

Museum Co-operation 2016

Newsletter of the Museums and
Community Development Course

Steering Committee
International Museology Course
National Museum of Ethnology, Japan



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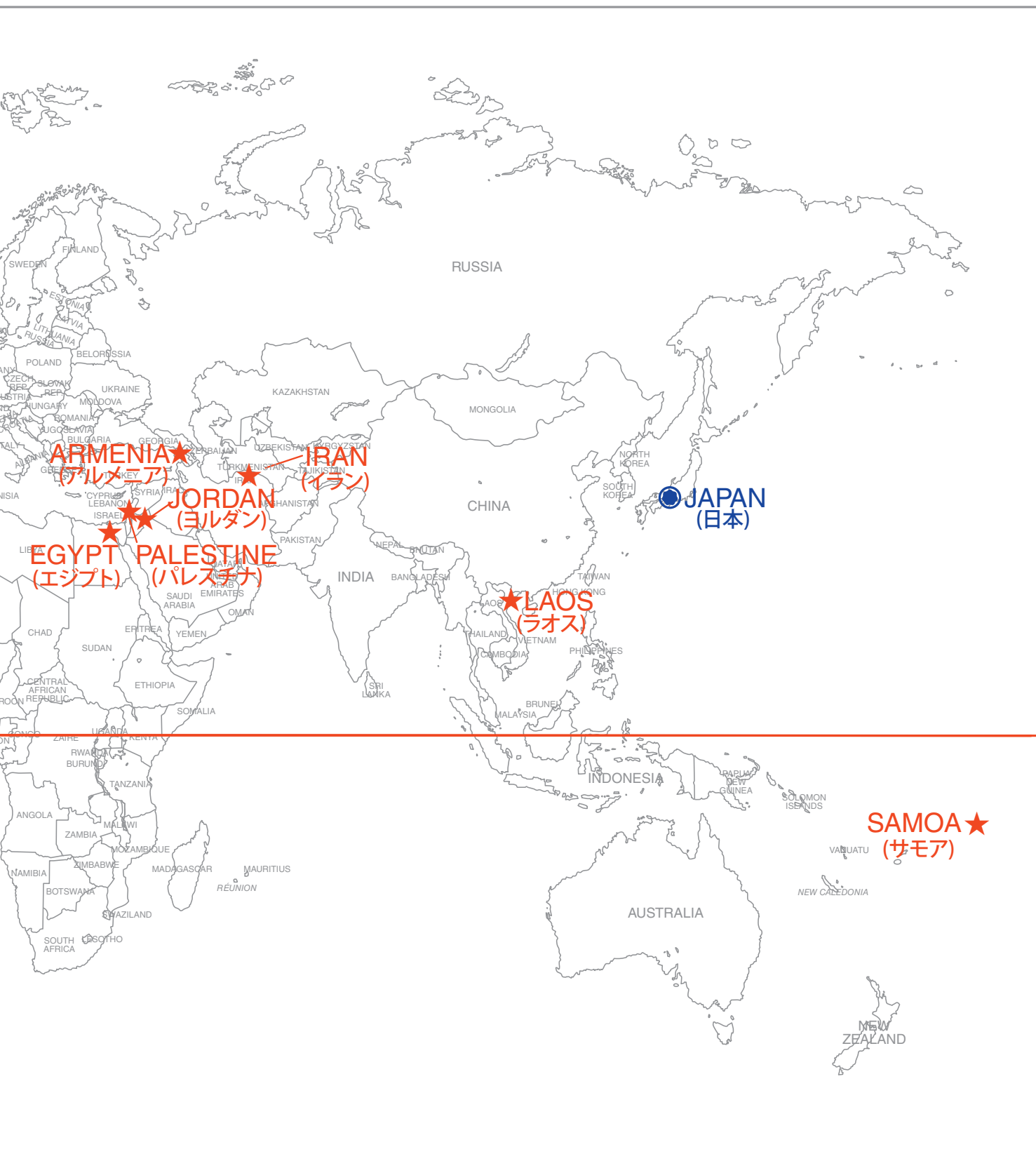
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We are from





Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development 2016 course.

The course was held from September 29 to December 16, mainly at the National Museum of Ethnology and Lake Biwa Museum. This year saw curators and museum professionals joining the course from Armenia, Egypt, Iran, Laos, Mexico, Peru, Samoa, Jordan, and Palestinian Authority.

This program started in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under a new title, the Intensive Course on Museology, run by the National Museum of Ethnology together with 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 23-year history, 212 participants (238 including observers) from 59 countries and regions 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. We are 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 specialized training courses 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. It goes without saying that we the Japanese staff share this platform with them, participating in the discussion and learning from the participants.

