

Museum Co-operation 2013

Newsletter of the Comprehensive Museology Course

Steering Committee
Comprehensive Museology Course
National Museum of Ethnology, Japan



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General Editors
Shigeki Kobayashi
Naoko Sonoda
Isao Hayashi

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Preface

It is with great pleasure that we send you this newsletter describing the Comprehensive Museology 2013 course.

The course was held between April 9 and July 19 this year (a period exceeding three months), mainly at the National Museum of Ethnology. This year saw another ten curators and museum professionals joining the course from seven countries: Armenia, Ecuador, Egypt, Guatemala, Myanmar, the Palestinian Authority and Peru.

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 under 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 to facilitate 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 20-year history, 180 participants (206 including observers) from over 54 countries 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 a number of aspects. Its primary objective is to provide participants with the general and fundamental knowledge and skills they need 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 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 from a variety of fields 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 discussions and learning from the participants.

As you already know, this course is far from being just 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 as one of the Japan International Cooperation Agency's Training and Dialogue Programs. This training program aims not only to improve the museum management and specialized skills of participants from around the world but also to stimulate the 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 in the area of conservation and development of cultural heritage, international cultural exchange, promotion of tourism, and the development of local economies based on museum activities.

A broad and expanding human network is another important product of this training program. Towards the end of the 2013 program, we realized that our 20 years of effort (including the earlier Museum Technology Course) has produced a network of 180 ex-participants from over 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.

The Comprehensive Museology 2013

Organizing Committee

Chairperson	Shigeki KOBAYASHI	National Museum of Ethnology
Vice-Chairperson	Naoko SONODA	National Museum of Ethnology
Vice-Chairperson	Isao HAYASHI	National Museum of Ethnology
Members	Toshio ASAKULA	National Museum of Ethnology
	Kenji YOSHIDA	National Museum of Ethnology
	Mark J. GRYGIER	Lake Biwa Museum
	Yasushi KUSUOKA	Lake Biwa Museum
Consulting Members	Minako ASHIYA	Lake Biwa Museum
	Kazuo ICHINOSE	Kyoto Tachibana University
	Naomi UEDA	Gangoji Institute of Research of Culture Property
	Kenji SAOTOME	Suita City Museum
	Robin J. SMITH	Lake Biwa Museum

Steering Committee

Chairperson	Shigeki KOBAYASHI	National Museum of Ethnology
Vice-Chairperson	Naoko SONODA	National Museum of Ethnology
Vice-Chairperson	Isao HAYASHI	National Museum of Ethnology
Members	Masatoshi KUBO	National Museum of Ethnology
	Ryoji SASAHARA	National Museum of Ethnology
	Katsumi TAMURA	National Museum of Ethnology
	Kenji YOSHIDA	National Museum of Ethnology
	Taku IIDA	National Museum of Ethnology
	Yoko UEBA	National Museum of Ethnology
	Mitsuhiro SHINMEN	National Museum of Ethnology
	Shingo HIDAKA	National Museum of Ethnology
	Atsunori ITO	National Museum of Ethnology
	Itsushi KAWASE	National Museum of Ethnology
	Akiko SUGASE	National Museum of Ethnology

Curriculum 2013

1. General Program: April 12 - July 18

(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	Individual visits to museums in the vicinity
3-7	Making models – aims and design

(4) Education and public relations

4-1	Museum education services
4-2	Public participation
4-3	Evaluation (visitor studies)
4-4	Disable Visitors
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: Jun 17 - July 6

A	Preventive Conservation
B	Exhibition Design
C	Photography
D	Conservation and Restoration of Objects
E	Museum and Local Communities
F	Filming
G	Excavating and Controlling Archaeological Resources
H	Management of a Local History Museum
I	Documentation and Databases

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 2013 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 2013

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
April					
12 Fri.			Opening Ceremony/Guidance/Reception		
13 Sat.					
14 Sun.					
15 Mon.	L	1-2	Exhibition in National Museum of Ethnology	Shigeki Kobayashi	NME
	O		Observation of Exhibition Halls at NME		
16 Tue.	D		Museum Report Presentation		
17 Wed.	L	1-2	Representation of Cultures in Museums	Kenji Yoshida	NME
	L	1-2	Cultural Exhibition Today		
18 Thu.	O		Hyogo Prefectural Agricultural High School		
19 Fri.	L	1-1	History of Museums and Museum Law in Japan	Kazuyoshi Ohtsuka	Osaka Gakuin Univ.
	L	1-6	Intellectual Property Rights	Atsushi Nobayashi	NME
20 Sat.					
21 Sun.					
22 Mon.	L	1-2	Indigenous Cultures in Japan	Reiko Saito	NME
23.Tue.	T/O		Hiroshima Children's Museum		
	T/L	4-5	Hiroshima Peace Memorial Museum	Noriyuki Masuda	Hiroshima Peace Memorial Museum
24.Wed.	T/O		Miyajima Public Aquarium		
	T/O		World Heritage Miyajima (Itsukushima Shrine)		
25.Thu.	T/O		Benesse House Museum/Lee Ufan Museum/Chichu Art Museum		
26.Fri.	T/O		ANDO MUSEUM/Art House Project		
27.Sat.					
28.Sun.					
29.Mon.					
30.Tue.	L	1-3	Museums and Tourism	Hideo Yoshikane	Hannan Univ.
	L	1-4	Media and Museums	Taku Iida	NME
May					
1 Wed.	L	1-2	Folk Museums in Japan	Ryoji Sasahara	NME
			Introduction to NME Staff	Shigeki Kobayashi	NME
	L	1-5	Policies on Cultural Properties Protection	Satoshi Tarashima	Tokyo National Museum
2 Thu.	L	4-1	Children and Museums	Kasumi Somekawa	Hands On Planning
	O		Hyogo Prefectural Museum of Archaeology		
3 Fri.		3-6	Individual Visits to Museums in the Vicinity		

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
4 Sat.					
5 Sun.					
6 Mon.					
7 Tue.	L/P	2-6	Video Recording (from Information Gathering to Program Production)	Itsushi Kawase	NME
8 Wed.					
9 Thu.	L	1-1	General Guidance and Process of Building the Lake Biwa Museum	Mark J.Grygier Yasushi Kusuoka	LBM
	L/O	3-3	Guided Tour of the Lake Biwa Museum	Mark J.Grygier	LBM
	L	3-2	From Exhibit Planning to Construction	Taihei Samejima	NOMURA Co., Ltd.
10 Fri.	L	4-2	Planning and management of the Discovery Room	Minako Ashiya	LBM
	L	4-1	Interaction and Public Programs of the LBM	Yasushi Kusuoka	LBM
	L	4-1	Cooperation between LBM and Schools	Kazuhiro Fujihashi Masao Hachiya	LBM
	L/O	2-2	Storage and Utilization of Collections	Yoko Nakato	LBM
	L	1-1	Museums and Research	Mark J.Grygier	LBM
	L	2-4	The Use of Information and Necessary Facilities	Takashi Toda	LBM
	L/P	4-2	Meeting Field Reporters and Hashikakes	Yasushi Kusuoka Field Reporters Hashikake	LBM
11 Sat.	L/P	4-2	Observation and Experience of Hands-on Programs	Kazuhiro Fujihashi Hashikake Biwatan	LBM
	D		Exchange with LBM staff	LBM Curators and Staff	LBM
12 Sun.	L/O	4-2	Observation of Community Activities	Daisuke Nakamura Yasushi Kusuoka	LBM
13 Mon.					
14 Thu.	T/O		MIHO MUSEUM		
	T/O		The Shigaraki Ceramic Museum		
15 Wed.	L	4-3	Museum Evaluation Methods	Keiko Kuroiwa	Learning Innovation Network
	L/P	4-3	Evaluation of the Lake Biwa Museum	Keiko Kuroiwa Mark J. Grygier Yasushi Kusuoka Minako Ashiya Robin J. Smith	Learning Innovation Network LBM
	D		Specialty Report Presentation (1)		
	D		Discussions with the LBM Curators	LBM Curators	LBM
16 Thu.					
17 Fri.	D		Specialty Report Presentation (2)		
18 Sat.					
19 Sun.					
20 Mon.	L	2-1	Systematic Storage of Materials	Shingo Hidaka Haruka Tamaki	NME
	L	2-3	Inspection of Objects	Naoko Sonoda	NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
21 Tue.	L	2-7	Museum Environment-Temperature and Humidity	Naoko Sonoda	NME
	L	2-7	Museum Environment - Lighting 1		
22 Wed.	L	2-5	Database	Masatoshi Kubo	NME
23 Thu.	L	2-5	Database	Masatoshi Kubo	NME
24 Fri.	L	2-7	Museum Environment-Pest Control	Kazushi Kawagoe	IKARI Corporation
25 Sat.	D		Public Forum "Museums in the World 2013"		
26 Sun.					
27 Mon.	L	2-10	Management of Museum Facilities and Exhibition Space (Security, Disaster Prevention, Crime Prevention)	Norimune Wada	Oct Security Inc.
	L	5-2	Museums and Marketing	Hiroki Tanaka	Osaka Aquarium Kaiyukan
28 Tue.	L	2-10	Risk Management	Shingo Hidaka	NME
	L	2-10	Cultural Properties and Property Damage Insurance	Eiichi Hakomori	Graduate school of Keio University
29 Wed.	L	3-3	Disaster Exhibition and Civic Activities in a Museum	Isao Hayashi	NME
	O		Disaster Reduction and Human Renovation Institution		
30 Thu.	L	2-11	Packing and Transportation		NIPPON EXPRESS CO., LTD
31 Fri.	D		Mid-term Discussion on Final Report		
June					
1 Sat.					
2 Sun.	T/O		The Kamaishi Historical Materials Display	Hisashi Sasaki	The Kamaishi Historical Materials Display
				Toshio Wada	Kamaishi City Board of Education
	T/O		Tono City Fire Department		
3 Mon.	T/O		Tono Municipal Museum	Saori Maekawa	Tono Culture Research Center
	T/O		Tono Folktale Museum		
4 Tue.	T/O		Miyagi Sant Juan Bautista Museum	Naotsugu Hamada Mikihiko Sato	Miyagi Sant Juan Bautista Museum
				Jun Sasaki	Ishinomaki City Board of Education
	T/O		TOHOKU HISTORY MUSEUM	Tadashi Oikawa Ryusuke Kodani	TOHOKU HISTORY MUSEUM
5 Wed.	T/O		Tokyo National Museum	Tomomi Kito	International Relations
6 Thu.	T/O		National Museum of Japanese History	Hiroshi Kurushima	National Museum of Japanese History
	T/O		Kawamura Memorial DIC Museum of Art	Takashi Suzuki Chieko Kawashima	Kawamura Memorial DIC Museum of Art
7 Fri.	T/O		National Museum of Nature and Science	Toshifumi Takao Mika Morinaga	National Museum of Nature and Science
8 Sat.					
9 Sun.					
10 Mon.	L	3-1	Museum Buildings as an Architecture	Kazuoki Ohara	Urban YNU, Graduate School of Yokohama National University

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
11 Tue.	L	2-12	Management of Audio-Visual Materials	Takashi Nakagawa	NME
	L	4-2	Education and Participation Programs of Museums	Kenji Saotome	Suita City Museum
12 Wed.	L	3-4	Temporary Exhibition - Design	Minoru Fukushima	Design Factory
	L	3-5	Temporary Exhibition - Display		
13 Tue.	T/L	2-9	Conservation and Restoration 2	Toru Morimoto	Chikatsu Asuka Museum, Osaka Pref.
	T/O		Heijo Palace Site		
	T/O		Todaiji		
14 Fri.	T/O		Horyuji		
	T/L	2-8	Conservation and Restoration 1	Naomi Ueda	Gangoji Institute for Research of Cultural Property
15 Sat.					
16 Sun.					
17 Mon.- 21 Fri.			Specialized Program (A,B) (A) Preventive Conservation (B) Exhibition Design	Naoko Sonoda Minoru Fukushima	NME Design Factory
22 Sat.					
23 Sun.					
24 Mon.- 29 Sat.			Specialized Program (D,E,F) (D) Conservation and Restoration of Objects (Mon.-Fri.) (E) Museum and Local Communities (Tue.-Sat.)	Naomi Ueda Mark J.Grygier Yasushi Kusuoka Minako Ashiya Robin J. Smith Itsushi Kawase	Gangoji Institute for Research of Cultural Property LBM NME
			(F) Filming (Mon.-Fri.)		
30 Sun.					
July					
1 Mon.- 6 Sat.			Specialized Program (G,H) (G) Excavating & Controlling Archeological Resources (Mon.-Fri.) (H) Management of a Local History Museum (Tue.-Sat.)	Gen Miyoshi Kenji Saotome	Osaka Prefectural Board of Education Suita City Museum
7 Sun.					
8 Mon.	L	3-7	Making Models - Aims and Design	Masaaki Moriguchi	Keikan Mokei Studio
9 Tue.	L	3-7	Making Models - Aims and Design	Masaaki Moriguchi	Keikan Mokei Studio
10 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
11 Thu.	L	5-3	Cultural Heritage and Development	Motoi Suzuki	NME
	L	5-4	Management of Museum Shop and Museum Goods Development	Shinya Oda	The Senri Foundation
12 Fri.	T/L	4-5	Regional History and How to Represent it	Hiroyuki Mametani	Osaka Museum of History
	T/L	4-6	Human Rights Education	Tomohiro Yoshimura	Osaka Human Rights Museum
13 Sat.					
14 Sun.					

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
15 Mon.	T/O		EDO-TOKYO MUSEUM		
	T/O		MORI ART MUSEUM		
16 Tue.	T/O		Shiodome Museum		
	T/L/O	2-7	Museum Environment - Lighting 2	Seiji Nakaya	Musashino Art Univ.
17 Wed.					
			Final Report Presentation		
18 Thu.	D		Comprehensive Discussion		
			Closing Ceremony		
19 Fri.			Evaluation Meeting		
20 Sat.			Departure from Japan		
JICA : Japan International Cooperation Agency				D : Discussion	
LBM : Lake Biwa Museum				L : Lecture	
NME: National Museum of Ethnology				O : Visit and Observation	
				P : Practice	
				T : Study Trip	

Records of Study Trips and Visits



Hiroshima

Apr. 23 Tue.	Hiroshima Children's Museum Hiroshima Peace Memorial Museum/Peace Memorial Park
Apr. 24 Wed.	Miyajima Public Aquarium World Heritage Miyajima (Itsukushima Shrine)
Apr. 25 Thu.	Naoshima(Benesse House Museum, Lee Ufan Museum and Chichu Art Museum)
Apr. 26 Fri.	Naoshima(ANDO MUSEUM and Art House Project)

Shiga

May 14 Tue.	MIHO MUSEUM The Shigaraki Ceramic Cultural Park
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Tohoku

Jun. 2 Sun.	The Kamaishi Historical Materials Display Tono City Fire Department
Jun. 3 Mon.	Tono Municipal Museum Tono Folk Tale Museum
Jun. 4 Tue.	Miyagi Sant Juan Bautista Museum TOHOKU HISTORY MUSEUM

Tokyo

Jun. 5 Wed.	Tokyo National Museum
Jun. 6 Thu.	National Museum of Japanese History Kawamura Memorial DIC Museum of Art
Jun. 7 Fri.	National Museum of Nature and Science
Jul. 15 Sun.	EDO-TOKYO MUSEUM
Jul. 16 Mon.	MORI ART MUSEUM Shiodome Museum

Nara

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

Osaka

Jul. 12 Fri.	Osaka Museum of History Osaka Human Rights Museum
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List of Participants 2013

Country	Name	Position	Organization
Armenia	Armen Badalyan	Head of PR and Exhibition Design Department	Alexander Spendiarian Memorial Museum (Ministry of Culture of the Republic of Armenia)
Armenia	Gevorg Orbelyan	Deputy Director	Yerevan History Museum (Yerevan Municipality)
Ecuador	Johanna Gissela Regalado Pinto	Head of Cultural and Education Section	National Direction of Museums, Ministry of Culture and Heritage
Ecuador	Virginia Janneth Roldan Monsalve	Coordinator of the Museum Service	Inter-American Center of Crafts and Folk Arts
Egypt	Moamen Mohamed Othman Abdelghany	Head of Organic Lab. at GEM-CC	The Grand Egyptian Museum Conservation Center (GEM-CC)
Egypt	Asmaa Ahmed Mahmoud Meawed	Curator	The Grand Egyptian Museum (GEM)
Guatemala	Jenny Lizeth Guerra Ruiz	Consultant	National Museum of Archaeology and Ethnology of Guatemala
Myanmar	Myo Myint Myint San	Assistant Curator	Mandalay Cultural Museum
Palestinian Authority	Jamal A. H. Ikhlawi	Head of division for Maintenance Museum Artifacts	Ministry of Tourism & Antiquities (MOTA)
Peru	Sonia Valentina Molina Gonzales	Movable Cultural Property Registration Coordinator	The Direction of Museums & Cultural Property, Ministry of Culture



Public Forum

Museums in the World 2013



Public Forum

Museums in the World 2013

Date : May 25, 2013

Place : National Museum of Ethnology

Organizers : National Museum of Ethnology

Lake Biwa Museum

Japan International Cooperation Agency

Program

13:00 – 13:10

Opening Speech by organizers

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

Museum Report

Sonia Valentina Molina Gonzales	Peru
Jamal A.H. Ikhlawi	Palestinian Authority
Myo Myint Myint San	Myanmar
Jenny Lizeth Guerra Ruiz	Guatemala
Asmaa Ahmed Mahmoud Meawed	Egypt
Moamen Mohamed Othman Abdelghany	Egypt
Virginia Janneth Roldan Monsalve	Ecuador
Johanna Gissela Regalado Pinto	Ecuador
Gevorg Orbelyan	Armenia
Armen Badalyan	Armenia

17:10 – 17:20

Closing Speech

Mark J. Grygier	Executive Senior Research Scientist	Lake Biwa Museum
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The First Musical Memorial Museum in Armenia

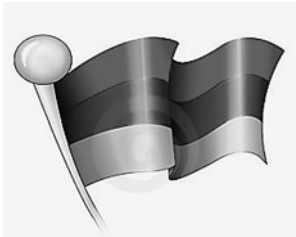


The First Musical Memorial Museum in Armenia

Armen Badalyan

Head of Public Relations and Exhibition Design Department
Alexander Spendiarian Memorial Museum
(Ministry of Culture of the Republic of Armenia)

Armenia



Flag of Armenia



Coat of Arms

Introduction

“The Armenian people entered onto the world stage deep in has come into our world from such hoary antiquity when the modern Europeans had not come into been in existence; even the Romans and the Hellenes, those peoples of the ancient world, were barely emerging onto the historical arena”.

