will visit for several days



Poster of the Seminar: Museums in a changing world. Held on May of 2012.

## Enhancing and Promoting the Museums of Lima City

before the visit.

During 2011 we brought four thousand students from public schools to a museum. Forty-five percent were making their first visit to a museum, and 60% said that they would like to visit a museum again. Two months after the implementation of this program, 14% of the students had visited a museum with their family or friends.

### **Enhancement programs**

We provide technical assistance to museums and organize workshops for training museum professionals in how best to address specific issues, such as preventive conservation, improvement of education programs, communication and marketing for museums.

In addition, to address the complex situation of the museums of Lima, we developed a *Strategic Plan to Enhance the Museums of the Historic Center of Lima*. We began by diagnosing the major problems that museums in Lima confront. The second stage will be to develop a more detailed profile of museum visitors and to meet with the directors of the museums, to work together on the main drivers and strategies of this plan.

As this plan develops, we hope to set short term and long term goals and to define a strategy for the support that the Culture Department provides to the museums.

### **Professional background and future goals**

I studied history and cultural management and also specialized in Philosophy at the University of Piura, before beginning my professional career at the Museums Department of the Ministry of Culture in 2009. In March of 2011 I began working in the Culture Department of the Municipality of Lima. For the last four years I have focused my career on research the management of museums, visitor's studies, and interpretation of cultural heritage, educational and promotional programs.

During my stay in Japan I deepened my understanding of many important aspects of museum management and am now eager to do more to improve the museums of Lima. I am thinking, in particular, of new promotion strategies and different approaches in our education programs, in particular a stronger focus on community groups. In addition, one of my biggest goals will be to disseminate the knowledge I have learned as a participant in the "Comprehensive Museology Course," and I also look forward to strengthening cooperation between Japanese and Peruvian museums.

# MUSEO DE ARTE DE LIMA - MALI



## MUSEO DE ARTE DE LIMA - MALI

**Susy Sano Takahashi**

Coordinator of Digital Media

Museo de Arte de Lima - MALI (Lima Museum of Art)

Peru

### About the MALI



Location of Lima, the capital of Peru (South America).

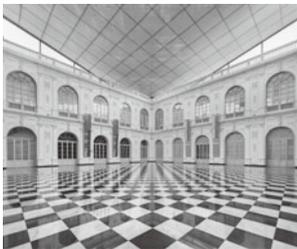


South façade of the museum (current main entrance).



The MALI is located in a public park (Parque de la Exposición), at the entrance to Lima's historic downtown area.

MALI, the Museo de Arte de Lima, is a private, non-profit cultural organization devoted to promotion of the visual arts in Peru. It houses the only representative collection of Peruvian art, consisting of over twelve thousand works. This vast **permanent collection** includes pre-Columbian and colonial objects as well as republican and contemporary works. MALI has an active acquisitions policy, based on curators' proposals and the counsel and advice of the specialists who are members of its Cultural Committee. MALI's collections have grown steadily over the past decade, a trend that we hope will continue. The development of the collections has gone hand in hand with a program of conservation and restoration that contributes to the preservation of the nation's cultural heritage.



Central patio of the museum.



The Museo de Arte de Lima's collection covers more than 3,000 years of Peruvian Art.

## MUSEO DE ARTE DE LIMA - MALI



Temporary exhibitions of Peruvian and international art.



Workshops, guided tours and School Arts Competition.

The museum has directed its efforts to academic research that opens up new perspectives in Peruvian art history and to the dissemination of research results through exhibitions, publications and public programs. The museum's library and archive constitute one of the most important documentation centers for art history in the country.

The Museo de Arte de Lima's **temporary exhibition program** is an intense effort that combines research and documentation related to Peruvian art history. It has hosted some of the major international travelling exhibitions touring the region and in recent years has also organized touring exhibitions, which have traveled to Buenos Aires, São Paulo, Rio de Janeiro, Mexico D.F., Santiago de Chile and New York.

Since its foundation, the museum has developed important programs for schools and universities, as well as for general visitors. Worksheets for students and teachers and creative workshops conducted in the Educational Projects Area accompany most exhibitions. The **Education Department** also contributes to the education of thousands of school and university students through a variety of nearly 100 open courses in fine arts, folklore, music and theatre, which reach nearly 35,000 individuals each year. The MALI School Arts Competition gathers annually involves nearly 3,000 students from more than 250 public and private schools. With the formation of the Institute for Art Pedagogy (Instituto Superior Pedagógico), MALI has now taken a new step in the field of art education. The Institute's goals are to train schoolteachers specializing in arts and to offer advanced courses in cultural administration and art pedagogy.

MALI activities are made possible through **funds** generated by the institution's programs and generous contributions from the public and private sectors, as well as donations from individuals committed to the development of art and culture in Peru. The museum is currently implementing the second stage of an ambitious **renovation project**, the first stage of which was concluded in April 2010. Thanks to the support of the Plan Copesco Nacional of the Ministry of Foreign Commerce and Tourism of Peru, the museum is now working on the renovation of its permanent exhibition galleries. The opening of these galleries, located on the second floor of the museum, is planned for 2013.

# MUSEO DE ARTE DE LIMA - MALI



North façade of the building (former main entrance). 1950s.

## The building and the museum

In 1954 a group of businessmen and intellectuals, concerned with promoting culture and the arts in Peru, formed an association called the *Patronato de las Artes* (Patronage of the Arts). Its main objective was to found an art museum in Lima. In support of this initiative, the Municipality of Lima offered the *Palacio de la Exposición* (Exhibition Palace) to house the future Museum. With the help of UNESCO, architect Hans Asplund and museologist Alfred Westholm developed plans for the first modern project for a Peruvian museum. The Museo de Arte de Lima's permanent exhibition galleries were officially inaugurated on March 10, 1961.