As you already know, this course is far from being just a training course for

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 our 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 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 the 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.



Mitsuhiro Shinmen

Associate Professor,
Chairperson, Steering Committee
Museums and Community Development Course
National Museum of Ethnology

Introduction and Acknowledgements

Kansai International Center,
Japan International Cooperation Agency (JICA)

Museums and Community Development is a mutual learning program conducted by the National Museum of Ethnology in Osaka and the Lake Biwa Museum in Shiga, Japan, as one of the Japan International Cooperation Agency's Knowledge Co-Creation Program. This program aims not only to improve the museum management and specialized skills of participants from developing countries, but also to promote the sharing of knowledge, experiences, and information among participants and Japanese experts.

Museums serve to collect, conserve, and display tangible and intangible cultural and natural heritage, and play vital roles not only in introducing regional cultures to the world, but also in cultivating national or ethnic identity. Museums often promote tourism activities that support regional economies, and therefore are now attracting wider attention in the development field. Based on this background, JICA extends ODA assistance that includes technical cooperation projects in some developing countries, and the program Museums and Community Development which has been implemented since 1994 in the style of inviting museum experts from developing countries to Japan.

The program provides participant a full opportunity to learn a comprehensive skills and knowledge that are indispensable for community-based museum activities. Through variety of lectures, exercises, and of course many museum visits, we have seen participants to deepen their professional experience which will surely benefit to enhance museum capacity in their respective countries.

A broad and expanding human network is another important asset of this training program. Towards the end of the 2016 program, our 23 years of efforts saw the network of 212 ex-participants from over 59 different countries (including the earlier Museum Technology Course), together with many Japanese experts involved in the program. We are confident that this training program has provided both training participants and Japanese experts with opportunities to share knowledge and experiences across generations, and we will continue to enjoy the fruits of the network overseas and in Japan to expand the horizons of museum potentiality.

We sincerely appreciate the National Museum of Ethnology, the Lake Biwa Museum, and all other supporting institutions for their unique and precious contributions to this training program.

Museums and Community Development 2016

Organizing Committee

Chairperson	Mitsuhiro SHINMEN	National Museum of Ethnology
Vice-Chairperson	Isao HAYASHI	National Museum of Ethnology
Vice-Chairperson	Akiko SUGASE	National Museum of Ethnology
Members	Atsushi NOBAYASHI	National Museum of Ethnology
	Kenji YOSHIDA	National Museum of Ethnology
	Naoko SONODA	National Museum of Ethnology
	Ping YANG	Lake Biwa Museum
	Mark J. GRYGIER	Lake Biwa Museum
Consulting Members	Kazuo ICHINOSE	Kyoto Tachibana University
	Naomi UEDA	Gangoji Institute of Research of Culture Property
	Kenji SAOTOME	Suita City Museum
	Takashi TODA	Lake Biwa Museum

Steering Committee

Chairperson	Mitsuhiro SHINMEN	National Museum of Ethnology
Vice-Chairperson	Isao HAYASHI	National Museum of Ethnology
Vice-Chairperson	Akiko SUGASE	National Museum of Ethnology
Members	Yoko UEBA	National Museum of Ethnology
	Peter J. MATTHEWS	National Museum of Ethnology
	Motoi SUZUKI	National Museum of Ethnology
	Atsunori ITO	National Museum of Ethnology

Curriculum 2016

1. 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 2016" 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.

2. General Program: October 3 – December 12

(2) General Theory

2-1	Museum Systems in Japan
2-2	Museums in Japan
2-3	Intellectual Property Rights
2-4	Museum Buildings

(3) Museum Management and Community

3-1	Community-based Management of Museums
3-2	Museums and Tourism Development
3-3	Museum Marketing
3-4	Museum Shop Management

(4) Collection Management

4-1	Use and Management of Collections
4-2	Conservation and Restoration of Cultural Properties
4-3	Packing and Transportation
4-4	Risk Management and Disaster Management for Collections

(5) Exhibition and Community

5-1	Representing Culture in Museums
5-2	Permanent Exhibition (Design and Installation)
5-3	Temporary Exhibition (Design and Installation)
5-4	Evaluation (Visitor Studies)

(6) Education/Public Relations for Community

6-1	Museum Education Services
6-2	Public Relations
6-3	Universal Design
6-4	Peace Education

(7) Museum and Local Community

7-1	Museum for Community Development
7-2	Collaboration with Local Communities
7-3	Representing Local Communities History
7-4	Public Participation in Museum Activities