Valery Bryussov.

The Armenian people are one of the oldest in the world with the roots of Armenian culture and art deeply embedded in ages past. The history of the Armenians is one of a heroic liberation struggle for independence, and the struggle to preserve their own mother tongue and culture.



Where is Armenia?



The Complex of Cascade,
Yerevan

The total number of museums is 115 and each one has its own role in the cultural life of Armenia. Forty-two of these museums are in Yerevan; some of them are state-owned, while others are departmental museums and permanent exhibitions where hundreds of thousands of exhibits – treasures of our national spiritual culture – are the object of solicitous care and study.

The First Musical Memorial Museum in Armenia



Alexander Spendiarian



The Opera and Ballet National
Academic Theater of Armenia



Monument of Al. Spendiarian
in front of National Academic
Theater of Opera and Ballet



Alexander Spendiarian
Memorial Museum

Alexander Spendiarian /1871-1928/

No significant events have occurred in my life ...

The founder of Armenian classical music, Alexander Spendiarian was born on November 1, 1871, in the town of Kakhovka in Ukraine. His ancestors were from Ani – the ancient capital of Armenia.

In 1882-1890 he received his secondary education at the gymnasium of Simferopol.

In 1890-1895 he studied at Moscow State University, first in the faculty of natural sciences and later in the faculty of law.

In 1896-1900 he took private lessons on composing from the Russian composer Nikolay Rimski-Korsakov.

In 1901-1917 he lived and composed in Yalta in Crimea

In 1924, at the invitation of the authorities of Armenia, Spendiarian moved to Armenia. In the Yerevan State Conservatory he started an orchestral class and founded a symphony orchestra. Alexander Spendiarian died on May 7, 1928. The creative heritage of the composer spans several genres: opera, symphonies, chamber-instrumental, choral, and vocal-instrumental pieces.

The Opera and Ballet National Academic Theater of Armenia, the first music school in Yerevan, and one of the streets in the capital are all named after Alexander Spendiarian.

Alexander Spendiarian Memorial Museum

The illustrious composer lived and worked in an apartment on the second floor of a three-storey dwelling house, one of the first such dwellings built in Soviet Armenia in 1925. It was designed by the eminent architect Nikoghayos Buniatyan. Alexander Tamanian himself chose an apartment for Alexander Spendiarian. Now this building, as a monument of national importance, is included in the state list of the historical and cultural monuments of Yerevan.

It is the first musical memorial museum in the republic and was opened on November 25, 1967. To the magical strains of the composer's "Yerevan Etudes", the museum played host to its first visitors. The composer's daughter, Marina, has played an invaluable role. Even though she was in exile, she was able to protect the relics of her father's archive and later handed them over to the memorial museum. In 2011-2012 the Alexander Spendiarian Memorial Museum was rebuilt with funding from the Ministry of Culture. The exhibition halls, offices of the researchers, guides, and other workers and the rest the Museum facilities have now been restored to full working order.

The museum staff consists of 10 employees who work in three departments. The Administrative Department and the Scientific Department have staff including a cultural specialist, a linguist, a museologist, three musicologists and others. In the Technical Department we have a guard and a cleaner. The staff of

The First Musical Memorial Museum in Armenia



The Museum (Outside)



The First Exhibition Hall



The Second Exhibition Hall



The Third Exhibition Hall

the museum includes the director, an accountant, the chief curator, public relations and exhibition specialists, researchers, and a guide, all of whom are dedicated to protecting the composer's heritage.

Financial Status

The Alexander Spendiarian Memorial Museum is a state-run non-profit organization, so the main source of funding is from the state budget. The museum also has its own private funding which is generated by ticket sales and the rental income obtained from the halls for exhibitions and various cultural programs.

The Museum Display

The museum consists of three exhibition halls. The main concept of the display was not altered by the restoration and only the display design has been changed. Now the exhibition is in a modern form and the photos and paper objects are replicas.

The First Exhibition Hall: The life of the composer

- Photos
- Letters
- Composer's works from his early life

The Second Exhibition Hall: Memorial room

- Personal belongings
- A piano

The Third Exhibition Hall: The composer's creative period

- The masterpiece of the composer, the opera "Almast" (posters, a model, sketches of the opera costumes)
- Touch screen monitor with his all works
- An interactive game "Virtual Conductor"

The museum makes available to society the study of the creative heritage of the great Armenian composer Alexander Spendiarian, protects his heritage and organizes educational-cultural programs.

The collection contains personal belongings of the composer, documents, letters and handwritten notes that demonstrate the relationships the composer had with distinguished cultural icons of the time such as: Alexander Glazunov, Sergey Rakhmaninov, Fyodor Shalyapin, Maksim Gorki, Anton Chekhov, Lev Tolstoy, Hovhannes Toumanian, Romanos Melikian, Alexander Tamanian, and Martiros Sarian. Hanging in the entrance there is famous portrait of Spendiarian

The First Musical Memorial Museum in Armenia



"Spendiaraphon"



Vilon of Al. Spendiarian



"Inauguration of young Spendiarians"



"One day in Alexander Spendiarian Memorial Museum"



"Museum in the School"

painted by Martiros Sarian. Also on display in the museum is the full hand-written score of the opera "Almast" and the only surviving example of the play-bill of the first performance of the opera in Yerevan, announcing the opening of the Opera and Ballet Theatre on January 20, 1933.

The composer created a peculiar musical instrument at the beginning of 1900s. It is made of a leather belt and 12 bronze bells and used in the symphonic poem "Three Palm Trees" announcing the passing of the caravan. Nikolay Rimski-Korsakov jokingly called the instrument a "Spendiaraphon".

The Bechstein piano, the violin and the desk bearing a photo of his beloved wife and adorned with a red rose, in the plainly furnished study, are the witnesses of his creative works.

The Cultural-educational Life of the Museum

In its support of cultural, scientific, educational activities, the museum is heavily involved in different exhibitions, concerts, presentations, lectures, educational programs, traditional events and so on. These events and activities are designed to cultivate children's appreciation of culture and relate them to the museum.

Among these activities, the educational programs play a major role. For about six years, the museum has been planning cultural-educational programs such as game-competitions, lessons and lectures with schoolchildren. To date, the following programs have been implemented at the Alexander Spendiarian Memorial Museum.

- "One day in Alexander Spendiarian Memorial Museum" has been designed for children aged 10-15 years. This program is held four times a year with different art schools. The specialists involved in this program include painters, sculptors, a pedagogue and the museum's scientific staff.
- "Museum in the School" is a lesson-excursion consisting of two parts: a lesson in the school and an excursion to the museum. The specialists are a pedagogue and the museum's musicologist. This program has been designed for schoolchildren of different ages.
- The "Musical Fridays" program is dedicated to the anniversaries of musicians or musical works which are in some way related to Alexander Spendiarian.

Most of the programs are held in the event hall of the museum which was built during the restoration in 2012.

Museums of Armenia and Yerevan “Keeping the Past-Looking Towards the Future”



Museums of Armenia and Yerevan “Keeping the Past-Looking Towards the Future”

Gevorg Orbelyan

Deputy Director
Yerevan History Museum

Armenia



Armenia on the world map



Mount Ararat and panorama of city Yerevan
(photo by Vigen Hakhverdyan)



The “birth certificate” - a cuneiform inscription of King Argishti I testifies the foundation of the fortress Erebuni (782 B.C)



Lake Sevan: From website
<http://mariaresort.am>



Saint Grigor Lusavorich Mother Church of Yerevan, built in 2001 on the occasion of 1700 anniversary of adoption of Christianity as a state religion.

Introduction

Armenia is one of the earliest sites of human civilization. Its capital city, Yerevan, is situated in a valley ranged on three sides by hills, with the Hrazdan River cutting a gorge west of the city center. To the south, Armenia occupies an area of approximately 29,000 km², rising to an altitude of 900 to 1,300 m above sea level.

The geography around Yerevan constitutes a fascinating panorama. To the north, it opens out onto the massifs of the four-peaked Aragats and Ara Mountains, and to the south, it opens out onto the Ararat valley and the ice-capped peaks of Mount Ararat (Masis and Sis). So this is one of the reasons that biblical Mt. Ararat, which resembles a double-headed eagle piercing the sky, is the symbol of the city.



Armenia: From website <http://forum.hyeclub.com/showthread.php>

Archaeological and geological studies show that the most ancient artifacts found in the area surrounding Yerevan date back one million years. Some artifacts of the Stone Age and Early Bronze Age show traces of all the stages of the development of human culture.

The 12th capital of Armenia, Yerevan, was founded in 782 BC as the Erebuni Fortress by King Argishti I of Urartu. The city has a “birth certificate”, which is a basalt slab with a cuneiform inscription. Thus, Yerevan is one of the most ancient cities in the world, and 29 years older than Eternal Rome. Unfortunately, most of the ancient monuments in Yerevan have not been preserved, as the city, located at the crossroads of trade, could not escape wars and battles.

Museums of Armenia and Yerevan “Keeping the Past– Looking Towards the Future”



The Armenian alphabet in
Catholosate of All Armenians,
Mother See of Holy
Echmiadzin.



Saint Zoravor Astvatsatsin
Church in Yerevan



Panorama of Yerevan:
From website
<http://yerevan.am>

A famous American painter, Rockwell Kent, called Armenia an open-air museum, a fitting name given its invaluable architectural monuments. Armenian culture has also produced centuries-old treasures, which are preserved and exhibited mostly in the museums of Yerevan.

- **Country** Republic of Armenia
- **Territory** 29,743 km²
- **Geographical Position:** Armenia lies on the southern slopes of the Armenian Mountains in the South Caucasus and is bordered by Georgia, Turkey, Azerbaijan and Iran. The biggest lake in Armenia is Lake Sevan in the east.
- **Population** 3,219,400 and approximately 11,000,000 Armenians are dispersed around the world.
- **Official Language** Armenian, an Indo-European language with a distinct 39-letter alphabet. (Russian and English are usually understood).
- **Religion** The first country in the world to adopt Christianity as a state religion in 301 AD. The majority (94%) of Armenians belong to the Armenian Apostolic Church. Its spiritual center is the Mother Seat of Holy Echmiadzin. The Armenian Apostolic Church maintains religious unity with the supreme patriarch of all Armenians at its head. Today, Christianity remains the country's predominant religion.
- **Climate** Markedly continental. There are 4 seasons: winter, spring, summer, autumn. Spring is short, while the autumn is long, and known for its vibrant and colorful foliage. Winters are quite cold with plenty of snow.
- **Currency** Armenian Dram
- **Holidays and Memorial Days:** Armenians celebrate both public and religious holidays. The celebrations here are usually accompanied with joyful songs and traditional circle dances.

Historical review of the museums in Armenia

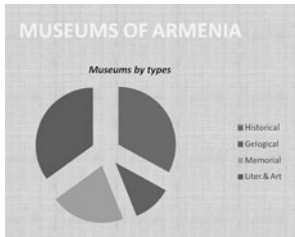
After the collapse of the Soviet Union, the museums also deteriorated due to lack of care.

It was not until 1997 that a cultural policy was introduced, with the positive result that a series of regional and community museums became established.

After 1998, the country has remained stable. The provision of financial aid from a series of international organizations, such as the Eurasia Fund, World Bank, and the Armenian Diaspora Fund have to some extent improved the museum environment and conditions.

In 2002-2004, a number of museums were renovated with the help of the Charitable Foundation “LINS” (K.Kirkorian).

Museums of Armenia and Yerevan “Keeping the Past– Looking Towards the Future”



Types of the museums in Armenia

**This information is provided by Ministry of Culture of RA, published article, 2010*



Types of the museums in Yerevan.

**This information is provided by Yerevan History Museum 2012, published article, 2012*

In 2003, an NGO called the “Museum Workers and Friends Association” was established and has contributed to strengthening the links between the museums of different authorities and the implementation of different projects.

In 2008, the National Committee of ICOM Armenia was established and has contributed to the development of the museum and international exchanges to gain experience.

The next important step in the development of museology in Armenia took place in 2001 when the Department of Museology and Preservation of Monuments was opened at the Armenian State Pedagogical University.

Museums in Yerevan

Among the various museums, most of them (approximately 61) are located in the capital, Yerevan. There are five museums under the auspices of the Yerevan Municipality and the others with different affiliations closely cooperate. Having different affiliation the museums of Yerevan are closely cooperating with each other.



Museums in Yerevan

**This information is provided by Yerevan History Museum 2012*

- under the auspices of Ministry of Culture
- under the auspices of Yerevan Municipality



Building of Yerevan History Museum and Yerevan Municipality: From website <http://yhm.am>

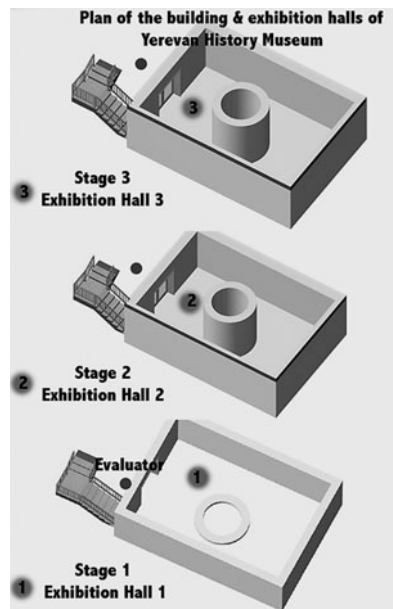
Yerevan History Museum

Yerevan's 3,000-year history is best represented in the Yerevan History Museum. Our museum was founded in 1931. The Yerevan History Museum together with Yerevan Municipality comprise one architectural complex. The building is a gorgeous monument dedicated to the 12 capitals of Armenia. The history of Yerevan begins from the entrance, where representatives of the old and new stand side-by-side. The old is the cuneiform inscription which confirms the foundation of the fortress city of Erebuni in 782 BC and which is considered to be Yerevan's birth certificate. The new is the plan of Yerevan made by the

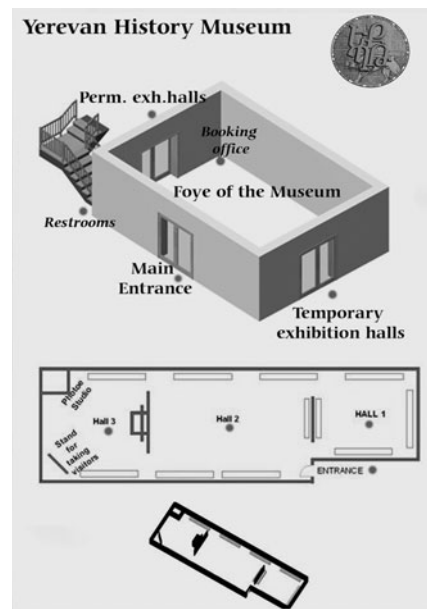
Museums of Armenia and Yerevan “Keeping the Past– Looking Towards the Future”

great Armenian architect Alexander Tamanyan in 1924, and which is carved on the facade of the museum building.

More than 90,000 archeological, ethnographic and numismatic exhibits of the museum (including collections of documents, photos, paintings etc.) throw light on the history of the city beginning from ancient times up until the present day.



A) Zones of Yerevan History Museum



B) Zones of Yerevan History Museum



Educational program near the model of Yerevan 2009



The process of the educational program "Recognize your city" 2011

Educational Programs

Educational programs are organized within the framework of the Public Relations & Excursion Department of the Yerevan History Museum.

Major undertakings such as excursions, game-excursions, lesson-excursions, quizzes, literary evenings, and performances are initiated and carried out by the museum.

The aim of these activities is to present themes and subjects to attract visitors of different ages (4-75 years old) and help them in different ways to understand their history and to feel that they are an integral part of the cultural and social fabric of Armenian society. The permanent educational programs for children have been formulated to provide the future generations with a rich source of knowledge about the ancient capital

Permanent Educational programs

- “*Gitunik*” (special educational program for 4- 8 year old children)
- “*Recognize your City Yerevan*” (special program for the pupils of junior,

Museums of Armenia and Yerevan “Keeping the Past– Looking Towards the Future”



Educational program “The Carpet’s Tale” 2006



Educational program “The Carpet’s Tale” 2006



Special program on June 1st
Children’s International Day
2010



Puppet theatre in the exhibi-
tion space 2010



Celebration of national holiday
in the exhibition hall 2011

upper secondary and high school 7-17 years)

These programs differ from those of other institutions in that they are available at any time of the day:

Analysis shows that such activities help the museum to attract a larger audience and increases the number of the visitors.