The *Palacio de la Exposición* was originally built to house Peru's National Exhibition in 1872. This pioneering building was the first in the region built specially to hold large-scale exhibitions and to make use of the new technique of iron construction. The building encompasses, on its two floors, about 10,000m<sup>2</sup> of exhibition space, surrounding a central patio. The cast-iron columns, which define the modern spirit of the building, contrast with the classic character of the façade, designed by Antonio Leonardi, an Italian architect residing in Lima. After the closing of the exhibition, the building was operated by the Society of Fine Arts as a museum and cultural center until 1879 and the outbreak of the War of the Pacific. The building was first employed as a Peruvian military hospital and later as barracks for the occupation army. During the first half of the 20th century, the Museum of National History was installed on the second floor (1905-1937), while the rest of the space was used for government offices. In 1954 the City of Lima designated the building as the future home of the Museo de Arte de Lima, thus returning the building to the function closest to that for which it was originally intended.



Some of the recently renovated facilities: cafeteria, library, shop and auditorium.

## Background and professional role

My professional background includes working as an assistant in the Advertising Area at the Institutional Image Office of the Catholic University - PUCP (2003-2005), together with internships at the Corporate Image Department of the Peruvian-Japanese Association and Cultural Centre (2002), the Public Information sub area of GRANSHIP – Shizuoka Convention and Arts Center in Japan (2005-2006), and the Department of Outreach and Communications of the National Museum of Decorative Arts in Madrid, Spain (2010).

I began working at MALI in April 2007, as a Communications & Press Officer. My job included internal and external communication: production of press releases, bulletins and newsletters, contact with journalists, media clipping, website and social media management. In January 2011, I shifted from press-related duties to coordination of the renovated auditorium (a hall with 245 seating capacity), where I was in charge of supervising overall operations, main-

# MUSEO DE ARTE DE LIMA - MALI



Website <http://mali.pe/>



Audio-video guides for mobile devices.



The MALI at Google Art Project.

tenance and programming (mostly theatre plays, film screening and museum related contents, as conferences and symposiums), while reporting directly to the General Manager. Simultaneously, I continued doing Digital Media work, reporting to the Head of Corporate Image & Marketing. Due to the difficulty of working in both these capacities, I relinquished responsibility for the auditorium when I came to Japan for this Comprehensive Museology training.

Now, my main focus is on duties and projects related to **Digital Media**. In this area I have been managing the webpage (including its renovation in 2010) and MALI's accounts on main social media networks: Facebook (opened in September 2008, it had more than 84,000 fans who "like" it as of mid-November 2012 and continues to grow steadily at a rate of about 600 followers per week) and Twitter @MuseodeArteLima (created in October 2010, it had more than 5,000 as of November 2012). I have also been involved in such special projects as the museum audio-video guides for mobile devices and MALI's participation in the Google Art Project. We are now working on the digital technology for use in our new permanent exhibition galleries, and working to get some of our webpage sections translated into English. We also need to improve our profiles at Google+, YouTube, Vimeo, Ustream, and Issuu, as well as evaluate the potential of other social networks and platforms. These are just some of the many challenges I face.

# ARCHAEOLOGICAL MUSEUMS IN SRI LANKA



## ARCHAEOLOGICAL MUSEUMS IN SRI LANKA

**A. D. M. Wasantha Kumudu Kumari Alahakoon**

Assistant Director, Fort Galle, Department of Archaeology, Ministry of National Heritage

Sri Lanka

### Introduction

Sri Lanka is an island country in the northern Indian Ocean off the south coast of the Indian subcontinent. The total land area of the island is 65,510 km<sup>2</sup> and the population is over 20 million. Sri Lanka has pleasant tropical climate. It is a multi ethnic, multi religious country with a diverse and rich culture. The national languages of the country are Sinhala and Tamil. English is the language of business and commerce. Sri Lanka's recorded history begins in the sixth century B.C. It has eight world heritage sites.



### History of the museums

The history of museums in Sri Lanka goes back to the pre-Christian era. It is recorded in the Mahawamsa that a pavilion was erected in Sri Lanka in 3<sup>rd</sup> century B.C. to house a branch of the Sri Maha Bo tree and a ship from Anuradhapura. This text demonstrates that the habit of collecting artistic objects and artifacts dates back to ancient times. The first National Museum in Sri Lanka was, however, built in Colombo in 1871 under the British Colonial administration.



Colombo National Museum

After independence, Sri Lanka's government erected the first Archaeological Museum in Anuradhapura in the North Central Province in 1951. Today, there are 27 archaeological museums administered by the Archaeological Department.

# ARCHAEOLOGICAL MUSEUMS IN SRI LANKA



Anuradhapura Archaeological Museum



Matara  
Mulgirigala  
Tissamaharama



Matara star fort museum

## Archaeological museums in Sri Lanka

Archaeological museums in Sri Lanka have been established mostly after excavations and discoveries of the artifacts. The museum at Sigiriya, for example, is intended to preserve artifacts from the excavation there. The Sri Lankan artifacts displayed at the Anuradhapura Museum were discovered in the North Central Province.

## Archaeological museums in the Southern province

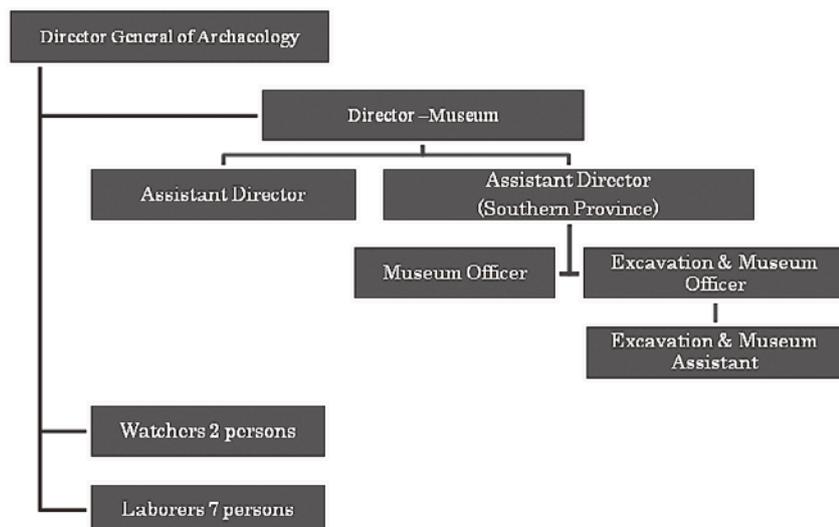
There are four archaeological museums and information centres in the Southern Province administered by the Archaeological Department. These four museums and information centres are under my supervision.