Exhibitions and design

The museum also organizes various temporary exhibitions which help visitors learn interesting facts about ancient and present-day Yerevan.

Each year the Yerevan History Museum creates temporary exhibitions, but we need to develop more attractive ones. Apart from the main objective of creating exhibitions, it is now popular to create animations or special educational programs in exhibition spaces. This is a particular challenge for us.

Reflecting on what has been mentioned in the preceding paragraphs, I think it’s important also to specify the shortcomings and issues facing museums in Armenia.

Primary and basic problems

Nowadays globalization and modernization in post-industrial society have penetrated all the aspects of our lives reflecting the advance and use of information technologies worldwide. Museums, as important cultural and research institutions, cannot afford to fall behind in relation to these processes. The museums of Armenia and Yerevan still have the following priorities to address:

- Modernization of major museums and institutions in Armenia
- New policies and state laws to be passed by the Government of Armenia related to the Museum sector
- Safety and security of collections
- Museums and censorship
- Outreach and community work
- Worn out physical infrastructure
- Insufficient human resources (trained professionals)
- Lack of new visions, approaches, strategies
- Lack of relevant instructions and laws
- Lack of a spirit of solidarity among the population to develop museums
- New ways of presenting educational programs and activities
- New approaches to the presentation of the collections
- New approaches to the audience
- Media sponsorship
- Cross-museum partnerships

Museums of Armenia and Yerevan “Keeping the Past– Looking Towards the Future”



Prime Minister of Armenia and Mayor of Yerevan
On grand Opening of exhibition in Yerevan History Museum (2012)



Temporary exhibition, 2009



Interactive panel- display,
2009



Cultural events devoted
to 500th anniversary of
Armenian Printing and the
declaration of Yerevan World
Book Capital 2012
by UNESCO.

My background as a specialist

- 2001-2005: Master's degree in Museology from Armenian State Pedagogical University
- Since 2003: Member of AMWF (Association of Armenian Museum Workers and Friends)
- Since 2005: Employee of Yerevan History Museum
- Since 2008: Individual member of ICOM (International Committee of Museums)
- Since 2011: Board member of ICEE (International Committee of Exhibitions and Exchange)

Cultural Direction of Museums



Cultural Direction of Museums

Johanna Regalado Pinto

Cultural Direction of Guayas
Ministry of Culture and Heritage

Ecuador

Introduction

Ecuador is located in South America. Being situated at the Equator has its advantages; Ecuador is the ideal country to visit at any time of the year. Ecuador has four regions: the coast, the highlands, the Amazon and the Galapagos Islands. Thanks to its rich diversity it always has something new to offer that is just waiting to be discovered. Free from mass tourism exploitation, the country is a paradise for those who want to visit four distinct and fascinating worlds within one country and for those who wish to have a unique and authentic experience.

Capital: Quito City

Official Language: Spanish (Quichua)

Government: Unitary presidential constitutional republic

Population: 15,223,680

Currency: United States dollar



Guayaquil City at Night.
Source: Ministry of Tourism of Ecuador



Panoramic View of Museum of Anthropology and Contemporary Art by Mr. Alfredo García



Location of the Republic of Ecuador. Source: Embassy of Ecuador in Japan

Largest city: Guayaquil

It is the largest and the most populous city in Ecuador, with around 2.35 million people living in the metropolitan area, as well as being the nation's main port. The city is the capital of the Ecuadorian province of Guayas.

Cultural Direction of Museums



Presley Norton Museum

Cultural Direction of Museums – Guayaquil

The Ministry of Culture in Ecuador has the National Museums Direction under which there are three Cultural Regional Directions. One of them is Guayaquil Cultural Direction which supervises the followings;

- ⊙ Libertador Simón Bolívar Cultural Center – Museum of Anthropology and Contemporary Art
- ⊙ Nahím Isaías Museum
- ⊙ Presley Norton Museum
- ⊙ Archivo Histórico del Guayas
- ⊙ Plaza de Artes y Oficio – Centro Cívico Eloy Alfaro
- ⊙ Amantes de Sumpa Museum *in situ*
- ⊙ Bahía de Caráquez Museum
- ⊙ Centro Cultural Manta Museum
- ⊙ Portoviejo y Archivo Histórico Museum

One of the most important matters is the policies of the museums. These were published on May 2012 by the Ministry of Culture.

<http://www.museos.gob.ec/siem/index.php/politica-nacional-de-museos/sistema-y-politica-nacional-de-museos>

Museum of Anthropology and Contemporary Art (MAAC)

One of the main museums is the Museum of Anthropology and Contemporary Art, located in Guayaquil. It houses the city's most important archeological and contemporary / modern art collections.

The first collection comprises 58,663 archeological objects such as pottery, bowls, jars, figurines and a lot of ceramic and metal artifacts. The second collection is composed of 3,500 pieces of art such as engravings, photographs, drawings, oil paintings, video art and objets d'art.

MAAC has temporary exhibitions and one permanent exhibition called “10,000 years of ancient Ecuador” about the archeology of our country and the relationship between the coastal societies. On exhibition are more than 1,000 objects from the first known culture of Ecuador, the Los Vegas; the artifacts of the Valdivia culture (the Valdivias were the first Americans to use pottery), which include clay bowls, jars and female statues for use in both everyday life and for religious ceremonies; and other objects from the Machalilla, Chorrera, Bahía, Jama Coaque, Milagro Quevedo, Tolita and Manteño-Guancavilca cultures. Some of these peoples navigated the sea on rafts with sails and established a trade network with other societies. This collection reflects the ways in which these societies co-existed and of inter-zonal and inter-ethnic influences.



Collection of Ministry of Culture – MAAC Museum



Schoolchildren viewing the permanent exhibits

Cultural Direction of Museums



Childrens' activities using
Visual Thinking Strategies



Activities with educational
material



Multiple Iintelligences Activities
(MIA)

My professional role at the Museums

My work history is based on a professional career in the field of culture. In my work, I have responsibilities in the Cultural and Education Section for the Cultural Direction of Museums.

Basically I work in cultural/ technical management as one part of my duties, and also in the education section of our museums.

My work involves the study and explanation of the collections, interpretation of exhibits, looking after the museum's collections, a commitment to preservation, and attending to the needs and interests of a diverse audience.

Our museums are based on developing cultural and educational activities for different kinds of groups.

The staff work closely and collaboratively in creating the programs. They are often closely tied to the changing exhibition schedule, the permanent collection, and seek to attract a diverse audience of general museum visitors, students, scholars, and so on.

For many years, the museum has tried to improve its educational activities such as conferences, seminars, tours, museum events, classes *in situ* for educational institutions, in cooperation with other institutions. But our section has two areas in which it is deficient: economic and human resources. For that reason we have tried to establish cooperative relations with other public and private educational institutions and reinforce our activities.

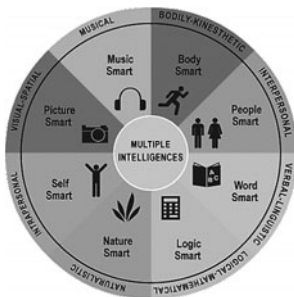
We also work in partnership with museums, galleries and other cultural and heritage sites to deliver high quality and dynamic programs of learning and participation. Our section is responsible for opening up the potential of the museum's collections as a learning resource for all ages working both within the museum and in a community context.

Our education program develops, delivers and promotes activities and events for classes, groups and individuals; often designed to engage with those who may not normally visit the museum, such as young people, young children, older people and families.

General activities:

- creating a learning strategy to engage the public in line with the ethos of the museum;
- developing programs of lectures, and post-visit activities around particular exhibitions or in response to particular themes or annual festivals;
- liaising with schools, colleges and teachers to promote the use of the collections and activities of the museum
- creating and developing educational resources for visitors, schools, families and special interest groups;

Cultural Direction of Museums



Multiple Intelligences-Activities



Multiples Intelligences Activities



ABORIGINAL PUPPETS for
children and families



Arte Libre y sin Barrotes
Program for people in prison

- managing programs, budgets and teams of volunteers;
- learning with VTS (visual thinking strategies) in each visit to the museum;
- applying the methodologies to design the activities to be developed. (Reggio Emilia Method, Learning Based on Experience – LBE, Cognitive Intelligence Method and others)

Some activities in our museums:

(a) ABORIGINAL PUPPETS “Magic Museum”: Activities for children and families. This activity shows the life of the ancient Ecuadorian people using appropriate language for kids. (usually on weekends)

(b) Xtramuros: “The museum visits U” is divided into two sections: for educational institutions; and activities for children or teenagers in hospitals, prisons or private centers. It provides information and displays about the museums and the exhibitions.

(c) Workshops: The museums hold many workshops. The content depends on the nature of each museum such as sculpture workshop, ancestral mask workshop, ceramics and painting, drawing, and engraving for children and adults.

(d) Museum and Communities: One of the most important roles is to provide communities with opportunities for experience and learning. We have special programs such as Arte Libre y sin Barrotes (people in prison)

(e) Museums at night: Different activities for families: traditional dance, tours and amazing historical representations are enjoyed.

Current issues related to our duties/museums

Our museums have two areas in which they are deficient: economic and human resources. In fact, MAAC Museum has responsibility for other six museums located in other provinces. This has meant that management has been very complicated because the other museums do not have support sections such as educational, communications, conservation, etc.

Issues related to the actual situation of the organization:

- Lack of special services for education.
- Immaturity of a new program called “Let’s go to the museum”, to support the bonds between communities and museums.
- Lack of educational purpose in the exhibits
- Scarce financial resources
- Scarce human resources (multipurpose teams)

Cultural Direction of Museums



Workshops for children



Special activities "Museum at Night"


Development

- ⊙ Restructuring some areas that can be developed to higher level at each museum.
- ⊙ Establishing Intercultural and Special Educational Programmes (ISEP) for our visitors (Ecuadorian museums do not have this educational program).
- ⊙ Planning exhibits effectively and efficiently through various means and basic facilities for disabled people or physically challenged persons (development and exposure of their hidden talents and abilities).
- ⊙ Reinforcing our new "Let's go to the museum" program that seeks to build a better relationship between the local community and the museums.
- ⊙ Planning the education curatorial and educational policies for museums.

*New project: Access to Cultural Rights

On line: <http://www.museos.gob.ec>

Visit us: <http://www.ministeriodecultura.gob.ec>



**INTER-AMERICAN CENTER OF CRAFTS
AND FOLK ARTS – CIDAP**

Virginia Janneth Roldán Monsalve
Museum guide and coordinator of the museum service
Cuenca
Ecuador



A map of Ecuador showing its regions and geographical features. The map is color-coded by region: coast (light blue), highland (medium blue), amazon (dark blue), and galapagos (light green). The regions labeled are: ESMERALDAS, CARCHI, BOLIVAR, PICHINCHA, QUITO, MANABI, COTACACHI, NAPO, ORELLANA, LOS RIOS, TUNGURAHUA, PASTAZA, GUAYAS, SUCUMBIOS, BOLIVAR, CHIMBORAZO, MORONA SANTIAGO, CAÑAR, AZUAY, EL ORO, ZAMORA CHINCHIPE, LOJA, and ZAMORA. A legend on the left lists the regions: coast, highland, amazon, and galapagos. An inset map in the top left shows the location of Ecuador in South America. A 'zoom' label is in the bottom right corner.

A black and white photograph of a busy street scene in a city, likely London. The image shows a wide street with historic architecture on both sides. In the foreground, several pedestrians are walking across the street. The buildings are multi-story with classical architectural features like arched windows and decorative facades. A car is visible on the right side of the street. The overall atmosphere is that of a bustling urban environment.

Based on an Organization of American States-Ecuador agreement, Cuenca was chosen 38 years ago to be the headquarters of the Inter-American Center of Crafts and Folk Arts (CIDAP).

Cuenca is situated in the southern Andean region of Ecuador, in South America. With a population of about 500,000, it is the third largest Ecuadorian city and one of the most important craft centers in Ecuador.

This city has been a World Heritage Site since 1999 and here you can find toquilla straw crafts. This form of weaving was designated as an Intangible World Heritage in 2013. In addition, one of its natural treasures, the El Cajas national park, has recently been recognized as a World Natural Reserve.

CIDAP is based in a building categorized as a Historic Heritage of Cuenca. CIDAP is not a museum *per se* but an institution in which the museum is one among several other services and functions designed to promote crafts in a comprehensive and inclusive way, by:

- 32

INTER-AMERICAN CENTER OF CRAFTS AND FOLK ARTS – CIDAP



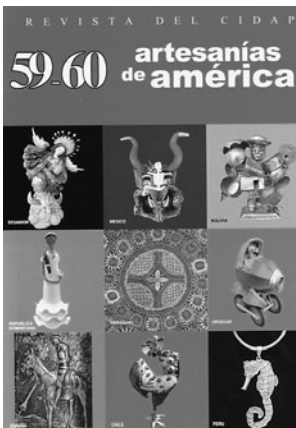
Museum entrance at CIDAP building CIDAP archives, 2011



Trainees of "Embroidering Centre Cuenca" "El Mercurio" archives, 2012



Documentation Center CIDAP archives, 2012



Magazine CIDAP archives, 2012

Because of its cultural potential, CIDAP was designated by UNESCO as headquarters of the Excellence in Crafts Award for Andean Countries. UNESCO is also interested in promoting it as a World Craft Center, Category 2, among 6 categories. Moreover, the Ecuadorian Government considers this institution to be the best national institution for promoting crafts by linking culture, heritage and production with a management that brings together cultural and productive institutions within a local and international horizon.

From the very beginning, the goals of CIDAP focused on training, research and promotion areas in order to achieve excellence in crafts.

In the area of training, CIDAP has provided 50 international courses on the design and elaboration of crafts in 9 American countries: Colombia, Uruguay, Argentina, Brazil, Mexico, Dominican Republic, Chile, Paraguay and Ecuador, leading to the qualification of 1,294 craftsmen and women from 25 American countries. In addition, 188 courses have been run in Ecuador with the participation of 2,245 craftsmen and women. The courses include those on jewelry, papier maché, pottery, textiles, design, glued fabric, silk, traditional gastronomy, fine embroidery, embossing on aluminum, toquilla straw, leadership, popular games, and marketing.

In the area of research, this institution has undertaken studies of ceramics, pottery, jewelry, toquilla straw, weaving and textiles, folk architecture, traditional food and medicines, folk games, oral tradition, customs, costumes, craft marketing, folk festivities, artisanal design, dictionaries of toponymies, folk language and festivities, folk and art, mural painting, imagery and a craft glossary.

Now, CIDAP aims to conduct research on the ethnographic origins of its craft collections, taking the views of the local people into account.

Related to its research, CIDAP makes available its Documentation Center and issues publications including specialist books, books on Ecuadorian folklore, notebooks on American folklore, the Andean region and Ecuador, the "Handcrafts of America" magazine (which is the only publication of its kind in America on certain areas and highly valuable due to its reliability), and produces documentaries about handcrafts and related topics.

In the area of promotion, for the last 12 years CIDAP has held the "Handcrafts Festival of America" display (under this name since 2012) annually in November with the sponsorship of UNESCO, attracting dozens of national and international craftspeople and more than 200,000 visitors. CIDAP has also organized 360 individual exhibits for male and female artisans at a special gallery, in addition to a shop. In these spaces, the artisans exhibit and sell their products, and by doing this they gain both social and economic recognition.

INTER-AMERICAN CENTER OF CRAFTS AND FOLK ARTS – CIDAP



Festival-Shop-Gallery CIDAP archives, 2012



The museum as a formal space CIDAP archives, 2012



CIDAP Museum Collection CIDAP archives, 2012



"Inside Home" opening CIDAP archives, 2013

Now, CIDAP has more than 800 artisans registered in its database, and this database forms the basis for the Artisans Catalogue published on the CIDAP web page (www.cidap.gob.ec).

THE MUSEUM'S SERVICES

Taken together, all the services of the institution contribute to the creation of the Cultural CIDAP Network where each one works as an active link to the others.

In this network, the museum is one strategic link, and works as a means and a space to promote and strengthen the cultural value of crafts, encouraging and motivating producers, consumers and cultural actors to improve their own quality in the area of local production and to educate local, national and international consumers.

The museum collection has more than 7,000 significant craft items from twenty-five American countries, and two small spaces with temporary exhibitions, one in the CIDAP building and another one in Gualaceo, near Cuenca. Complementary to the exhibits, there are academic and artistic events, in addition to cultural demonstrations to show the close relationship between crafts and the daily life of various ancient and living ethnic groups as well as contemporary social groups.

Usually the museum receives unscheduled visits from foreigners, national tourists and local visitors. Some of these are student groups, but currently CIDAP is focusing on artisans, students, and other specific groups by introducing marketing strategies, and aims to attract an academic audience to generate research and cooperation.

One of the remarkable activities of the museum is "Inside Home", wherein the opening of each exhibition is attended exclusively by all members of the CIDAP team as an audience. This very successful practice encourages a sense of belonging and self-recognition among colleagues by disseminating the museum exhibitions among the staff before opening them to the public.

The CIDAP museum aims to increase the number of visitors up to its full capacity within four years. In addition, CIDAP is responsible for national and international travelling exhibitions, exchanges and loans, presence in the virtual communication space, and intends to implement in a short time mobile devices as kits and other resources to take the museum beyond its own doors.

Communication with visitors is personalized to facilitate a good exchange of information and feedback for the museum and the institution as a whole. Also, the museum provides a formal space for promoting local and international cooperation. This role is of equal importance to that of providing a space for

INTER-AMERICAN CENTER OF CRAFTS AND FOLK ARTS – CIDAP



Dialogue with students CIDAP
archives, 2012



Personalized service CIDAP
archives, 2012



Democracy-Unity into diver-
sity MRECI-Ecuador

encounters and dialogue among and with artisans, local people, researchers, officials related to the promotion of crafts, education, students, etc.

Currently, the museum is building a model of cultural mediation to strengthen it systematically in harmony with the structure, concepts and philosophy of the institution, the diversity of the beneficiaries and the needs of the country as a whole.

CHALLENGES

CIDAP is now involved in a deep and complex redefinition process, which means it must tackle the challenges (as listed below) to realize the concept of *the museum as a forum* by applying the very valuable learning experiences that were timely gained from the “Comprehensive Museology” course-2013.

- To have a complementary building for storage of the collection and CIDAP facilities.
- To improve the conditions of preservation and conservation.
- To improve the integral management of the museum service and CIDAP facilities.
- To revitalize dialogical research.
- To generate a database of the stored collection.
- To define the patrimonial status of the collection.
- To improve the conditions of exhibition design and display.
- To deepen and extend the dialogic communication with various groups of people.
- To encourage inter-institutional cooperation at the local and international levels.
- To define and disseminate crafts, folk arts and folklore from CIDAP's point of view.

As a mediator, the CIDAP museum is deepening its practices and understanding about democracy to serve all the different social and ethnic groups, based on the principle of unity in diversity.

The basis of the CIDAP message is that crafts are cultural products characterized by:

- The experience of inequality and conflict between the passionate activity in the workshop and frustration in the marketplace.
- The subjective experience of old people that crafts are a valuable but wasted heritage and the attitude of young people that craftwork is an undesirable vocation.
- A production mode characterized by the use of primary materials and techniques that are under threat from global technological and commercial development.
- Inspiration for medium- and large-scale industrial production and new

INTER-AMERICAN CENTER OF CRAFTS AND FOLK ARTS – CIDAP



Crafts of the Museum
Collection CIDAP archives

proposals for crafts.

- Inspiration for certain alternative lifestyle practices in a global world, wherever and whenever human beings feel they are losing the sense and knowledge about the origin of things and a sense of belonging.
- Finally, crafts express a local lifestyle with a close relationship between individuals as a community as well as the relationship with the nature.

This is why all facets of crafts and craftwork deserve to be promoted on a global scale, and why CIDAP as an Ecuadorian institution is deeply engaged with this concern.

Head of Organic Laboratory at GEM-CC



Head of Organic Laboratory at GEM-CC

**Moamen Mohamed OTHMAN
ABDELGHANY**

Grand Egyptian Museum Conservation Center
Conservation Department, Ministry of Antiquities

Egypt

Introduction

Conservation in Egypt is one of the most enduring human activities and traces its history from antiquity till now.

Prince **Khaemwaset**, the fourth son of Ramses II, has been described as “the first Egyptologist” due to his efforts in identifying and restoring historic buildings, tombs and temples.

Over the centuries, and especially in the modern age, more and more ways to protect and prolong the life of our cultural heritage have been developed, so it was necessary to establish a set of ethical principles for conservation and restoration.

The Grand Egyptian Museum collections contain diverse objects composed of organic materials, including papyrus, textiles, leather and parchment, bone, ivory, shell, fibers, and bark.

Regardless of age or cultural origin, objects composed of organic materials are highly susceptible to deterioration caused by relative humidity, temperature, light, air pollution, microorganisms, insects, and rodents. Moreover, these problems are exacerbated by badly executed previous restorations.

Grand Egyptian Museum Conservation Center (GEM-CC)

The Conservation Center opened in 2008 and consists of 9 conservation laboratories and 8 scientific laboratories with all the equipment, tools and materials needed for conservation. It is the biggest such facility in Egypt and in the Middle East.

The Vision of the GEM-CC

- Preserving our legacy and keeping history alive
- Playing a leading role in conservation outside Egypt and throughout the region
- Disseminating and sharing knowledge and findings with the public

Organic Laboratory

The basic responsibility of the Organic laboratory at GEM-CC is to restore objects made of organic materials

The lab employs 14 conservators, 4 technicians, and 1 laborer.

Because of the variety of the materials that organic objects are made of, it was necessary to divide the staff into five groups according to material type

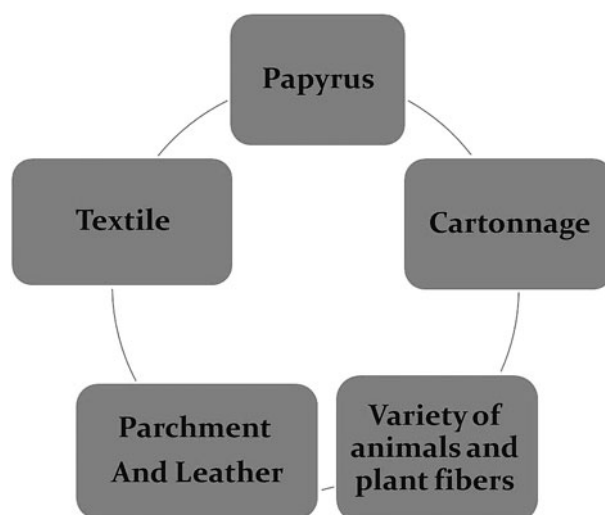
1st Group for papyrus conservation

2nd Group for textile conservation

3rd Group for leather and parchment

4th Group for cartonnage conservation

5th Group for a variety of objects made of plant leaves, ethnographic materials, feathers, ivory, bone, ...etc.



Papyrus with different types of deterioration



Linen textile from the wardrobe of the king Tut



A piece of cartonnage under visible light

Papyrus is the most ancient plant-derived writing material. It was used from at least 3100 BC until the 11th century AD.

Conservation treatment includes disinfestation, disinfection, unrolling, flattening, de-acidification, anti-oxidation, and consolidation. The papyrus sheet is then finally re-housed between two plates of glass and sealed on all sides using an acid free tape called *filmoplast*.

Textiles

Linen was the most commonly used cloth throughout Egyptian history. Conservation aims to slow down the rate of further deterioration of textile artifacts as much as possible. Conservation processes include cleaning, disinfection, consolidation, display and storage processes. Any material that may undergo cleaning is first tested and evaluated in the laboratory before any cleaning treatment is undertaken.

Cartonnage

Ancient Egyptian cartonnage is a material made from layers of linen or papyrus, coated with gesso then painted. It was used to make 'masks' (head or upper body covers), foot cases, shaped symbolic plaques and even full body covers which were attached to the mummy-wrapped body prior to burial.

Investigation and analysis are used to identify materials and to determine the most appropriate conservation process. This includes the consolidation of linen and papyrus materials and support for the painted layer of cartonnage. Japanese

Head of Organic Laboratory at GEM-CC



Cartonnage under UV fluorescence



Investigation using stereomicroscope at GEM-CC

tissue paper is used to reinforce weak areas. Layers of tissue paper are pasted onto the interior surfaces of cracks, or wads of paper and adhesive are slipped between areas of flaking papyrus and plaster.

Variety of animal and plant fibers

A wide range of organic materials such as basketry, ivory, feathers, and most man-made materials, which were used by the ancient Egyptians in their daily lives, were derived from plants or animals.

Conservation Science

Conservation is multidisciplinary science. One very important branch of conservation is archaeometry, which includes the use of noninvasive, nondestructive techniques such as UV imaging, IR imaging, and XRF.

Organic artifacts are more susceptible to deterioration. An important issue for conservators is to identify and understand the degradation processes that affect objects. Such information can be vital in preventing further deterioration and allowing the application of conservation processes such as cleaning and consolidation.

Due to the high sensitivity which characterizes organic materials, we expend a lot of effort in studying and identifying the nature of these materials by carrying out investigations and analysis as well as researching the methods used to manufacture them.

These investigations elucidate the mechanisms of deterioration, and help in planning the treatment process.

Activities of the Organic Laboratory

On November 4, 1922 the tomb of Tutankhamen was discovered by Howard Carter.

The collection contains more than 5,000 objects. It is one of the largest and most diverse collections of objects made of different materials. Some of the objects which were being stored in the storerooms of the Egyptian Museum of Tahrir were transferred to the GEM-CC in 2013.

The Organic Laboratory received 12 bows, 168 arrows and 24 pairs of sandals.

Documentation, investigation and analysis carried out by the scientific laboratories will help the staff to understand and identify the materials in the context of the conservation treatment program and prepare the artifacts for display.

We also focus on working with the scientific laboratories and the curators to assess the storage requirements of the collection.



Sandals, arrows and bows
that belong to the collection
of the King Tut
Restoration and scientific
researches in Progress

Preventive conservation came into being as a response by the profession to the drastic changes which have been taking place in the environment and heritage since the last century.

Preventive conservation implies the characterization of the atmospheric environment around the collection to prevent damage and to minimize deterioration of the artifacts. Such action includes:

- Monitoring and recording environmental conditions and pollutants, e.g. light, relative humidity (RH), temperature, and air pollution.
- Inspecting and recording the condition of objects.
- Controlling environmental conditions and pollutants
- Establishing an integrated pest management (IPM) program in all spaces housing the museum collection
- Implementing proper handling, storage, display, housekeeping and packing and shipping techniques.
- Incorporating required information and procedures regarding the museum collection in emergency management plans

Conservation projects for cultural heritage artifacts such as the second edition of the famous work *La Description de l'Égypte*

La Description de l'Égypte was a series of publications, appearing first in 1809 and continuing until the final volume in 1829. They provided a comprehensive scientific description of ancient and modern Egypt as well as its natural history. It is the collaborative work of about 160 civilian scholars and scientists, known popularly as the savants, who accompanied Napoleon's expedition to Egypt from 1798 to 1801 as part of the French Revolutionary Wars, as well as about 2000 artists and technicians, including 400 engraver, who would later compile it into a full work.

The second edition consists of 37 volumes, with 24 volumes bound in 26 books (volume 18 is a volume split into three books) of text, volume number 10 being the description of the plates and 10 volumes of plates, plus one volume of maps. The second edition cost less to make and is in black and white; the frontispiece, however, is rendered in full color.

The 10 volumes of plates consist of 894 plates, made from over 3000 drawings, most of them located in *Histoire Naturelle*.

The Description of Egypt Conservation Project represented a complex project with unique elements and challenges: planning paper conservation treatment, text repair, and rebinding. Such a project demanded treatment innovation in a

number of stages, carried out by a qualified team.

- Restoring and preparing GEM artifacts for display
- Improving the skills of staff from scientific and practical perspectives in order to have staff well trained in the care of collections
- Providing technical support for Egypt's cultural heritage especially for the projects of the Ministry of Antiquities
- Collaborating and exchanging knowledge with other institutes or centers of research inside and outside Egypt.
- Focusing on scientific research and publications

Egypt-The Grand Egyptian Museum



Egypt – The Grand Egyptian Museum

Asmaa Ahmed Mahmoud Meawed

Member of the Museum Exhibition & Scientific Research Department (GEM)

Egypt



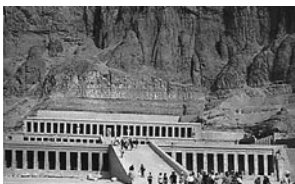
Egypt flag



Suez Canal



Giza Complex



Luxor Temple



Abu Simbel Temple



Coptic monasteries and Churches

Located in north-east Africa and covering an area of about 1,000,000 km², Egypt is one of the most popular and populous countries of the Africa continent and the Middle East. The population is about 90 million, 90% of whom live in areas along the River Nile and its two main tributaries. Along the coast, it is bounded by the Mediterranean Sea to the north, and the Red Sea to the east. The canal has resulted in Egypt playing an important role in geopolitics as a transcontinental country. The Suez Canal, as a navigable waterway, connects the Mediterranean Sea with Indian Ocean via the Red Sea, thus forming a link between Africa and Asia. In addition, Egypt has the magnificent city Alexandria with its ancient great Bibliotheca Alexandria and the modern library nowadays.



Egypt-Geographical Location (Egyptian map)

Egyptian civilization is one of the oldest in the world stretching back 7,000 years. There was contact with many other civilizations and nations over many eras, starting from pre-historic times to the modern age. Egyptians recorded their civilization by writing or carving on stone, walls of tombs and temples but no one was able to understand what the hieroglyphs meant until the end of 18th century.

Egypt-The Grand Egyptian Museum



Saint Catherine's monastery



Islamic Cairo



Cairo Egyptian Museum



GEM site



Construction Work in GEM Site

Presently, Egypt is taking an active role in heritage protection, raising national and international awareness of the importance and fragility of these gifts from our shared past and initiating conservation projects aimed at their continued preservation for generations to come. This is based on the principle that awareness of cultural heritage is an important part of Egyptian national identity. UNESCO has designated six sites in Egypt as World Heritage Sites due to their unique character, exemplary architecture, and historical and cultural influence. They comprise the Giza Necropolis, Valley of the Kings in Luxor, Abu Simbel Temple in Aswan, Islamic Cairo (Fatimid Cairo), Coptic monasteries and churches, and Saint Catherine's monastery.

In addition, Egypt has about 50 museums and thousands of archaeological sites.

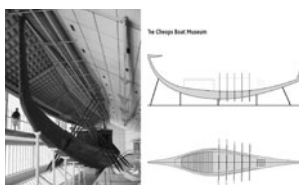
The Grand Egyptian Museum (GEM)

The Grand Egyptian Museum complex is extremely flexible and suitable for permanent and temporary exhibitions with an attendance up to 15,000 visitors per day. It contains a library, a research center, restoration laboratories, a museum for children and one for people with disabilities, a public square with shops (particularly a specialized museum gift shop), cafes and restaurants, and an open air museum and parking facilities.

The museum has been designed in such a manner to create a world class building capable of demonstrating the progress, evolution and development of Egyptian civilization. The technological infrastructure of the complex allows for the creation of modern archives and a library capable of facilitating the management, maintenance, and preservation of the collection, as well as research-related activities.

Since 1902, the Cairo Egyptian Museum has housed and displayed the Pharaonic heritage. However, there was a strong need for a new alternative facility to the Cairo Egyptian Museum and the Grand Egyptian Museum, which will improve the cultural life in Egypt and play a great role in the fields of education and entertainment, is scheduled to open in 2015. It will make Egypt a popular academic and cultural center of the highest international standing and will house the most ancient treasures of humanity that form part of our collective world heritage, and will also create a balance between material life and cultural-spiritual life. It will be used as a reference center for Egyptology serving the entire world. My duty is to convey this concept and send this message to everyone who visits the museum.

Egypt-The Grand Egyptian Museum



Cheops solar Boat



GEM Entrance



Blocks of Amenhotep I Temple



Tomb of Pa Nehsy



Inside the museum

GEM is the most important project now under construction in Egypt. The museum complex will be built in the part of the GIZA plateau (117 fadden-approximately 480,000 km², 10 km from downtown Cairo and 50 km from Cairo international airport, centrally located at the intersection of the Ring Road and the Cairo-Alexandria highway and 2 km away from the Giza Pyramids adjacent to the Giza Plateau. Thus it forms an intersection between modern and ancient Cairo.

To house the treasures of ancient Egypt, totaling about 100,000 artifacts including the famous collection of King Tutankhamun, the GEM [main][master] gallery is three times bigger in area than the entire Cairo Egyptian Museum. The new museum will display other collections from ancient Egyptian treasures, for example, a special exhibition of the Khufu (Cheops) solar boat. These ancient treasures will be displayed in GEM to tell the [long][broad] story of ancient Egyptian history based on the museum's concept. Permanent exhibitions will be on display on the Grand Staircase and main galleries (Trays: A, B, C and D), and temporary exhibitions will be held in the temple gardens.

Across the site, many different facilities can be found offering a range of visual and educational experiences for specialists and the general public

- Archeological study storage facilities, cultural and educational center containing 3D cinemas
- Library and mediatheque
- Children's museum
- Museum for special needs
- Theatre
- Arts and crafts workshops for adults and children.