- 1 Site Museum in Matara
- 2 Site Museum in Tissamaharama
- 3 Site Museum and Information Centre in Mulgirigala
- 4 Site Museum and Information Centre in Kasagala

I give special attention, however to the Matara Star Fort Museum. Archaeological Museums in Sri Lanka are ranked A, B, and C. This museum is grade A. The others are ranked B or C. Matara Star Fort Museum is an example of Sri Lanka's Dutch heritage.

## Matara Star Fort Museum

### 1. Organization chart of the museum



# ARCHAEOLOGICAL MUSEUMS IN SRI LANKA



Donated



Excavated

## 2. Theme of the museum

The purpose of this museum is to illustrate human history from the Prehistoric Period up to the Colonial Period. Its exhibits include a large number of archaeological, architectural, artistic, religious, political, and cultural materials related to ancient human beings who lived in the Matara District.

## 3. Collection of the artifacts

The artifacts in this museum's collection have been acquired either by donation or by archaeological excavation.

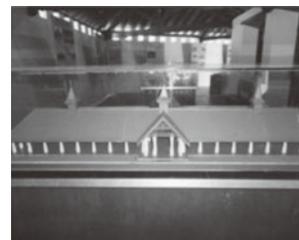
## 4. Exhibitions at the museum

Exhibits use a variety of display techniques:

- Artifacts
- Models
- Panels



Artifacts



Models



Panels

## 5. Educational programs

An Audio Visual unit has been set up in the museum. Museum staff are also involved in educational programs for school children and in providing explanations of artifacts to visitors to the museum. The Department of Archaeology also provides mobile exhibitions of artifacts and models for schools and festivals.

# ARCHAEOLOGICAL MUSEUMS IN SRI LANKA



Logo-Dutch period  
(Matara Museum)

## 6. Financial provisions of the museum

Annual provisions from the treasury are allocated for the museum through the Ministry of National Heritage of Sri Lanka. Estimates are prepared in accordance with annual expenditure. Interior and exterior maintenance are carried out annually. To cover these expenses, annual estimates are produced and necessary provisions received. At the beginning of the year estimates for salaries for the officers and staff are prepared to obtain the necessary funding from the Government. Annual educational programs are funded in a similar way.



Picture panel-19 AD  
(Matara Museum)

## 7. Present condition and difficulties

Most of the museum buildings in the Department of Archaeology are situated at archaeological sites. The buildings were not originally built to be used for museum purposes. This limits the possibilities for exhibitions. Museums are also lacking such facilities as parking lots, museum shops, and restaurants.

The historical value of the buildings is high. But given the issues mentioned above, problems have arisen relating to exhibits, security, humidity, and parking.

In sum, the museums lack annual provisions, adequate security systems, modern security technology, necessary staff and workers.

## My job

I have 14 years' experience in archaeology and museology in the Department of Archaeology and am a member of Sri Lanka's Archaeological Association. Currently I am an assistant director in charge of four museums and information centres in the Southern Province of Sri Lanka. I am responsible for the completion of the annual programs under my supervision, for providing advice on the reorganization of the museums, for personally taking part in the education programs, and for providing advice and supervision of the preparation of annual estimates. I am also responsible for administering archaeological research in the Southern Province, working under the guidance of the Secretary of Ministry of National Heritage and Director General of Department of Archaeology.



Book shop (Matara Museum)

# NATIONAL MUSEUM OF SWAZILAND



## NATIONAL MUSEUM OF SWAZILAND

**Mabandla Jabulani Dlodlu**

Exhibition Officer  
National Museum of Swaziland

Swaziland



### Swaziland

Swaziland is located in the Southern part of Africa. Its 17,000 km<sup>2</sup> are bordered by South Africa from the Northeast to the Southeast and by Mozambique on the East. Swaziland is divided into four geographical regions (High-veld, Low-veld, Middle-veld and plateau ) and has a population of around one million.

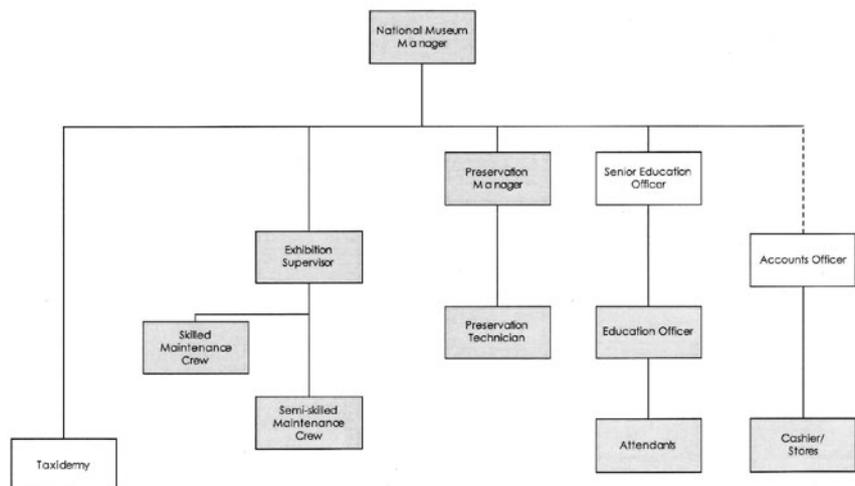
### Name of the museum

In Swazi the name of our museum is *Umsamo Wesive*, which literally translated, means “national museum.” Administratively, the museum is an arm of a Non-Governmental Organization, the Swaziland National Trust Commission. It operates under the mandate of Parliament Act 9 / 1972, as amended in 1973. The only museum in Swaziland, the Umsamo Wesive is located between the high-veld and the middle-veld regions of the country.

### Organization chart

The organization chart below is a recently proposed organizational structure for the museum. At present the museum staff numbers 17, eight professionals and nine in supporting roles. All of the officers are able to provide information to researchers (groups or individuals) from academic institutions.