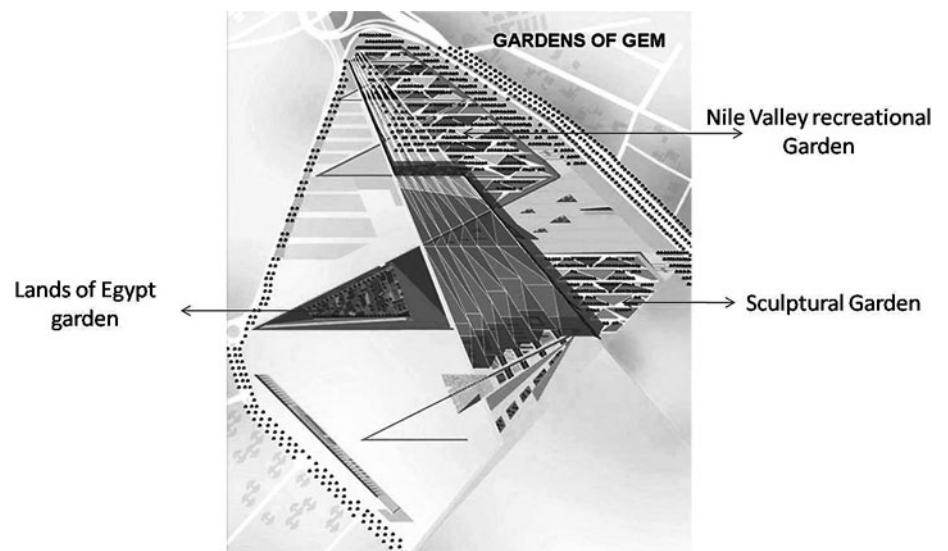
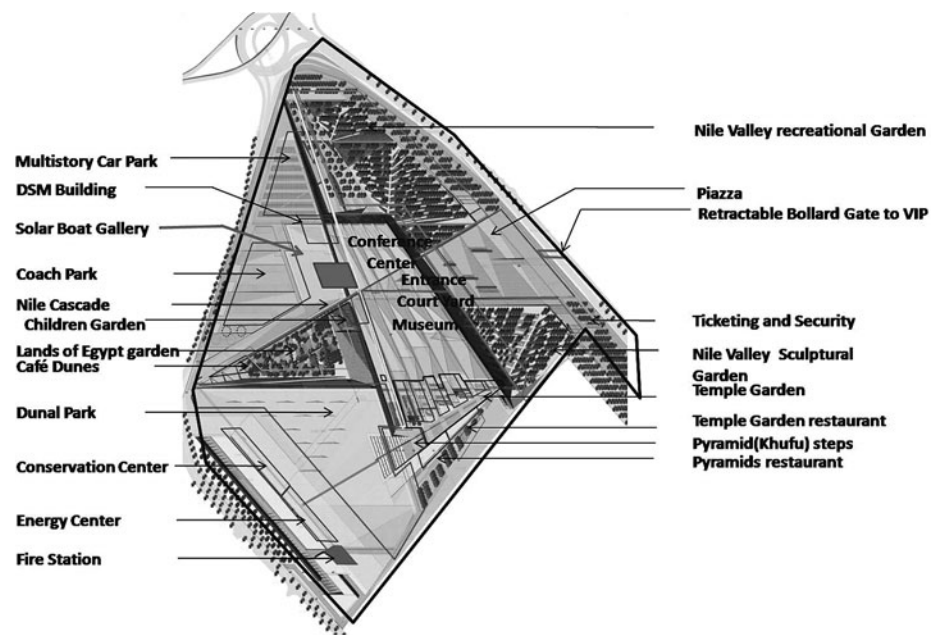
The outdoor spaces are carefully planned to have recreational facilities such as a recreational garden, Land of Egypt garden, Nile garden, and Sculpture Garden.

Museum Exhibitions

1. Exterior landscape Exhibition

- Entrance (Piazza): visitors can see some reconstructed buildings, some blocks from the Temple of King Amenhotep I at Karnak, and the shrine of the Pa-Nehsy Tomb at El Matariya.
- Temple garden: located beside the entrance piazza, it will be used for temporary exhibitions.

Egypt-The Grand Egyptian Museum

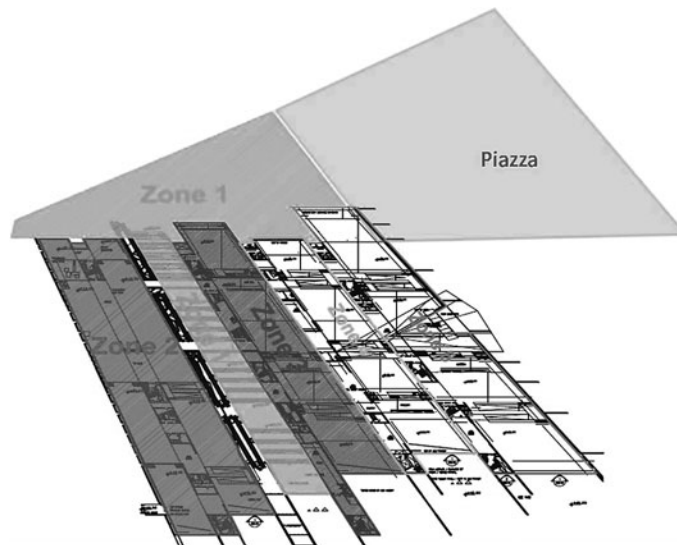
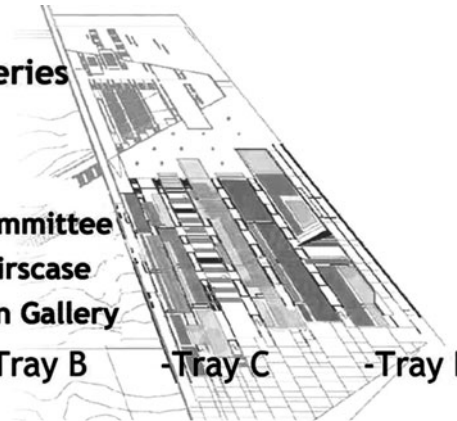


Externals works (landscape)

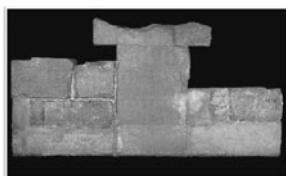
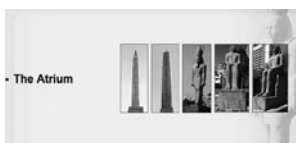
Egypt-The Grand Egyptian Museum

Museum Galleries

- The Piazza
- The Atrium
- Welcoming Committee
- The Grand staircase
- Tutankhamoun Gallery
- Tray A -Tray B -Tray C -Tray D



Zone Plan



Saqqara king list



A replica
for The
Rosetta
Stone

2. Interior exhibition area

- Atrium: The lobby is where all the visitors will be able to see as soon as they enter all the sections of the museum. In the lobby will be a huge statue of Ramses between two obelisks from his reign.
- Next, using audio-visual media, the history and development of the Grand Egyptian Museum project will be described; then visitors will see the Saqqara King list and a replica of Rosetta Stone. There will be multi-media presentations on the history of the ancient Egyptian dynasties referring to the Abydos King list, El Karnak King list, Manetho's Aegyptiaca, Palermo Stone and Turin Papyrus.
- Welcome Committee: At the bottom of the Grand Staircase: One of the

Egypt-The Grand Egyptian Museum



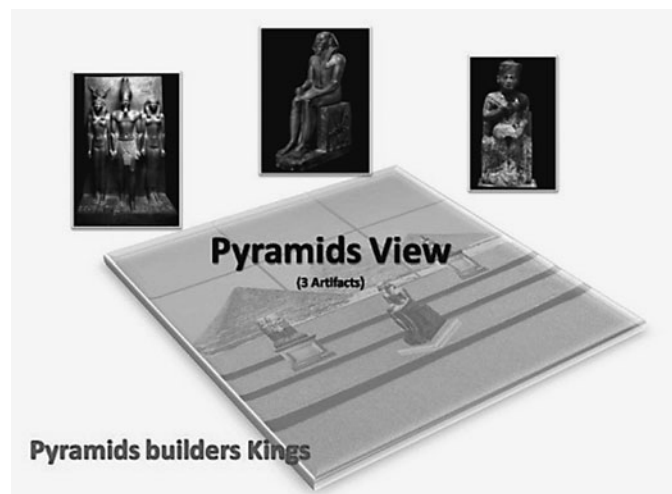
Grand Staircase Galler



Tutankhamun Gallery

main exhibitions in GEM is the huge royal standing statues located here to welcome visitors to the museum.

- **Grand Staircase Exhibition:** This gallery will be the first and the most important thing the visitor will encounter and also the last thing the visitor will see when leaving the wonders of this era to return to ordinary life again. The artifacts will be arranged chronologically in descending order from newest to oldest to end with the era of the pyramids builders so that the visitors can see each king in front of his pyramids. It will be a scene visitors will never be able to forget.
- **Tutankhamun gallery:** The importance of this collection is that it represents the most complete collection and could be seen as a museum within the museum. It will be linked to a unique space approached across a dedicated suspension bridge into the darkened tomb. Dramatic lighting will accent the golden treasures of the tomb which will be augmented by layers of information using a variety of media.
- **Main Exhibition Galleries:** Permanent exhibitions for display (artifacts from Egypt's dynastic history laid out in a chronological sequence) will constitute the most direct means for spreading the new museum's cultural message in both typological and chronological terms side-by-side with objects that serve as thematic high points. The Main Galleries consist of trays A, B, C and D



Egypt-The Grand Egyptian Museum



Tray A (Permanent Gallery)



Tray B (Permanent gallery)



Tray C (Permanent gallery)



Tray D (Permanent gallery)



Cave: immersive digital experience where the Valley of the Kings can be explored in great detail

Tray A: Prehistoric, pre-dynastic period – early dynasty – old kingdom – first intermediate Period

Tray B: Middle kingdom – Second intermediate period

Tray C: New kingdom

Tray D: third intermediate period – Late period – Greco-Roman period

- **Caves:** An opportunity to tell stories using various methods of interpretation. The use of multimedia inside the caves does not compromise the experience in the main galleries. The caves are situated across from gallery C7 just off the main visitor path. The caves offer an experience that is intimate and impressive.
- **The Conference Center:** It will include halls, meeting rooms, auditoriums for internal events and outside rental. The main auditorium hall will seat up to 1,000 persons, and be used for conference presentations, theatric performances, including drama shows, dancing, music, concerts, etc. The main auditorium is complemented by several seminar rooms, meeting rooms, a multi-purpose hall suitable for a variety of events, and an open space gallery for accompanying exhibitions.

My Role in the museum

Since the end of 2004, I have been working in the Archeological Staff Unit of GEM. With my colleagues, I collect data to be displayed in The Grand Egyptian Museum from historical museums and archaeological sites across all of Egypt. The data are then prepared and processed for the assigned artifacts, and monumental sculptures are selected and photographed, next each is given a brief historical description. Then the information for each monumental is transferred onto hard copy and finally, data on the monumental collections are entered according to the dynastic order into the main GEM database.

As the second stage, we assist the Scientific Committee of GEM by classifying artifacts which will be exhibited in the museum galleries based on their recommendation and transmit these choices to the Design Team.

We then work with the exhibition Design Team to prepare the artifacts which will be displayed in different sections of the museum based on our archaeological point of view. We do this by providing the Design Team with important historical subjects to create a well-organized series, and consider the layout in relation to visitor circulation to maintain continuity throughout the galleries. We also do this in ways that will engage and excite visitors so they will be motivated to return to the museum.

My main tasks are to select artifacts, refine and review the Database for determining the best ways to display the artifacts, suggest themes and layouts for museum galleries, allocate the artifacts in the galleries according to suggested stories and themes while maintaining the dynastic order, and identify and study the heavy and complex artifacts. Another task is to study the archaeological buildings to be reconstructed in GEM. My principal duty is to help the architecture design team reach the interior schematic phase for the museum's galleries based on the museum's basic archaeological concept:

- Each gallery has a definite theme and artifacts are to be displayed with integrity and sensitivity to cultural differences. Displays are to meet the needs of audiences ranging from the casual enquirer to the specialist and provide different types of learning resources for different learning styles.
- The primary displays are to have high visual impact and the way artifacts and showcases are arranged is to be visually stimulating. This means that the artifacts will be selected on the basis of their ability to illustrate the diversity of the collections and the theme of the display in a vivid manner and the key pieces (artifacts) will normally be on display (save for occasions necessitated by conservation, security or study purposes), and these will be clearly sign-posted and easily accessible within the space constraints of the Museum.
- Permanent galleries will be laid out largely in chronological sequence and illustrated by interweaving themes.
- Temporary displays will be related to the work and collections of the Museum in both national and international contexts.



National Museum of Archaeology and Ethnology

GUERRA RUIZ Jenny Lizeth

Archaeology Department

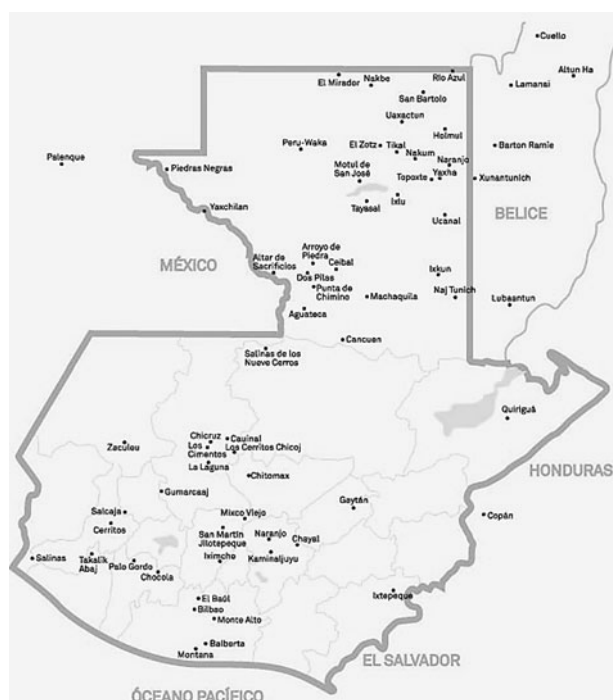
National Museum of Archaeology and Ethnology of Guatemala

Guatemala

Introduction

Located in the north of Central America, Guatemala is the largest country in the area with an extension of 108,890 km² and a population of 15,500,000 inhabitants. Located atop three main faults, along with the mountainous belt that crosses and cuts it west to east, it consists of three regions, the lowlands (north), the highlands (centre) and the coastal region (south). Each of these regions has its own unique landscape and climate which has provided its inhabitants a wide variety of places to live in, visit and enjoy.

The different geographical aspects of the country are complemented by the natural environment with many distinctive eco-regions ranging from deep forests, deserts, mangroves, and bodies of water including the ocean littorals. All these attributes created a suitable environment for the development of one of the greatest civilizations in the world.



Guatemala, C.A.



Tikal, Petén, Guatemala
Picture: Ricky Lopez Bruni

Being known as the cradle of the Maya civilization, the history of Guatemala dates back more than 12,000 years, as evidenced by the cultural remains left by groups of hunters and gatherers. Over time, the Maya evolved into complex societies establishing cities and states along the four cardinal points throughout 2,000 years of existence. Main cities like Tikal, Mirador, in the Peten region,

National Museum of Archaeology and Ethnology

Kaminaljuyu in the highlands and Takalik Abaj on the coastal region, are just a few examples of the incredible manifestations of engineering and architecture. This civilization is also characterized by a fully developed written language, outstanding expressions of art, mathematics, as well as astronomical and calendrical systems.



Ceremonia Maya
Picture: Ricky Lopez Bruni

This outstanding society developed one of the most accurate calendars in which major past and future events were recorded. This calendrical system registered the end of the Maya long-count *13 baktun* (13.0.0.0.0 4 Ahaw 3 K'ank'in), a period of 400 years, that coincided with December 21, 2012. The event was mentioned in two monuments from the Maya area: Tortugero in Mexico and the recently discovered block from Cancuen, Guatemala. To the Maya, the end of this period was not a moment of disaster but a historical event that transmitted a message of stability and confidence among their people, a time for celebrating a new beginning and where ritual and ceremonies to gain the favor of deities would take place.

The *13 bak'tun* was an event that traveled around the globe arousing speculation among modern societies.

In the past, Guatemala has been recognized for its beauty, its unique cultural characteristics, colorful scenery, traditional foods, 22 languages and a rich cultural past. The year 2012 placed Guatemala under a worldwide spotlight due to the historical events that were thought would take place.



National Museum of
Archaeology and Ethnology
Picture: Ricky Lopez Bruni

The National Museum of Archaeology and Ethnology of Guatemala (MUNAE)

1. Background

The National Museum of Archeology and Ethnology of Guatemala (MUNAE) is located two kilometers east from La Aurora International Airport, a strategic position that makes it a target venue to visit when traveling. Here, many cultural and academic activities are held. As the cradle of the Maya civilization and the guardian of its cultural heritage, Guatemala became a major destination during 2012 and the MUNAE, with its outstanding collection, the historical building and its beauty, a must visit venue.

2. History

There were several attempts to open a national museum to display and preserve the cultural material of the country in order to construct tradition and open a window on the past. The first mention of this attempt was in 1831 when an institution decided to create the first museum with no support from the local government. However, this attempt was thwarted years later by presidential



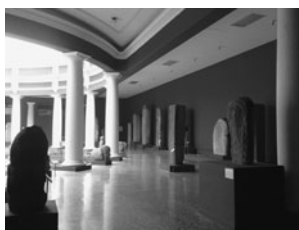
National Museum of
Archaeology and Ethnology
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National Museum of Archaeology and Ethnology

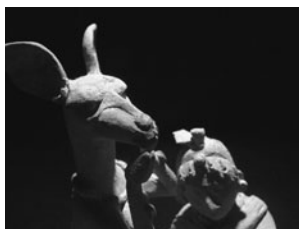
decree. The second attempt, initiated in 1898, was impacted by a natural disaster in 1917-18, which impeded this new initiative. It was not until 1948 that the MUNAE was opened to the public and presented, after a long run, the most important discoveries of the Maya civilization in its efforts to uncover the local past. The museum opened as a sub-branch of the Institute of Anthropology and History. Another 33 years had to pass before the museum was again modified. In 2006, the first major renovation of the museum was undertaken, generating new concepts in design, exhibitions, documentation and a never-before-seen collection. At present, the collection is changed yearly and several temporary exhibitions are mounted throughout the year.



Fountain at MUNAE
Picture: Jenny Guerra



Monument Hall
Picture: Jenny Guerra



Ceramic figurine depicting a ruler and a deity, El Peru, Waka, Peten
Picture: Jenny Guerra

3. Present situation

The National Museum of Archaeology and Ethnology of Guatemala (MUNAE) is part of the Ministry of Culture and Sports and is under the direction of the General Direction of Natural and Cultural Heritage and the Direction of Museums. At this time, 22 staff are employed including the general direction, the co-director, administrative staff, staff working in the departments of archaeology, ethnology, education and conservation, and operatives.