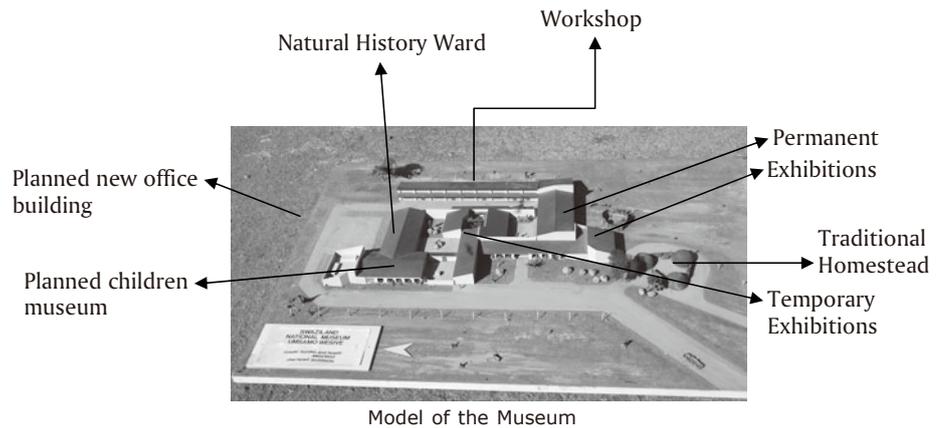
The museum is divided into five divisions: Ethnography, Photography, Museum Education, Exhibition, and Library.



□ = outsourced      □ = matrix reporting      Senior Education Officer - National Cultural Education Manager ;      Accounts Officer - Chief Accountant.

National Museum

### Building Plan, Zone Plan



**Collection and exhibitions**  
The Umsamo Wesive is a folk museum and, excluding the specimens in the Natural History wing which remain in need of documentation, has a collection of around 5,000 objects.

The museum was established in 1974 and refurbished in 1984. In 2009, it under-went a major renovation to update its old and outdated exhibits. It was then dubbed “a museum of museums”.

The museum displays have been modernized and in some sections equipped with sophisticated electronic devices to inform visitors about the significance of intangible aspects of the heritage on display. Outside the entrance to the museum, there is an traditional Swazi homestead, where visitors can learn about the Swazi lifestyle of a polygamist man with two wives before the arrival of the missionaries in the late 18<sup>th</sup> century.

The exhibits in the Natural History Wing illustrate how Swazi culture is influenced by nature, showcases the country’s diverse ecosystems, and addresses environmental issues.

### Educational programs

The Education Section is focused primarily on educating the general public about the museum, Swazi culture, and traditional ceremonies.

These programs are designed not only for individual tourists, but also for group tours, local individuals and groups, and students from schools, colleges, and universities.

Outreach programs are designed to reach remote schools whose teachers and students cannot visit the museum. These programs are scheduled in



Temporal Exhibition

# NATIONAL MUSEUM OF SWAZILAND



Potteries



My works



My works



My works



Incwala

response to written requests from schools to educate their students on cultural topics related to their curriculums.

## Annual schedule of events

Annual events at the National Museum include the Incwala Ceremony, the Umhlanga (Reed Dance for Maidens ), the Marula ceremony, the International Trade Fair, the Hunting expedition and “International Museums Day” on May 18. The most important of these events are Incwala and the Reed Dance.

## INCWALA

Incwala is a sacred ceremony of major significance for the the Swazi nation, a rite of renewal for the Swazi kingship and a first fruits ceremony that inaugurates the harvest season. When there is no king there is no Incwala. The key figures are the Ingwenyama (the Lion or King), the Queen Mother, the Royal household, Royal Governors, Chiefs, Regiments and the Water Party. Incwala starts at the last moon of the year. The Water Party is sent to major rivers and the sea to fetch water. On their return, ancient and distinctive Swazi rituals, including sacred songs and dances, are performed. The King dispatches thousands of young men, who march long distances. to gather special branches of a certain type of sacred tree, *Dichrostachys cinerea*. The ancestors are asked to bring rain to show their favour and acceptance of the ceremony, and inevitably it does rain. Traditionally, the nation does not eat the fruits of the new harvest before this ceremony. Spectators are permitted, but not encouraged – everyone partakes.

## UMHLANGA (Reed Dance for Maidens )

Maidens converge at the Royal Residence Ludzidzini. They register, and the Queen Mother dispatches them to cut the reed. They split into two groups; the younger and the elder. The younger group consists of women eight to 13 years old, and the elder of women 14 to 22. This ceremony takes place around the end of August or the first week of September every year. Like Incwala, it, too, lasts for six days. This ceremony provides an opportunity for the young girls to pay homage to the Queen Mother.

The aim of this ceremony is to promote the girls’ virginity by encouraging Swazi girls to abstain from sexual activities until they are mature and old enough to marry. Only Swazi virgins are allowed to partake in this much celebrated event. It is also intended to provide tribute labor to the Queen Mother and to promote a spirit of oneness and solidarity among the girls.

The reeds are for making windbreaks for the Queen Mother’s hut and other designated huts within the Royal Residence.

### **Financial status of the museum**

The museum is currently subsidised by the government via the Ministry of Tourism and Environmental Affairs. The funding provides staff salaries and covers the year's capital project costs. Total budget for the current financial year (1<sup>st</sup> April 2012 - 31<sup>st</sup> March 2013) is 29,642,500 yen or 380,000 US\$.

### **Present condition of the museum**

The museum's facilities are adequate for its current needs, but some facilities are not being utilized to full capacity. The staff is sufficient, but needs more training. The collection needs to be expanded because the museum will soon have additional space for display after completion of the new office building.

### **Present job title and work history**

I was an Instructor in Fine Art for two years before I joined the museum. Currently I am an exhibition officer. Working under the supervision of the Director of Cultural Heritage, I am responsible for coordinating and setting up all temporary and permanent exhibitions both inside and outside the museum. I design, plan and make models, decorate showcases, select objects and specimen for display, prepare captions and texts, and prepare teaching aids for school teachers. I also undertake taxidermy and construct dioramas recreating the environments animal specimens, as well as being in charge of other artwork and recycling materials such as plastic foam, wire, cardboards. I create all forms of graphic design, conduct organized guided tours, set up exhibitions for educational outreach programs, take photographs during national festivals, and set up exhibitions at the request of higher and lower academic institutions, including the University of Swaziland, colleges, and local schools. I am responsible for the displays exhibited at the annual Swaziland International Trade Fair, creating exhibitions for companies during their culture days, and preparing a quarterly report to the director concerning about the activities of the Natural History Wing and its exhibitions.

I am currently developing plans for a children's museum on open space outside the museum. The target group will be children aged between five and thirteen.

# Specialized Program



## A. Preventive Conservation

November 26-30, 2012



Naoko Sonoda

National Museum  
of Ethnology

In this specialized program on preventive conservation, the focus will be on approaches to finding solutions: how to think about, study, and deal with the problems that occur. To improve museum environments, we will work on Integrated Pest Management, monitoring temperature and relative humidity, and analyzing the environmental data. In the area of storage and preservation methods, JICA participants will create storage boxes based on their own ideas following an explanation of standards for material selection. They will also learn the importance of basic museum activities from the viewpoint of preventive conservation in such activities as inspecting objects and patrolling exhibition halls. There will be Q&A sessions that allow for discussion and exchange of ideas as well as answering specific questions.



## B. Photography

November 26-30, 2012



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.



## C. Conservation and Restoration of Objects

December 3-7, 2012



Naomi Ueda

Individual Training at  
the Gangoji Institute  
for Research of  
Cultural Property

This program teaches the methods and techniques for conservation and restoration practiced in Japan through hands-on conservation and restoration work on historical materials, folk crafts, and documents, as well as artifacts excavated from archaeological sites. Participants engage in conservation and restoration work on wooden objects and ancient documents damaged by barge spikes or insects, learning to understand the proper procedures for conservation and restoration work. Specific techniques include rust removal and resin coating on barge spikes and reinforcement with resins on wooden materials damaged by insects.

Conservation and restoration work on ancient documents includes the complete process of leaf casting and rebinding a booklet using restored documents and hand-made twisted-paper.

Techniques for preparing slides and microscope observation of cross-sectional lacquer varnishes, as well as material analysis using an X-ray fluorescence analyzer equip participants to understand preparations that are indispensable when deciding on appropriate methods for conservation and restoration.

Through this practical training, participants learn the basics, which will be applicable to the conservation and restoration of artifacts in their home countries.

Photos

1. Cleaning (rust removal) of a barge spike (folk crafts).
2. Restoration of ancient documents damaged by insects, using the Leaf-Casting Method
3. Microscope observation of a lacquer varnish in cross-section



## D. Museum education and local communities

December 2-7, 2012



Yasushi Kusuoka

Lake Biwa Museum



Katsuki Nakai

Lake Biwa Museum

The Lake Biwa Museum offers a variety of programs to promote interaction with local communities, including on-site training and model programs for schools and other groups. It provides facilities for ‘field reporters’ who conduct various types of surveys and has also established action groups called ‘Hashikake’ for individuals sharing common specific interests. Through its outdoor observation workshops and lectures, the museum also becomes a venue for public education. Together with the Lake Biwa Museum, other museums in Shiga Prefecture also offer participatory activities in cooperation with local communities. In this class, participants took part in programs run for people in the local community and schools. They were also offered opportunities to exchange opinions with others involved and to discuss the system in place and the content of the programs.

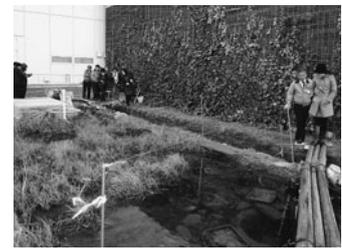
Because the class was held in December this year, participatory activities were limited. At the Lake Biwa Museum, the participants joined in children’s activities related to environmental learning and attended lectures on “Diversity and Localization” and “Local Museums in Japan.” Through workshops they also gained hands-on experience in collecting, observing, and making models of microscopic organisms, together with the uses of photographs in museums. In addition, they visited the Notogawa Museum, the OMRON Yasu Site, the Hikone Castle Museum, the Miho Museum, Notogawa-higashi Elementary School, and the Shiga Peace Museum to learn about their activities and the unique relationships that each facility has built with its local community.



1202 Observing larvae of Japanese beetle (Lake Biwa Museum)



1202 Attending at Kids Eco-club Meeting (Lake Biwa Museum)



1204 Biotope for conservation of an endangered fish (OMRON Yasu Site)



1205 Collecting plankton (Port of Karasuma Peninsula)



1205 Backyard of aquarium (Lake Biwa Museum)



1206 Satellite Museum of the Lake Biwa Museum (Notogawa-higashi Elementary School)



1206 Backyard of MIHO MUSEUM PC061458trim



1207 Presentation of Phototherapy (Lake Biwa Museum)

## E. Filming

December 3-7, 2012



Itsushi Kawase

National Museum  
of Ethnology

The aim of this course is to acquire the filming and editing skills required to use film effectively in ethnographic research broadly defined. Participants learn the basics of filming/editing methods by producing a short film on the making of Japanese-style confectionery (especially *Kinton*) in Kyoto. Methods for preliminary research before the filming begins will also be learned on site.



## F. Excavating and Managing Archaeological Resources

December 10-14, 2012

Gen Miyoshi  
Mizuho Tsuchiya

Osaka Prefectural  
Board of Education

This program looks at the use of archaeological resources in museum displays, the suitability of the presentation of archaeological and historical architectural sites for educational or exhibition purposes, 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, which vary 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.

kyaption

Excavation of Aijo site (Ibaraki City)

Restoration of architecture in Kongoji (Kawachinagano City)

At the Archaeology Department, Osaka University

At Imashirozuka Tumulus in Takatsuki City



At Imashirozuka Tumulus in Takatsuki City



Restoration of Architecture in Kongoji



The section in excavation of Aijo site



At the Archaeology Department

## G. A Local History Museum

December 10-14, 2012



Kenji Saotome

Suita City Museum

The Suita City Museum is a medium-sized local history museum that opened in 1992 (total floor area 3,297 m<sup>2</sup>; four full-time and one part-time curators).