Seven exhibition halls present a cultural timeline from the earliest evidence of cultural activity to the modern era. Both the ancient exhibits and the physical manifestations of modern societies comprise the permanent collection covering two main topics, archaeology and ethnology. One exhibit hall is dedicated to temporary displays with an area set aside for conferences, which is also used for temporary exhibits when necessary.

4. The national collection

The National Museum of Archaeology and Ethnology of Guatemala (MUNAE) contains the largest collection of the Maya civilization anywhere in the world. It comprises some 23,000 artifacts (as of January 2013) of all sizes and materials, from 4-meter tall stelae to 25-centimeter long sculptures made out of limestone and volcanic rock. It also includes ceremonial and utilitarian ceramic vessels, carved bone artifacts, shell and jade ornaments found in offerings to the gods, articles of the rulers' paraphernalia, obsidian and chert knives for bloodletting rituals performed by members of royalty and chert eccentrics as part of offerings that were made in burials. Remains of textiles and other materials like pyrite, turquoise, quartz, slate and cinnabar are also included, all which have a specific significance within the Mayan belief system.

About 3,500 textiles are housed in the ethnological section. These pieces are related to the cultural traditions of Guatemala, and represent samples that have been collected over a period of 20 years. The collection contains specimens

National Museum of Archaeology and Ethnology



Ethnological collection
Picture: Jenny Guerra



"Be an archaeologist for a day"
Picture: Jenny Guerra

that, at present, are no longer worn by Maya groups and have disappeared completely. This section complements the museum's vast antiquities collection. The exhibit area encompasses both collections, presenting the archaeology as its main topic and the ethnology collection which enriches it.

5. Educational programs

The museum has developed and implemented two main programs that are constantly modified according to current requirements. The first program focuses on the presentation of national collections to schools and children that visit the museum accompanied by their teachers and guides. The second consists of two workshops that focus on fostering an appreciation of cultural patrimony and heritage – "Be an archaeologist for one day" and "The teaching trunk (box)".

6. Difficulties at present

Among the many difficulties affecting the museum grounds and buildings, the number of staff and budget can be included. In the early 1940s, the national collection was transferred into a national building where the present museum would be opened. For more than 50 years, the museum has remained on this site and the building has been declared a cultural tangible heritage. This is the main reason why there cannot be any intervention in the museum structure, which in turn prevents any further modification of the exhibits and any other adjustments within its walls. Leaks, small and clogged drains and flooding inside the museum are just some of the major problems. Since the museum has been open for more than 40 years, there is an urgent need for renovation of the wooden display cases (or what is left of them) since termites have infested them. Budgeting is a common issue in every institution and the museum is no exception. This responsibility rests on the shoulders of a limited number of hired staff members with the result that renovation of the museum halls, exhibits and storage spaces is proceeding slowly, if at all, and there are many other problems besides. In order to address these problems, the museum has found a way to include other funding options like donations from different institutions. This has resulted in improving the services offered at this venue.



Cave fieldwork
Picture: Takeshi Inomata

Background and professional role

Being an archaeologist for over ten years, I was involved in several areas which included fieldwork on both surface sites and cave reconnaissance, excavations and mapping in different areas of Guatemala (south coast, highlands and lowlands) and Belize (lowlands) and laboratory experience that includes ceramic, bone and lithic analysis, drawings, digitalizing, classification, organization and packing of different materials among others.

I began my work at the museum in one of the most ambitious projects that the museum had ever undertaken. This was the Registering Project, the main goal of which was to register all the artifacts in the museum's collection. I worked as the head consultant of the project. With the termination of the project, I was able to transfer into other areas of the museum, participating first in the execution of the new museum outline and then I continued to be involved in the upcoming projects. As a result, I am today the collection manager, registrar of the collection, curator in charge of the development of national exhibits at this venue and international temporary exhibits presented abroad, among other tasks. All of these elements have increased my expertise in museum work, captured my attention and now my career is set on a course that will keep me working in this area.

Mandalay Cultural Museum



Mandalay Cultural Museum

Myo Myint Myint San

Ministry of Culture

Myanmar

Introduction

Myanmar is a sovereign state in Southeast Asia bordered by China, Thailand, India, Laos and Bangladesh. Republic of the Union of Myanmar has a population of over 60 million. The official language is Myanmar, most people are Buddhists and it is a presidential republic. The climate is characterized by seasonal changes, with a monsoon period, while changes in wind direction create summer, rainy season and winter. Republic of the Union of Myanmar is made up of over 100 national ethnic groups, of which the main ones are Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan.



National Museum (Yangon)



Bronze figurines of five Pyu Performing Artists

Ministry of Culture

The Ministry of Union Cultures was established in March 1952. On 15 March 1972, the ministry changed its name to “The Ministry of Culture” and is composed of the following departments:

- (1) The Office of the Minister for Culture
- (2) Department of Fine Arts
- (3) Department of Archaeology, National Museum and Library
- (4) Department of Historical Research

The policy of the Ministry of Culture is “to love and cherish the country and the people by taking pride in our own traditions as well as by preserving, revealing and propagating Myanmar’s cultural heritage”.

Mandalay Cultural Museum



Bagan Archaeology Museum



Buddha Museum (Sagaing)



Kanbawza Thardi Palace Museum (Byo)



Memorial Museum (Bogyoke Aung San Museum)



Shan Cultural Museum



Mandalay Cultural Museum

Department of Archaeology, National Museum and Library

Under the Department of Archaeology, National Museum and Library, there are **31** museums.

Different Types of Museums

1. National Museums (2)
2. Archaeological Museums (11)
3. Buddha Museums (3)
4. Palace Museums (4)
5. Memorial Museums (2)
6. Cultural Museums (9)

Mandalay Cultural Museum

Mandalay is situated on the eastern bank of the Ayeyarwady River in central Myanmar, 668 km north of Yangon. Mandalay has an area of 14,294.721 square miles with a commercial center linked by rail, road and air to the all parts of the Union of Myanmar. Mandalay is historically known as the last royal capital of the Myanmar Kingdom. The classical name of Mandalay is Yadanabon (City of Gems) bestowed by King Mindon (A.D 1853-1878). The city is now **almost** 150 years old and the cultural heart of Myanmar. Inside the Mandalay Palace City, right in its center, stands the Mya Nan San Kyaw Golden Palace, in the form of square with each side is 2 kms in length.

Historical Background of Cultural Museum

The museum was established in 1955. It is located at the corner of 80 and 24 streets, near the west moat, and comprises 37 acre of land.

The museum is a 2-story building with four galleries that are used for permanent exhibitions. These are;

1. Prehistory and historical period gallery
2. **Yadanabon** Period gallery
3. Religious art and craft gallery
4. Mandalay Division gallery

Mya Nan San Kyaw Golden Palace Cultural Museum

The branch museum of the Mandalay Cultural Museum is the **Mya Nan San Kyaw** Golden Palace Cultural Museum. In the year 1963, the Mandalay City Centenary Celebration Central Committee established a Palace Museum on the Golden Palace site, under the guidance of the Ministry of Culture. Then the museum was handed over to the Mandalay Division Cultural Institute in 1974 as

Mandalay Cultural Museum



Golden palace Cultural Museum

a branch museum. When the reconstruction of the Mya Nan San Kyaw Golden Palace was finished, the museum was shifted to the present site (West Audience Hall and West *Zaydawun* Hall). The name of museum was also changed to the Mya Nan San Kyaw Golden Palace Cultural Museum and was opened to the public on March 25, 1992. In this museum, photos of the royal families, costumes of ministerial officers, royal regalia, palanquins and so on are displayed.

Organization

There are a total of 14 staff members working in three sections of Mandalay Cultural Museum: five in the Curatorial Section, four in the Finance Section, and four in the Research Section. The Mandalay Cultural Museum is responsible for properly preserving, managing, sharing, public education and providing access to our collection.

Since the establishment of the Mandalay Cultural Museum, the collection of artifacts has always been one of the main functions and activities of the museum. Historical and cultural materials are acquired through several avenues. These include gifts or donations from the public, purchase through antique dealers and collectors, and chance finds through field research. The total number of artifacts the museum holds in its collection is 2108. The artifacts include those of paper, palm leaf, votive tables (clay), wooden sculptures, and lacquer-ware. In addition, there are ancient ornaments, tapestries, stone tools and vessels, photos, crafts, textiles, traditional costumes and musical instruments (wood, brass, leather bamboo, iron and string). The collection includes glass mosaic works, royal furniture made of teak, and Myanmar traditional painting. A proper space for storage is one of the main problems, besides the shortage of professional staff trained in conservation and computerization. At present, collection management is undertaken manually by the museum staff.



Women's skirt and jacket



Palanquin



Tapestry Art



Case Study



Training Class



Work shop



Research of the ICH

Museum Training Courses in the Ministry of Culture

The courses are run to increase the skills of the museum staff.

1. Postgraduate diploma in Museology (1 year course)

Not only museum staff and civil servants but also anyone who is interested in the museum can attend this course. The students attend the class at the National Museum, Yangon. The instructors are museum experts as well as other specialists from different fields.

2. Case Studies

Museum officers in charge of different museums around Myanmar attend this. The participants present and discuss the needs of their museums.

3. Workshops

Workshops are occasionally held. These are attended by the officers-in-charge of different museums and provide an opportunity for them to explain and discuss issues confronting their respective museums.

4. Training on how to provide explanations and show visitors around the museum

5. English language course

Museum Activities

• Holding academic paper reading sessions

Inter-department paper reading sessions are held every two months.

• Conducting visitors round the museum

Visitors to the museum are conducted around the museum in conjunction with receiving explanations about each and every object.

• Holding Exhibitions

The museum holds several exhibitions geared towards developing more open museum. The following are some examples.

(1) Traditional Myanmar Art Exhibition

(2) Exhibition of Ancient Myanmar Coins

(3) Exhibition of Traditional Art of Making Bronze Ware

(4) Exhibition of Traditional Mural Paintings

Mandalay Cultural Museum



Students visiting Golden
Palace Museum



Exhibition of Bronze ware



Exhibition

Museum Education Program

My main responsibility is public education.

I try to research the history, the usage and process of making each display object as much as possible. Only by this means we will ensure that the visitor receives accurate information.

I'm writing articles on the researched display objects to be published in daily newspapers and journals to stimulate the public's interest in the museum.

Our current education program involves visiting primary schools and universities, meeting the principal of the school or other organization and explaining the history of the museum and display objects, showing photos and explaining the contents of the textbook, which can be actually studied in the museum. The curator gives an explanation when the students come to visit the museum. Sometimes there is special program in which students have to answer a quiz on the museum.

Museums in Palestine



Museums in Palestine

Jamal Ikhlawi

Department of Museum Development
Ministry of Tourism and Antiquities (MoTA)

Palestinian Authority

Introduction

Palestine is located on the eastern coast of the Mediterranean Sea, south of Lebanon and to the west of Jordan. The country has a population 4.5 million and the main language is Arabic. Palestine is bordered on the west by the Mediterranean, on the east by Syria and Jordan, on the north by Lebanon (and Syria); and on the south by the Sinai and the Gulf of Aqaba.



Map of Palestine



Tree of life

Palestine has the richest cultural heritage of any country of comparable size, ranging from the early prehistoric period to modern times, and many distinctive traditions contribute to its present day cultural composition, including Jewish, Christian and Islamic indigenous cultures. Also part of the historical record are many non-local cultures and influences including Hellenistic, Roman, Mamaluk, Crusaders, Ottoman and 20th century colonial. Objects and collections including all these cultures are exhibited in Palestinian museums.

Despite the small area of Palestine, which does not exceed 27,000 km², it has a rich cultural diversity reflected in the thousands of registered archaeological sites representing all the historical periods from prehistoric times to the present day.

Historical review of museums

The idea of collecting rare and unique objects started at an early period. The archaeological evidence in Mesopotamia showed museum collections in the kings' palaces in Ur, Babylon and Larsa in the second and first centuries BC. In the Greek period, manuscripts and treasures were collected in libraries like the Library of Alexandria. The Fatimid people were the first people who collected

Museums in Palestine

antiques in an organized manner. The Europeans had an interest in the collection of Greek and Latin manuscripts, coins, statues and icons during the time of the Crusades. It is believed that museums first appeared in Italy during the Renaissance in the 14th century.

The idea of devolving public museums arose at the end of the 18th century, with the establishment of the Louvre Museum in Paris, which is the first national museum in Europe. In the Arab world, the oldest museum is the Egyptian antiquities museum, which was established in 1858 in Bulaq. It was followed by the establishment of two other museums in 1923, one is in Iraq and other is the Islamic Museum in Jerusalem (Palestine).



The Islamic Museum



Palestinian Archaeological Museum

Palestinian Museum

The corollary of this archaeological diversity should be the establishment of several museums to preserve the deep-rooted archaeological heritage. The first Palestinian Antiquities law was enacted in the 1920s under the British Mandate. However, the law did not address the issue of museums at all, and this led to the loss of a large part of the relics to international museums. This period saw the establishment of two museums in the city of Jerusalem. The first was established by the Islamic Supreme Board in 1923 and is the Islamic Museum, related to the Al-Aqsa mosque. The museum houses a range of objects including ancient and rare manuscripts. The second museum is the Palestinian Archaeological Museum. This was established as a national museum by the occupation government of the British with a grant from the American, Rockefeller, in 1936. It is located to the north of the ancient city wall and is one of the richest and most beautiful museums.

In April 1994, a decision was made in Amman to establish a Palestinian national museum. The decision was made at a meeting held under the theme “Museums; Culture and Development” at a time when Palestine suffered from a lack of museums in its key cities such as Gaza, Bethlehem, Jericho, Al-Bireh and Nablus. Due to a lack of material resources, the Palestinian National Authority has not been able to establish new museums, so the Department of Antiquities restored and renovated a number of historical buildings to use as museums: the Museum of Ramallah, Museum of Tulkarm, the Museum of Qasir al Basha in Gaza, and the Museum of Hebron.

Palestinian museums are generally small, and can be divided into three types. The first is where the museums are managed by foundations which set aside a special place in their buildings for a museum. The second type is under the control of the Ministry of Tourism. The ministry allocates old buildings restored by the Department of Antiquities and which are then renovated to be used as museums. The third type is found in the Gaza strip, where museums are allocated space in municipal buildings by agreement with the Department of

Museums in Palestine



Archaeological museum of Dura



Restoration work



The showcases for archaeological objects



Traditional Palestinian objects

Museums in the Ministry of Tourism and Antiquities.

All museums are small, with the total area for exhibitions, services, administration, collection storage, corridors and stairs ranging from 80 to 250m². Most museums have a staff of only one or two persons, and about 70 percent of their objects are in a permanent exhibition, with no temporary exhibitions.

Most museums don't have storage areas, control over the conditions of objects in storage, or a systematic process of storing materials. As a result, objects in most museum suffer from a lack of proper care whether on display or in storage. Storage areas are very small, full of dust and mould, some of the objects are placed directly on the floor, others are in boxes or in nylon bags. There are no housekeeping staff in the museums; however, this is not unusual in government museums, as the person who works in the museum is responsible for everything in addition to cleaning collections, and housekeeping duties.

Because Palestine has a moderate climate all year round, museums don't need a lot of environmental control. Only organic materials need a high level of quality care. Museums depend on daylight in most exhibition areas while some might have fluorescent light, but with no control over temperature and humidity.

All our museums are still just a nucleus. Most of them were established in old buildings restored and renovated, which is certainly not adequate. We are in urgent need of modern, purpose-built and effective museums.

Archaeological Museum of Dura

1. Museum Transformation Project

The museum is located in the municipal public garden of Dura. The building is modern in construction and consists of two floors. It is still under the supervision of Ministry of Tourism and Antiquities (MoTA) and the Dura Municipality. The building was renovated to become a museum following an agreement in 2010 between the municipality and MoTA. Formerly, it had been used as a restaurant.

A project started by MoTA transformed the building from its previous use into a museum through the following steps: designing the types of showcases for exhibition and improving the lighting system, designing the shape of exhibition cases suitable for the archaeological artifacts to be housed. Finally, the building had to be renovated and made secure.

The main aim of this museum is to house and exhibit the traditional and archaeological objects from the Dura district which were discovered during salvage excavation undertaken by Department of Antiquities as well as traditional folk objects from the local community including farming implements, handicrafts, and harvesting equipment.

Museums in Palestine



School Visit



Remains of archaeological sites



Old Caves



Scientific Excavation



Salvage Excavation



Protection

The museum exhibits two types of objects, archaeological and cultural heritage (folk) artifacts. The museum is divided into two floors. The first has a gallery for exhibiting cultural heritage artifacts, a seminar room, and a small room for educational activities. The second floor is used for exhibiting archaeological objects, and also has a gallery for traditional heritage objects. In this gallery, the theme is the cultivation of the land and displays the implements used by ordinary people and traditional utensils.

2. Activities

Activities are considered to be a part of our work. Since the museums are only partially open, almost all the activities are the same at most of our museums. There are three kinds of activities in most museums

1) School visits: in co-ordination with the Ministry of Education, we arrange museum visits so that schools from the north part of Palestine come to the south and vice versa. The person who is in charge of the museum will give a brief outline of the history of the museum and its objects and explain how to enhance and preserve our cultural heritage.

2) Volunteer Days

In cooperation with the municipality, youth associations and sometimes NGOs meet on volunteer days for certain important events including cleaning archaeological sites in order to raise public awareness in the local community.

3) Excavations

In Palestine, permission from the Department of Antiquities is compulsory before any construction work can start. First, we inspect the area where the construction will take place, then we excavate it. As a result, finds are sometimes made such the mosaic floor shown in the picture.

Another activity is protection of archaeological sites from thieves and the prosecution of offenders. House searches of those suspected trafficking in antiquities are conducted, and any archaeological objects found during these searches are confiscated.