Participants in this specialized program examined administration and community participation in school and volunteer programs offered by the Suita City Museum and other cultural facilities in Suita City. While examining regular forms of cooperation between these facilities and the local community, participants also exchanged ideas with the staff and volunteers. Participants also observed examples of administration and utilization of traditional buildings, which have been turned into cultural facilities.

Participants did one-day of fieldwork in Senri Newtown, which was developed in 1962, in order to learn about the history and the planning process for this newly developed area of Suita City. On the same day, participants interviewed two residents of Newtown in order to understand the importance of the activities of a local history museum creator.



## H. Exhibition Design

December 10-14, 2012



Minoru Fukushima

Design Factory

The general program on “Design / Display” during the special exhibition in November was followed by a specialized program based on a textbook conducted in December, on topics related to design and production for new construction or renewal of permanent exhibitions. The Design module included basic survey, framework, planning, basic design, implementation design, and design supervision. The Display module included display production and presentation tools with stepwise explanations of production flow. Field research and observations were conducted at the site of the ongoing full-scale restoration of Himeji Castle’s main keep and a visit to the Himeji City Museum of Literature was also included, together with visits to similar facilities, where participants had an opportunity to exchange ideas with curators.

Throughout the course, questions and opinions related to different types of expertise were vigorously discussed by the participants, resulting in raising general awareness of issues related to creating exhibition facilities.



## I. Making model object

November 10, 17, 23, December 8, 2012



Masaki  
Moriguchi

Keikan Mokei Studio

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

(2) Please think about the landscape of your own country and determine what sort of landscape you want to make.

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

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

(5) Participants may take home their completed models.



Mr. Ahmed  
"My Most Indelible Memory of My  
Village"



Mr. Nasef  
"The Village I Remember" (subtitle:  
It has been thirteen years since I  
left home.)



Mr. Jabu  
"Grandfather's Homestead"



Mr. Naser  
"My Old Home" (subtitle: The swing)



Opening Ceremony, September 20



Courtesy Call on the Director General, September 20



Reception, September 20



Museum Report Presentation at Lake Biwa Museum, September 25



General Program, September 28



General Program, November 2



General Program, November 16



Public Forum, November 4 (1)



Public Forum, November 4 (2)



Speciality Report Presentation, November 9



After Completion Ceremony, December 20

## Voice of Participants

### Abdelaal Yasser Thabet

The Grand Egyptian Museum Conservation Center

Egypt



Two years ago, I knew very little about Japan. Nonetheless, I loved this country, as all Egyptians do. The Japanese instructors who trained me at the Grand Egyptian Museum increased my love and appreciation for this country. What they taught me has been of great profit to me, both in my field and my behavior. I learned from them many great things, for example, searching for an error, correcting it, and trying not to repeat it again. This was the most important thing I learned.

When I came to Japan I found a very civilized people. I would say that they are the best people in the world. Through the training course in museology, I became aware of the culture of this people both past and present. I learned a lot of useful things in my field as a conservator during my visits to museums: preventive conservation, exhibition design and display, packaging as well as other techniques that I hope to apply in our museum when I go back to Egypt,

Finally I am very grateful to JICA for giving me this opportunity to visit this country and learn so much here. Also I would like to thank National Museum of Ethnology and Lake Biwa Museum for doing their best for us.

### ABDELWAHED Nasef Elsayed

The Grand Egyptian Museum

Egypt



This was my first trip to Japan. First, I would like to say that I am thoroughly impressed by this course, which is sponsored by JICA. I particularly appreciate the chance to attend the Comprehensive Museology Course 2012. This course was a very great opportunity for me, not only to learn and expand my knowledge about museology, receive training in best practices, and make many trips to museums and historical sites, but also to experience Japan and its people. I would add that this course is a particularly exciting experience since we have been given a chance to encounter people of different cultures and to share and exchange our traditions and customs with each other. I will go home with with a wealth of new knowledge, skills and experiences that I am sure will be of great benefit for my work as a professional at the Grand Egyptian Museum. What I learned through this training course will remain very useful for me forever.

Finally, I would like to express my deepest gratitude to the Japan International Cooperation Agency for giving me this opportunity to come and participate in the Comprehensive Museology Course. Special thanks must go to the National Museum of Ethnology, the Lake Biwa Museum, the lecture coordinator and the staff who organized and supported us during this program. Also, I express my sincere gratitude to the Japanese people, who are always friendly and cooperative, having a unique culture, a commitment to conservation of nature, and an attractive lifestyle, and are so hard-working.



**Dawit Araia Kiflemariam**  
National Museum of Eritrea

Eritrea



Until I was selected and officially accepted, my knowledge about the role of JICA was very limited. My first impressions were when I visited the tall and magnificent JICA building in Nairobi, from which you can enjoy scenic views of the city. Indeed, my eyes became wider when I saw many Africans working in JICA, and I could imagine that my journey in this big ship would be a safe and happy one.

Both at Kansai Airport and at the Centre, I felt welcomed by JICA staff. The next day I was fully accommodated along my fellow participants when I went to the schools where our training took place.

I attended the training programs at Minpaku and Lake Biwa Museum including a specialized program at the Gangoji Institute for Research of Cultural Property. I was given many opportunities to visit important museums, sites and monuments, and learned and experienced much during this three and half months training program.

Study trips to Shiga, Tohoku, Tokyo, Naoshima Island, Hiroshima, Miyajima Island and Nara added valuable professional knowledge.

In the disaster-affected Tohoku region and at the peace memorial in Hiroshima, I felt sad for those who were killed or made to suffer by these two enormous events, and I admired the Japanese for their strong and courageous efforts in responding to the impact of disaster and maintaining their history.

I also admired the beauty and fresh environment of Japan. I enjoyed its spirit.

I wish peace and progress for the people of Japan and I would like to express sincere thanks to all JICA staff and to all my teachers who taught me so much, adding to my professional knowledge and skill in cultural heritage management.

Thank You,





In Jordan, it is hard not to be familiar with Japanese human and financial support, particularly the eco-social sustainable development programs that the Japanese International Cooperation Organization provides.

In the museums field, JICA has played a significant role in the development of Jordanian museums. Several museums have been established and renovated through joint projects between the government of Jordan and JICA. Museological training program have been important in providing our museums with qualified staff.

In my case, I finished my Master's thesis in Museology just four months before I participated in the Comprehensive Museology training course 2012! Frankly speaking, this training course has enhanced my practical experience through both the Specialized and Study Trips Programs. They provided unique opportunities to visit many types of museums that I would never have experienced without this training course. Regarding the theoretical part of the course, I have acquired a good background concerning the standards and ethics that Japanese museologists bring to their museums. I have also been pointed to many references that were not available in my library.

When I come back to my country, I will adopt the applicable techniques and standards that I have acquired during this training course and convey my experience to my colleagues through participation in events related to museums' sustainable development. Finally, my country and I are so grateful for the Japanese people, government, and to the JICA, NME, and LBM.





This museology course sponsored by JICA has already trained over 200 participants coming from all over the world. They have shared professional experience in cultural and historical heritage, archaeological and ethnological exhibition, collection and excavation, and museum management.

This course consists of the following:

1. Lectures on various issues and problems related to museology
2. Specialized programs
3. Trips to important areas in Japan, including museums, temples, aquariums and cultural sites.
4. Reports and presentations by the participants

Through lectures and specialized programs given by highly qualified and professional lecturers, I learned many useful things, both theoretical and practical, which will help me to improve the situation of our museum in many different ways.

I would like to express my particular thanks to the lecturers from both the National Museum of Ethnology and LBM and to all those who contributed their time and energy to this course. Through the trips I learned more about Japanese culture and lifestyles as well as adding to my skills and knowledge through visits to numerous museums, aquariums, temples and cultural sites. Special thanks go to the coordinator Wada who totally contributed to the success of this course through her cooperation and the accuracy of her translation of lectures into English.

Through the Museum Report, Specialty Report and Public Forum, professional experience and important advice have been shared between the participants and the specialist lecturers and researchers from museums and institutions in Japan. The specialized programs are very interesting sources when we think about promotion of our museums. The lecturers taught us many useful techniques, as well as enriching our background knowledge I will apply as many as possible of the things I have learned during this course at our museum.



**SARA REPETTO Cesar Luis**  
Leoncio Prado Regional Museum

Peru



When I learned that I was selected for this course, I immediately thought: I am going to return the trip that the archaeologists from the University of Tokyo made to my town 50 years ago.

I was very enthusiastic, and I am still filled with that same spirit. I have learned a lot from our Senseis. I enjoyed the beautiful Japanese landscapes and our trips inside Japan. Now I feel closer to this culture and have come to respect both the Japanese people and their history.

Japan has not only modernity and technology, but also people who pay careful attention to their traditions, folklore, and history.

Before I came here, I thought, "How can I do my museum more active? How can I integrate research as a fundamental part of our programs? Is it possible?" Now I would say, "Yes, it is possible." I felt very happy when we visited many museums to see that the majority make research, conducting investigations central to what they do.

I am going to apply many ideas in my museum; I can't wait to do so. My experience here in Japan has been so inspiring.

I also learned from my colleagues. I think, now we can use our network and help each other as friends.

Thanks to JICA for giving me this opportunity, to MINPAKU and LBM for your kindness, and to all the people who worked to make our trip a success. It was one of the most memorable experiences in my life

**RIOFRIO FLORES Maria Del Pilar**  
Metropolitan Municipality of Lima

Peru



The Comprehensive Museology course has been rewarding and highly productive, but above all, very inspiring. In Japan and at each museum and site, I have learned valuable lessons and desire to apply them in my current and future projects.

I've seen things that impressed me and I have felt the pain of an area devastated by the Great East Earthquake and Tsunami of 2011, the hope of a city that is rebuilding, and the efforts of several museums to rescue their cultural properties and the collective memory of this region.

We visited over 15 museums, temples and shrines, in which I have seen different museology and museography proposals. Many places amazed me for their history, architectural beauty, and heritage value. I was also fascinated by Ainu culture and the Japanese love for Nature.

Minpaku and LBM are great examples of the importance given to research as the foundation of their functions and for the concepts of their organization. I think, in particular, of the forum museum and third-generation museum, with their focus on managing public participation and community interaction. These ideas become the basis for educational programs directed to and produced in cooperation with the community; the rationale for installing hands-on corners, and developing such strategies as the minpack and evaluating visitor flow and opinions, involving the community in designing museum programs, promoting ownership of cultural heritage and seeking to protect it for future generations.

Finally, this course has strengthened ties with brother nations through learning from teachers, course organizers and colleagues from other countries. All this experience will be unforgettable, and I am looking forward to using what I have learned to promote change in my country. I will always be grateful to JICA, LBM and Minpaku for opening their doors to me.

**Susy Sano Takahashi**  
Lima Museum of Art

Peru



Time has passed very fast and here we are, writing final articles and reports, and filling in evaluation questionnaires. The training has been really comprehensive, as well as intensive, resulting in a lot of new valuable knowledge and expertise that we are looking forward to disseminating in our countries.

We have not only learned about many topics related to museums, but also about being human. We were impressed by visiting Hiroshima's Peace Memorial Museum and the towns along the East Coast affected by the earthquake and tsunami of March 2011, whose recovery process is not yet finished.

Personally, this stay in Japan has also helped me to improve my Japanese language skills and to know more about my ancestors' country and culture.

I would like to thank JICA for continuing to offer this important training course and for giving me the opportunity to become a participant. Thanks also to the organizing committee and staff of Minpaku and the Lake Biwa Museum, to the researchers and senseis who shared with us their knowledge and experience, and last but not least, my gratitude to Wada-san (our coordinator and translator), because nothing would have run smoothly without her support and patience.