El Bad Museum

Located in the old city of Bethlehem, it is an ancient building formerly used for pressing olives dating back to the 18th century and consists of two floors. It includes archaeological and ethnographic pieces related to olive harvesting, starting from picking and ending with pressing to extract the oil. MoTA repaired the museum in 1997 with funding from Japan's International Cooperation Agency, JICA.

Hishams Palace Museum

It is located in Hishams Palace in northern to Jericho. It is an example of site museums that exhibit archeological materials from the same site. It contains

Museums in Palestine



El Bad Museum



Hishams Palace Museum



Ramallah Museum



Tulkarem Museum

examples of pottery found inside the palace from the Umayyad and Abbasid periods. It was renovated in 2008 with funding from USAID.

Ramallah Museum

It is located in the old city in a building owned by the Zaru family. It is an old building and a representative example of a traditional folk house. The Department renovated it in cooperation with the municipality in 1999. It contains artifacts and heritage pieces from the Ramallah area.

Tulkarem Museum

Located in the city center, Tulkarem Museum is an old traditional building with a history dating back to the late Ottoman period. It used to be an electrical facility and a post office. It displays traditional artifacts and other heritage materials.

Obstacles

- 1- No budget because there is no entry fee for the museums and it depends solely on financial support for the projects
- 2- No systematic method for documenting the museum's objects
- 3- Financial potential is always lacking
- 4- No plan for protecting and preserving the cultural heritage
- 5- Shortage of museum employees and specialists
- 6- Still no rooms for educational activities or we don't have the facilities to conduct such activities

Future plans

1. To provide scientific programs to serve students, schools, colleges, universities and researchers.
2. To encourage students by facilitating their mission to make reports about some of the objects.
3. To organize cultural events (to encourage the public to visit it by attending the evenings and through festivals and exhibitions).
4. To encourage better communication between the museum departments to exchange experiences and restore the exhibits.
5. To raise awareness in the local community of the importance of preserving cultural heritage through workshops, school seminars, brochures, pamphlets, media, educational activities, and travelling museums.
6. To organize a museum council consisting of members from schools and universities, the local community and museum staff.
7. To protect the museum pieces from ultraviolet radiation.

Movable Cultural Property Registration



Movable Cultural Property Registration

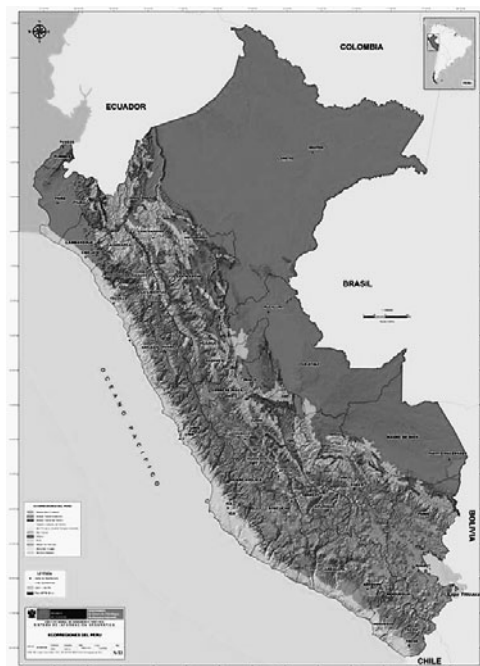
Sonia Valentina Molina Gonzales

Ministry of Culture
The Museum of the Nation

Peru

Introduction

Peru is located in South America, bounded in the north by Ecuador and Colombia, in the east by Brazil, in the south by Bolivia and Chile and in the west by the Pacific Ocean. The Andes Mountains define the country geographically. The three basic and traditional regions are as follows. The coast, with beaches and rich valleys where ancient civilizations evolved. The highlands, which are characterized by amazing landscapes like Titicaca Lake and Huascaran, our highest mountain. The Amazon jungle, which has a wide variety of flora and fauna. The geographical diversity and the mixture of cultures and traditions make Peru a highly diverse country.



Map of Peru and its eco- regions (Ministry of Environment. 2011)



Machu Picchu (Cusco, Peru)
World Cultural Heritage

Peruvian cultural heritage management

The immovable and movable cultural properties of Peru are the proof of the development of ancient civilizations. The Peruvian cultural heritage is protected by Law N°28296, General Law of the Cultural Heritage of Peru, passed in 2004 and its associated regulations, which were enforced in 2006. Under these laws and regulations, the National Culture Institute that formed part of the Ministry of Education, was put in charge of cultural heritage management.

Later, in August 2010, the Ministry of Culture was created and it assumed this management task. It is now making an effort to expand the roles of the National System of Museums by applying principles, standards, methods and techniques

Movable Cultural Property Registration



Pachacamac Site Museum
(Lima, Peru)



National Museum of
Archaeology, Anthropology
and History of Peru (Lima,
Peru)

to the protection, conservation, research and display of Peru's national cultural heritage. However, this system also involves private museums that wish to participate while maintaining their autonomy.

According to the latest survey, in Peru there are about 400 museums and 25% of them are located in Lima, the capital. They are classified into art museums, archaeology and history museums that include archaeological site museums, ethnography and community museums, natural history and natural science museums, science and technology museums, thematic history museums (for example, military museums), house museums and general museums. Only 53 of them are part of the National System of Museums of the Ministry of Culture.

Movable Cultural Property Registry Coordination

This area is under the management of the Direction of Museums and Movable Cultural Property of the Ministry of Culture. The staff is made up of archaeologists and art historians. Our main task is to carry out the registration of Peruvian movable cultural properties that are in the custody of public and private museums as well as in private collections.

The Cultural Heritage National Registration System was created in 2007 to complete and unify the registration of Peruvian cultural properties from public and private collections, as the first step in protecting, conserving and promoting our cultural heritage. Currently, the Movable Cultural Property Registry Coordination is in charge of the management of this data base.



Home page of registry system for Peruvian cultural heritage managed through the data base of the Ministry of Culture

In terms of the scope of movable cultural property, it is very important to highlight the following aspects related to the classification of movable cultural properties. Geographically, the scope is intended to cover the entire territory of Peru. Thematically, the cultural heritage is divided into five classifications:

Movable Cultural Property Registration



Examples of Peruvian cultural properties



Ministry of Culture.
The Museum of the Nation



Exhibition Hall.
The Museum of the Nation

1. Archaeological for those artifacts belonging to the pre-Hispanic period.
2. Ethnographic, for those artifacts made by the Amazonian and Andean peoples for traditional use and that are sometimes still used for domestic and ritual activities.
3. The historic-artistic classification covers art works, the significance of which is not only historical. These are works of artistic and aesthetic value belonging to the colonial period, i.e. after the Spanish arrived.
4. The industrial heritage covers all those objects that were part of the industrial history of Peru, such as historical vehicles, printing machines, early film footage, etc.
5. Coming under the paleontological category are fossils and other paleontological specimens. Even though these specimens belong to the natural history of the country, they are considered to be part of the cultural heritage.

As an example of the work that the Registry Coordination Section is performing, I would now like to introduce the Museum of the Nation, even though the registration of the entire collection is still in progress.

The Museum of the Nation

1. The Museum Building

The museum is located in San Borja, Lima, at the intersection of two avenues. On the right-hand side is the National Theatre and the new building of the National Library, on the left is the Ministry of Education. Situated close-by are the new Cultura Metro station and the commercial area.

When it was built in 1970, it was first occupied by the Ministry of Fisheries. Then, in 1990, the building was designated to become the Museum of the Nation. In 1992, it was occupied by the offices of the National Culture Institute, and then in 2010, by the Ministry of Culture.

The building has ten floors, which the museum shares with the Ministry of Culture offices. The museum has half of the basement and ground floor for storage and as warehouse facilities, while the first floor, mezzanine, second, third, fourth and sixth floor are used as exhibition galleries.

2. The collection and exhibition area

The permanent exhibition *Unidad en la Diversidad* (Unity in Diversity) is located on the mezzanine floor. Here we can see a time line of Peruvian culture, from the ancient civilizations until the present day, with the most representative artifacts and art works. The temporary exhibition galleries are located on the second, third, fourth and sixth floors.

The museum collection contains about 20,000 cultural objects, and we have been working on the registration of these objects for several years. The numbers of cultural objects registered by category are as follows:

The Museum of the Nation Registry Statistics
(Taken from the National Registry System. March 2013)

Classification	Number
Archaeological	14 542
Ethnographic	2 175
Historic-artistic	1 642
Paleontological	174
	18 533

A massive amount of data is associated with the acquisition of the collection, and it is increasing due to the confiscations and repatriations conducted by the Ministry. This can be summarized as follows. The pre-Hispanic collection consists of artifacts obtained through archaeological research projects, confiscation and donations. The historic-artistic is composed of those acquired as a result of confiscation, donations and sometimes purchase. The ethnographic collection, also referred to as popular art, is formed by artifacts acquired as a result of donations and purchase. The paleontological specimens or fossils have mostly been obtained through confiscations.



Storage area.
The Museum of the Nation.

3. Storage areas

The storage areas and warehouse, located in the basement and ground floor have almost reached full capacity. These areas have air-conditioning systems in good working order, relative humidity meters and air extractors. Together, this equipment maintains precise control over the temperature in each facility. The lighting system is distributed according to the display of the artifacts in the exhibition galleries and storage rooms, but some of the lighting is becoming obsolete.

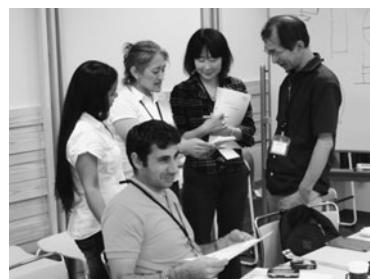
The Ministry of Culture and the museum share the same building, and the Security of the has sole responsibility for the security system. There are security cameras in the museum galleries and exits. Also, in each exhibition gallery there are extinguishers, smoke detector equipment as well as fire alarms. Guards patrol the building during the day and night in rotating shifts.



Posters for conferences about
conservation and registration
of movable cultural properties

Current I am an archaeologist and took post-graduate courses in heritage, tourism, cultural management and social policies. Currently, I am registry coordinator for the archaeology area under the Director of Museums and Movable Cultural Properties of the Ministry of Culture. Lately, we have been working on projects to enhance registration of the collections in the museums covered by the National System of Museums, and also collections in private and public museums.

Specialized Program



A. Preventive Conservation

June 17-21, 2013



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. Participants will take part in basic museum activities from the viewpoint of preventive conservation such as storage cleaning, inspection of objects, and patrolling exhibition halls. To understand and improve museum environments, we will work on Integrated Pest Management (IPM), monitoring temperature and relative humidity, monitoring illuminance, and analyzing these environmental data. Following an explanation of standards for material selection and a visit to storage rooms, JICA participants will create storage boxes based on their own ideas. There will be Q&A sessions and discussion times to exchange ideas and respective experiences as well as an opportunity for participants to pose and answer specific questions from each other.



B. Exhibition Design

June 17-21, 2013



Minoru
Fukushima

Design Factory

The general program on June 12 was divided into two related topics “Design: planning and designing,” and “Display: production/installation and presentation tools.” To assist learning, visual media were used when giving an outline of what was involved in both tasks. To this end, as many PC mages (design drawings and exhibition photos) as possible were shown. The participants experienced the atmosphere of exhibition spaces at Minpaku’s special exhibition as part of the course.

The specialized program from June 17 to 21 was designed to be applicable not only to the creation of new exhibitions but also to the renovation of existing exhibitions. The design module included specific activities: basic survey, framework, planning, design competition, basic design, implementation design, and design supervision in accordance with basic total-design flow of museum producing. The display module included installation and presentation tools with stepwise explanations of production flow based on a textbook introducing some case examples with PC images.

The participants visited “Knowledge Capital Osaka” a core facility of the Grand Front Osaka, which opened this spring, to see the latest software and hardware including AVL (audio visual · information · lighting). They also visited the site of the ongoing restora-

tion of Himeji Castle's main keep. Visits were also made to the Hyogo Prefectural Museum of History to learn how to utilize the English exhibition guide and the Himeji City Museum of Literature to conduct survey on the management of the facility.

In the workshop, the participants formulated their own exhibition plans and gave a presentation, leading to a rewarding exchange of opinions.

Throughout the course, questions and opinions related to different types of expertise were vigorously discussed by the participants, which helped improve their communication with each other. By collaborating in this way, it is hoped that general awareness of issues related to creating museums will be raised after returning to their own countries.



C. Photography

*Not selected by participants this year



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.



photos from 2012 session

D. Conservation and Restoration of Objects

June 24-28, 2013



Naomi Ueda

Individual Training at
the Gangoji Institute
for Research of
Cultural Property

This program involves studying the methods and techniques used in Japan for conservation and restoration through hands-on conservation and restoration work on historical materials, folk crafts, and documents, as well as artifacts excavated from archaeological sites. Techniques for preparing slides, microscope observation and photographing of cross-sectional fibers, as well as material analysis of organic substances using an infrared spectrometer and X-ray fluorescence analysis of metal products help participants to understand the preparations that are vital when deciding on appropriate methods for conservation and restoration. Participants engage in the conservation and restoration of wooden objects and ancient documents damaged by [barge spikes][?], learning the proper procedures for conservation and restoration work. Specific techniques include rust removal and resin coating of barge spikes and X-ray photography is employed to observe the interior condition of materials. Conservation and restoration of ancient documents using similar documents damaged by insects includes the complete process of leaf casting and rebinding a booklet using restored documents and handmade twisted-paper.

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



Fiber material analysis using an
infrared spectrometer



Cleaning (rust removal) of a barge
spike (folk crafts)



Making of handmade twisted-paper
for rebinding a booklet



E. Museum and Local Communities

June 25-29, 2013



Mark J. Grygier

Lake Biwa Museum



Yasushi Kusuoka

Lake Biwa Museum



Minako Ashiya

Lake Biwa Museum



Robin J. Smith

Lake Biwa Museum

The Lake Biwa Museum (LBM) tries in many ways to promote interaction with the local community, including individuals and families, citizen groups and clubs, schools, and businesses. In Shiga Prefecture, several other museums are known to engage in similar activities. In this class, the participants tried their hand at interactive programs, saw first-hand the results of several programs run for people in the local community and schools, and talked with the people involved in order to learn how these programs are planned and carried out.

At the Lake Biwa Museum, the participants attended lectures on museums and local communities, diversity and localization, the planning, realization, and evaluation of an educational program, and the upcoming renewal of LBM's public programs and exhibits. They also witnessed a "Floor Talk" conducted by a curator in the exhibition galleries. Through workshops they gained experience in a plankton-based hands-on program for museum visitors, exhibit design for children (the Discovery Room's "International Corner"), and non-traditional use of photographs in museums. They also experienced a post-visit educational program offered at one of the participant's own museum in Ecuador. They visited the Notogawa Museum (which relies on non-staff "local curators"), a biotope at the OMRON Corporation's Yasu Plant (fish conservation with LBM cooperation), LBM's "Satellite Museum" at Notogawa-higashi Elementary School (set up at the invitation of a local citizens group), and the Borderless Art Museum NO-MA (where cooperation with welfare facilities is important). Besides viewing these facilities, the participants also learned about their operations and the unique relationships that each has built with its local community and/or with the Lake Biwa Museum.



F. Filming

June 24-28, 2013



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 titled “Sensing Kyoto”. The participant is challenged to tell the audio-visual story about his/her own sensory experience in Kyoto. Methods for preliminary research before the filming begins will also be learned on site.



G. Excavating and Controlling Archaeological Resources

July 1 - 5, 2013



Gen Miyoshi

Osaka Prefectural
Board of Education

This program looks at the use of archaeological resources in museum displays, the appropriate presentation of archaeological and historical architecture and sites as educational or exhibition facilities, as well as the process of archaeological resource management.

Participants will learn about the systems and methods employed by Japanese local governments and universities when conducting archaeological investigations from those responsible for the preservation, loan and third-person access to, excavated archaeological artifacts.

Parks and museums associated with archaeological sites will be visited to learn the methods used for onsite conservation and public display at the sites, both of which vary considerably according to the period of construction and nature of the sites. An appropriate method for exhibiting archaeological data within the system of cultural properties preservation will be proposed.



The excavation of Aijo site
(Ibaraki City)



[Cleaning][Polishing] of mirrors at
Serutani site (Kanan Town)



At the Kanayama kofun tumulus
(Kanan Town)

H. Management of a Local History Museum

July 2 - 6, 2013



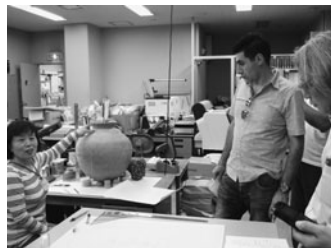
Kenji Saotome

Suita City Museum

The Suita City Museum is a small/medium-sized local history museum which opened its doors to the public in 1992 (total floor area 3,298 m²; annual budget ¥94.78 million; one part-time director, four full-time and one part-time curators). This specialized program was planned and implemented by the Suita City Museum.

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

Participants went on a one-day field trip work in Senri Newtown, which was developed as the first large Newtown to be developed in Japan in 1962, in order to learn about the history of development and residents' lives. On the same day, participants interviewed residents of Newtown in order to understand the importance of community management as a part of the activities of a local history museum.



I. Documentation and Databases

*Not selected by participants this year



Masatoshi Kubo

National Museum
of Ethnology

In this course on documentation and databases for museum objects, participants will attend a lecture on the basic concepts of 1) information retrieval, 2) attributes of museum objects, 3) cataloguing based on the attributes, 4) development of a database based on the catalogue. The course will illustrate MINPAKU databases and their multiple uses in the museum's daily activities, such as research on objects, management of objects, exhibitions, and public relations. Then a concept of collaborative forum-type database management and its merits will be introduced. After that general discussion, participants will practice designing and making an experimental database for imaginary museum objects. Through this practice, the participants will grasp the general concept of documentation in museum activities.



Opening Ceremony, April 12



Courtesy Call on the Director General, April 12



Reception, April 12



Museum Report Presentation at Lake Biwa Museum, April 16



General Program, May 30



General Program, June 11



Specialty Report Presentation, May 17(1)



Specialty Report Presentation, May 17(2)



Public Forum, May 25(1)



Public Forum, May 25(2)



After Completion Ceremony, July 18

Voice of Participants

Armen Badalyan

Alexander Spendiarian Memorial Museum

Armenia



I had never imagined that I would visit Japan and, what is more, would be trained in my favorite profession museology in this ancient and exotic country. I am very happy to have had the opportunity to participate in the “Comprehensive Museology” program organized by the Japan International Cooperation Agency, National Museum of Ethnology and Lake Biwa Museum. The course schedule was designed to be very comprehensive and represented a great opportunity to learn about Japanese museum development and gain professional know-how. During the program I expanded my knowledge and improved my skills, which will help me to be part of the development of museum work in my country.

I would like to thank the organizers of this program, especially JICA, NME and LBM, all the sensei and museum specialists who shared their rich experience with us during the lectures and study trips. Meanwhile, I would like to offer special thanks to the program coordinators and the Japanese people for their kind, friendly and open-hearted attitude to all of us.

The places we visited during our study trips have left a deep impression on me: Hiroshima, Miyajima, Tokyo, Tohoku, Osaka, Nara and so on. You have a very wonderful and rich culture for which you take the utmost care. Well done !

It is my greatest wish to welcome all of you to Armenia.
アルメニアへようこそ!!!





It was my unique fortune to be able to participate in the Comprehensive Museology Course of 2013. In fact, my participation in this course in Japan was a great success for me, as it gave me significant and numerous opportunities in the area of museology such as access to and the sharing of experiences, with colleagues from several countries on new trends and ideas. This was particularly true regarding new marketing and management system strategies, exhibition planning and implementation, conservation and public relations, as all of these are required in the new globalized markets. Because I have a background in museology, this was really great chance to study museums activities in Japan. Through the museums we learnt about the history, the cultural traditions, architectural and natural heritage, and the modern and new innovative technologies of Japan and, of course, the wonderful hospitality to be found in Japanese society.

During my stay, we visited about 60 museums (including cultural and research centers, and showrooms) and dozens of temples shrines and others. I have seen many things that made a great impression on me, and I have felt the pain of Japanese people who lived through various challenges. Our visits to Hiroshima and Tohoku (the disaster areas) left an indelible impression in my memory.

And particularly, I would like to express my special and deepest gratitude to JICA (Japan International Cooperation Agency), NME (National Museum of Ethnology), LBM (Lake Biwa Museum) and to all those who contributed and invested efforts in the implementation of this productive project.

I believe that this course provides the forum for a privileged and unique dialogue that will help to promote many new developing countries as the alternative modalities, practices, and experiences ensure that the people working at museums will be able to improve their skills and knowledge.

Thank you

Arigato gozaimashtaa...



Johanna Gissela Regalado Pinto

National Direction of Museums, Ministry of Culture and Heritage

Ecuador



After all these months, this is a very difficult time. Saying goodbye is not easy. I have enjoyed every moment of the Comprehensive Museology Course.

I was amazed when I was selected to represent Ecuador, and I continue to be amazed and impressed by each of the processes developed in Japan. I never imagined visiting Japan and learning so much. I can say Japanese people are lucky; they have a wonderful country, with outstanding systems for learning, organization and cultural life. Being in Japan was a unique experience. The words that came to mind are exciting, knowledge, adventure, friendly, polite, culture, process, peace, systematic, heritage, technology, and “Mingu” never forgotten.

To my colleagues: you have been so important to me that I will never forget you. In you I had everything, I had the motherly figure, the cool bosses, the parent advisor and the smart English humor and wit; I think that we have shared many wonderful experiences. I am truly grateful for them.

To my dear sensei: let me say “many thanks” to everyone because nothing could have been done without you. I am pleased for all the time and knowledge that you so generously gave us. Each lecture was really important and interesting. All the subjects and activities including cooking in LBM, fishing, packing system, specialized programs, visiting shrines, temples and many cultural heritage places were well received.

I must mention, that during the enjoyable time I stayed in Japan I owe special thanks to Wada-san, Takeda-san, Kobayashi-sensei, Kusuoka-sensei, Hayashi-sensei, Grygier-sensei, Sonoda-sensei, Ashiya-sensei and Ueba-sensei.

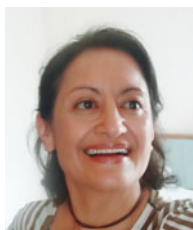
Also, I am especially grateful to the Japan International Cooperation Agency, National Museum of Ethnology and Lake Biwa Museum, for the great work done on our behalf.

So, the results of our cooperation surpassed my highest expectations.

Thank you once again for working with me.

Arigato Gozaimasu Nippon.





Inside their own natural and urban environments, all the museums, temples, shrines, aquariums and cultural sites visited by us over the last four months or so seem to be testaments to the old and contemporary Japan.

In those places is present the encounter between generations where the changes are not breaks but stages in one continuous line of thinking and practice. They reveal the public image of a country that trusts in its past in order to explore and reach the future. They do this by connecting the most primary craftwork and the most sophisticated technology, traditional human values and complex systems to provide simplified and inclusive resources, cities and public services available to all. In addition, they provide the most humoress, experimental or aesthetical applications to give enjoyment, as well as the most useful and urgent applications to prevent and overcome natural disasters such as earthquakes or tsunami not to mention human disasters such as war.

It is usual to see families going to the museum to have fun and learn together, parents and children and grandparents. I was greatly impressed by the volunteer system that facilitates the transmission of the cultural legacy from one generation to the next with the participation of older adults who are involved in the educational programs of museums.

Three generations of institutions protect and use the cultural heritage according to their histories and fundamental policies that swing between two referential notions: the museum as a temple and the museum as a forum. These notions are not alternatives to each other but complementary because not just styles but the functions of every museum are important; the first focuses on protection and the second on the social use of cultural heritage.

In Japan, eco museums have been developed based on two major concepts; living in harmony with nature and the dialogue between the museum and human communities. This represents a healthy manifestation of cultural work, extending as far as possible the concept of community from the local to the global, by welcoming the convergence and divergence that dialogical or multilogical communication implies.

As another testimony to my learning, the name “Comprehensive Museology” has been clarified in that this training program has and further reveals its deep and consistent meaning after living in an international community with my dear colleagues Armen, Gevorg, Johanna, Asmaa, Moamen, Jenny, Myo, Jamal and Sonia. This was always underpinned by the warm support given to us by the staff of JICA, Minpaku and Lake Biwa Museum, all of whom have been very fine hosts and representatives of the best Japanese values.

CIDAP expresses its commitment by applying and disseminating the concepts and know-how skills learned from and with you, as the best demonstration of endless gratitude and affection. Thank you very much for all your inspiring teachings.



Moamen Mohamed Othman Abdelghany
The Grand Egyptian Museum Conservation Center (GEM-CC)

Egypt



From my reading, I saw Japan as the country of the samurai, the atomic bomb in the Second World War, and a place where people take on the challenge of reconstruction and propelling progress in their country. However, when I was selected as a candidate to come to Japan to study museology in a course organized by JICA, I wondered how museology in Egypt or in Western countries would be different.

Actually, I was surprised to learn from the first lecture given by Prof. Kobayashi that Japan has about 5614 museums of different type. I then became more enthusiastic regarding this experience.

Starting with lectures and visits to many museums and sites in different regions and cities (even in the areas hits by disasters), specialty courses, discussions with the instructors, educational programs for children, and interactions with the local people, all of these experiences taken together make me proud to have had this remarkable experience.

Asmaa Ahmed Mahmoud Meawed
The Grand Egyptian Museum

Egypt



This was the first time for me to travel abroad, so being in Japan has been an exciting opportunity for me because it's far away from Egypt. It is a once-in-a-lifetime experience. I always wanted to know about Japan's history, its culture and its advanced technological development. Throughout this course, I learned about museums in Japan, visiting wonderful places; now I understand why museums in Japan are different than in Egypt. I came to this understanding through lectures at the National Museum of Ethnology, Osaka (NME), Lake Biwa Museum (LBM), and study trips. Through the specialist programs and research institutions, I came to realize how honest, hardworking and aware these people are. They base every detail on scientific research before exhibitions take place and pay close attention to their heritage objects after the exhibitions are over to preserve them for Japan's next generations. I was also impressed by the way they deal with natural disasters, speeding up recovery and trying to help each other. And how they extend this help to other countries. This shows how kind and helpful they are. The richest experiences I had were in relation to museum studies and how they encourage the local people and get them involved in museum activities through the Hashikake programs and in field research as a part of the museum organization. Being given this opportunity to meet other participants from other countries with different cultures and backgrounds was an inspiring experience.



Jenny Lizeth Guerra Ruiz
National Museum of Archaeology and Ethnology of Guatemala

Guatemala



I am particularly fond of a phrase of Coelho stating: “Seize every opportunity that life offers you, because when opportunities go, they take a long time to come back”. My coming here was a big challenge due to my father’s death just ten days after I arrived in Japan. The reason I mention this is because coming to Japan was a life-changing experience for me.

Upon my second arrival I didn’t know what to expect but after a while one settles and experiences start to unfold. Personally, the kindness and respect shown by the Japanese people were most impressive. Thinking about others before themselves and courtesy in the way they treat others is part of their daily life. Culturally speaking, the survival of a millenary tradition can be clearly seen, even among the younger generations who follow the disciplinary practices of their ancestors. Furthermore, I came to discover and learn about other cultures by living and spending time with my new family members. As for the program, I deepened my understanding of many fields through a wide variety of activities; field trips, seminars, workshops, study trips and lectures. We also visited many cities and towns, institutes and facilities. So far, I have acquired new skills and obtained new knowledge that I will be able to disseminate among colleagues and institutes when I return.

As for today, the trip has been an exceptional one, a lesson in many ways and a unique learning experience. I can only conclude that life comes to those who chose to embrace it and it is lived by those who chose to do so.

Myo Myint Myint San
Mandalay Cultural Museum

Myanmar



This course represents the kind of training that every member of the museum staff should get. After doing the course, I’ve realized how broad the functions of a museum truly are. After studying various museums in Japan, it’s clearer to me that the museum is a place of education. I like museums that have artistic and attractive qualities and where all the displays empower and support education. It has given me a strong desire to upgrade the museums in my own country. It was very supportive to receive both practical and theoretical training on this course. This has given me ideas and plans that I can put into practice when I return to my own country.

To be honest, the museum report that I presented using PowerPoint in front of many people at LBM was a first-time experience for me. The special report and open forum were also great experiences. I really believe that the knowledge, skills and international experience I have acquired will lift me up greatly to be a much better member of the museum staff in the future. What I obtained from this training course has made me more confident and competent. Finally, thanks a lot to JICA and the teachers of NME, LBM and other institutions, as well as our coordinator.





This is my second visit to Japan. My first being in January 2008 for a period of 22 days when I attended an intensive course in museum management for the Middle Eastern Region. I learned a lot about museum activities and improved my skills and had numerous valuable experiences, many of which I applied in my own country. Subsequently, we had a follow-up project sponsored by JICA, so we organized several workshops in the West Bank-Palestine governorates for the local community and published a brochure, a booklet, and provided support to all the museums with technical equipment.

It has been a great opportunity to participate for a second time in the Comprehensive Museology 2013 course. It was possible to fully grasp some of the topics, others partially, and a few were complicated but quite understandable. However, in the final analysis, it was the Comprehensive Museology Course itself that made the greatest contribution. The course was very beneficial, especially in museum field, and I learned and experienced many things. It broadened my ideas and point of view on many new subjects, for example, the educational activities and the wide variety of lectures and other experiences were all important in developing and improving my museum skills and will have a great impact on my future work.

Last but not least, I have a deep sense of gratitude towards all who sponsored the Comprehensive Museology Course through the National Museum of Ethnology, Lake Biwa Museum and JICA. I would also like to express my greatest respect to the sensei for their informative lectures and personal attention. They taught me the best way to manage time and dialogue, and they were always very cooperative and understanding.

I have great admiration for all my colleagues on this course for the cultural exchanges I experienced and I hope that we will all keep in touch with each other in future and discuss topics regarding museology.

And my thanks to all the people who worked so hard to make this course a success, not forgetting the warmth and kindness of the Japanese people.

Dozo yoroshiku onegai shimasu



Sonia Valentina Molina Gonzales

The Direction of Museums & Cultural Property, Ministry of Culture

Peru



As the Comprehensive Museology course included consideration of the topics important to the development of the skills of the participants, all of whom with experience in museums matters, it has given us the opportunity to see and learn about museums and their activities in Japan. During the visits to museums, we have had contact with the staff who explained the way they face problems that we, too, often have to deal with in our own museums.

The visits to the museums included presentations, viewing the exhibition galleries and in some cases, the storage areas. During these visits, we were guided by the museum specialists and at each of them many of our questions were answered. In the same way, we enjoyed the way in which these museums managed and harmoniously integrated modernity, the environment and local communities.

Personally, I admire Japanese culture and coming to Japan has given me a better understanding of it. Also, the program has been very interesting in terms of the cultural exchanges and experiences with colleagues from other countries, with *sensei* and the staff of Minpaku and LBM, as well as the JICA staff who kindly made available to us all the facilities that made our stay a pleasant one.

Finally, I take with me all the knowledge acquired to share with my colleagues in Peru and I will do my best to strengthen the management of Peruvian museums and our cultural heritage.



JICA Closing Ceremony Speech July 18, 2013

By Jenny Guerra Ruiz(Guatemala), on behalf of the participants in Comprehensive Museology 2013

It is a particular honor for me to stand here today. I am grateful for the opportunity that I was given, that WE were given. And this is not an opportunity only given by Japan, it is one given by our countries, by our institutions but most importantly it is an opportunity given to ourselves by ourselves.

You see, all the people that stand by me today are an example of courage; unique people that in their thirst to help others dare to dream and seek their goals through perseverance and hard work... they dare to search for a dream in hope of improvement and settle for no less than Japan, a place seen by all as a beacon of culture, knowledge and development.

But who are these exceptional people that stand here today? Let me tell you who they are. A few days after I came to Japan I had to go back to my country for my father's funeral and then come back. When I was at the airport waiting for my flight I read a few emails apologizing to all the participants for the given date. I did not understand what had happened, it was very confusing. Sometime later I learned that all of my new acquaintances had taken the time to make a failed attempt to surprise me at the airport and welcome me back. I was touched and I was moved by this action and I never had the opportunity to thank them for this amazing gesture. You see, we come here with different flags, different languages, different customs, different traditions that may or may not present a cultural barrier among us. The beauty of this group is that each one of them individually chose to put these differences aside and become part of a memorable story that will transcend time. We became a family, we are a family and since then we have only learned from each other, finding among us a unique concept of love. To them love is life, love is sense, love is agape, love is instinct, love is faith, love is caring, love is generous, love is harmony, love is family, love is ...

Today we gather here to reaffirm the greatness of this experience, having learnt that we are all equals; we stand here today secure in our values and confirming our commitment to share and disseminate all of what this experience has taught us. This is not the end but the beginning of a new journey in the development of our countries and our own dreams.

With these remarks I would like to convey our deepest gratitude to the meticulous work that was performed by the organizational committee of this program, JICA (Japanese International Cooperation Agency), MINPAKU (National Museum of Ethnology), and LBM (Lake Biwa Museum) who have invested a lot of time in making this course a success. Thank you to all of the teachers and staff members of the different institutions that shared their knowledge with us and all of the people that in one way or another were an integral part of this learning experience. Particularly, our most heartfelt gratitude and affection goes to our dear Wada-san for devoting her life to us in the past months. She is the vivid expression of efficiency, patience, tolerance, and so many other things. To her words will not finish expressing our appreciation. For all, this course was a unique experience as we were provided with a great deal of information on museums; all the general and fundamental knowledge and skills that professionals need. Based on the main objective of this course, we can say that we gained a deep knowledge of Japan, its culture, the history and the structure of museums.

This was a wonderful gift. Thank you. Thank you for believing in us, for believing that we are the future to improvement, the future of development. I know that we return to our countries with a changed perspective from all what we have lived through and learned. We go back in the hope that we can be a conduit bearing skills and knowledge for a better future.

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	2013	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)		1	3(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
Ecuador																			2		2
Guatemala				1	1					1		2		1					1		7
Guyana														2							2
Peru		1				1	1				1	1	1	1	2	2	1		3	1	16
Armenia																1		1		2	4
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	2
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	2	7
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(1)	10	10	180(26)

Numbers in parentheses are observers

Notice

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

Photos may be included.

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

Name

Affiliation

Address

Telephone

Fax

E-Mail

Messages, Contributions or Articles

Please Contact us at Steering Committee, Comprehensive Museology

Senri Expo Park, Suita, Osaka 565-8511, Japan

Telephone +81-6-6878-8235

Fax +81-6-6878-8479

E-mail kokusai@idc.minpaku.ac.jp



National Museum of Ethnology



LAKE BIWA MUSEUM



Japan International Cooperation Agency