*Dōmo arigatō gozaimashita!*

**ALAHAKOON DASANAYAKA MUDALIGE W. K. K. A.**  
Department of Archaeology, Ministry of National Heritage

Sri Lanka



I was fortunate enough to represent my country in attending the comprehensive museology course, which began in 1994, as the fourth person from Sri Lanka and the first student from our institution. We are honored to have benefited so much from the monetary, funding, and equipment grants that Sri Lanka has received from JICA for development in agriculture, public service, health, water supply, etc. In the field of archaeology, the Sigiriya Museum, in particular, has grown thanks to the support provided by Japan.

During my stay here I visited many museums, temples and attractive places from Sendai to Hiroshima. I will never forget fishing and cooking at Lake Biwa and visiting the cities of Sendai, Hiroshima, and Nara.

One fact that struck me is that Japan and its people are very friendly and cordial. That sensation arising in my heart has become even greater as time goes on.

Finally I offer my heartfelt thanks to the Director General, the staff of JICA in Japan and Secretary of Ministry of National Heritage, and the Director General of department of Archaeology in Sri Lanka for selecting me for this study course. I also extend my thanks to Professor Kobayashi, Professor Sonada, Nakai Sensei, and other lecturers at the National Museum of Ethnology and Lake Biwa Museum. Also my heartfelt thanks go to the coordinator, Ms. Wada, and the JICA officer, Ms. Tsuda, for handling the arrangements for a great study course, always looking after us, providing us with all necessary facilities, and keeping us in good condition mentally and physically. Lastly I wish to express my hope for a great relationship between Sri Lanka and Japan, and their shared prosperity in the future, with ever increasing kindness and cordiality.



First and foremost, I would like to express my sincere gratitude to JICA for the invitation to participate in a course of this magnitude (Comprehensive Museology Course 2012). The training has tremendously broadened my experience and skills and triggered increased interest in the field of museology. For all that heartfelt credit should be given to all the Senseis (lecturers) who prepared so well and dug in such depth to share their experience and knowledge efficiently, to me in particular. I would also like to extend my appreciation for the work done by our tireless CDN who made sure that all the lectures were within our grasp, all my fellow students who are now my brothers and sisters, all the staff members in National Museum of Ethnology, Lake Biwa Museum, all those who contributed to the success of the Course, all the Japanese community who made my stay in Japan most memorable with their politeness, kindness, respect and hardwork. I am taking home with me from Japan only fond memories to cherish for many years to come. LONG LIVE JAPAN!



## JICA Closing Ceremony Speech December 20, 2012

By Ahmed YEMBABA (Mauritania), on behalf of the participants in Comprehensive Museology 2012

Director General of the Japan International Cooperation Agency,  
Director General of the National Museum of Ethnology,  
Distinguished curators and researchers from Minpaku and Lake Biwa Museum,

On behalf of the JICA Comprehensive Course on Museology 2012 participants, I am both totally pleased and honored to express our sincere gratitude for the opportunity to take part in this course. JICA's contribution to the success of this course began with the files, application forms, and tickets it sent us. It continued by taking great care of us, providing us with accommodations, our orientation to the facilities, important information related to our stay in Japan and, in our opinion, the perfect program officer and program coordinator.

Thanks to the support we received from JICA, we had the opportunity to exchange ideas and opinions with our friends from different countries and to participate in cultural activities through which we were able to learn about the Japanese people and Japanese culture. We are truly grateful for the role of JICA in supporting the economic-social development of developing countries and, in particular, for the support it provides to our museums.

JICA was not alone in making this course possible. Both the National Museum of Ethnology and the Lake Biwa Museum arranged lectures, activities, special training, and study trips through which we have learned many things. The course was divided into two parts: The first part was theoretical and included Japanese standards for museum operation and management. Then, during the second, we were able to share with our colleagues our professional experiences in our museums or other organizations. This was a great opportunity for us to improve our skills, deepen our knowledge, and add to our experience of the many aspects of becoming museum professionals.

Our special thanks go to all of the senseis and to all those who contributed their time and energy to the success of this course. Particularly warm thanks are owed to our coordinator (CDN), for her accurate translation of lectures and the support she provided for us. I personally would also like to thank all the other participants for their responsibility, behavior, friendship, leadership, attendance, sharing, and other interaction, from our first meeting in Japan until now.

Fortunately we did not have to cope with the hot and humid summer during our trips and classes. Rather we enjoyed the end of summer, the beauty of autumn and the beginning of winter, and will leave with indelible memories of the landscape of Japan. We hope that Japanese government and people will no be able to live peacefully without any further disasters.

Needless to say, we would love to come back one day to Japan, and we all look forward to sharing and disseminating the skills, know-how and experience we acquired in Japan with the people of our home countries. We will not only encourage them to visit Japan. We will use what we have learned both theoretically and practically, to strengthen our work at our museums and to ensure that the results of this course are effective and useful.

Last but not least, on behalf of my colleagues, I deeply and heartily thank the government of Japan, JICA, the National Museum of Ethnology, the Lake Biwa Museum, all of the senseis, everyone in the audience here, and the Japanese people for their hospitality and support. You have made Japan our second home, and we encourage your lifelong dedication to its cultural and historical treasures.

Thank you very much indeed.

## Number of Past Participants by Country

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	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												(1)		2(4)
Nepal						1(1)			1												2(1)
Pakistan					2																2
Singapore			1																		1
Sri Lanka												1					1	1	1		4
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			3	15
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	1		10
Palestinian Authority										1											1
Saudi Arabia				1			(1)	1	1	1		1									5(1)
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			2	5
Eritrea									1		1		1	1						1	5
Ethiopia		1									1										2
Ghana			1	(1)																	1(1)
Kenya			1									1									2
Madagascar	1							1													2
Mauritania																		1	1		2
Nigeria											1										1
Senegal				1																	1
Swaziland																				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(4)	9	9	9	10	10	10	10	9	10	10	10	10	10(1)	170(26)

Numbers in parentheses are observers

# Notice

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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

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Affiliation

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Address

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Messages, Contributions or Articles

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