3. Specialized Program:

November 14 – November 18,
November 28 – December 9

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

Program 2016

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

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

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
September					
29 Thu.			Opening Ceremony/Guidance/Reception		
30 Fri.	D		Museum Report Presentation at LBM		LBM
October					
1 Sat.					
2 Sun.		7-2	Participation of Communities in the Cultural Local Event -Autumn Festival “Ashiya Danjiri” (1) Preparation		Ashiya-city
3 Mon.	L	2-2	Indigenous Cultures in Japan	Reiko SAITO	NME
	L	2-1	Policies on Cultural Properties Protection	Satoshi TARASHIMA	Tokyo National Museum
4 Tue.	L	7-1	The Cultural Heritage and Communities Development	Taku IIDA	NME
	L	5-1	Exhibition in National Museum of Ethnology	Mitsuhiro SHINMEN	NME
5 Wed.	L	5-1	Museums and Community Development		
	L	5-1	Cultural Exhibition Today Briefing about “Non-guided museum observation”	Kenji YOSHIDA	NME
	L	2-1	History of Museums and Museum Law in Japan	Kazuyoshi OHTSUKA	Osaka Gakuin University
6 Thu.	L	2-2	Folk Museums in Japan Festivals & Community	Ryoji SASAHARA	NME
	L	4-1	Systematic Storage of Materials	Shingo HIDAKA Mao MATSUDA	NME
7 Fri.	L	7-3	Exhibiting Disaster and Civic Activities in Museum	Isao HAYASHI	NME
	L/O	6-1	The Great Hanshin Awaji Earthquake Memorial Disaster Reduction and Human Renovation Institution	Ryusuke IMAI	Disaster Reduction and Human Renovation Institution
8 Sat.	O	2-2	Individual Visits to Museum in the Vicinity		
9 Sun.		7-2	Participation of Communities in the Cultural Local Event -Autumn Festival “Ashiya Danjiri” (2)		Ashiya-city
10 Mon.	O	2-2	Individual Visits to Museum in the Vicinity		
11 Tue.	L	4-1	Preventive Conservation 1	Naoko SONODA	NME
	L	4-4	Risk Management	Shingo HIDAKA	NME
12 Wed.	T/O	5-2	National Museum of Nature and Science	Mika MORINAGA Koichi KUBO	National Museum of Nature and Science
13 Thu.	T/O	5-2	Tokyo National Museum	Tomomi KITO	Tokyo National Museum
	T/O	4-1	Lighting	Seiji NAKAYA	Musashino Art University
14 Fri.	T/O	6-1	Nagaoka Earthquake Disaster Archive Center	Fumihiko INAGAKI Mariko YAMAZAKI	Nagaoka Earthquake Disaster Archive Center
	T/O		Nagaoka City Library Archive	Hiroshi TANAKA	Nagaoka City Library
15 Sat.	T/O	6-1	Myoken Earthquake Memorial Park The Kizuna Center in Kawaguchi Ojiya Earthquake Disaster Museum Kogomo Memorial Park Orataru-Yamakoshi Restoration Center	Fumihiko INAGAKI Isao HAYASHI	The CHU-ETSU Earthquake Memorial Corridor NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
16 Sun.					
17 Mon.	L	6-1	Community Alliance of Minpaku	Yoko UEBA	NME
18 Tue.	L	5-1	Representation of Cultures in Museums	Kenji YOSHIDA	NME
	L	7-1	Negative Cultural Heritage and Community Museums	Kyonosuke HIRAI	NME
19 Wed.	L	4-1	Preventive Conservation 2	Naoko SONODA	NME
	L		Museum Environment-Pest Control	Kazushi KAWAGOE	Institute for Environmental Culture
20 Thu.	T/O	6-4	Hiroshima Peace Memorial Museum	Shuichi KATO	Hiroshima Peace Memorial Museum
21 Fri.	T/O	7-2	Art House Project, ANDO Museum, Chichu Museum		
	T/O	7-2	Benesse House Museum	Kiyoteru TAGASHIRA	Benesse House Museum
22 Sat.					
23 Sun.					
24 Mon.	L	5-4	Museum Evaluation	Keiko KUROIWA	Learning Innovation Network
	L	4-1	Database	Yuzo MARUKAWA Yasunori YAMAMOTO Hirofumi TERAMURA	NME
25 Tue.	L	5-3	Temporary Exhibition - Design	Minoru FUKUSHIMA	Design Factory
			Temporary Exhibition - Display		
	L	7-1	Museums and Community	Gevorg ORBELYAN	NME
26 Wed.	L	4-2	Conservation and Restoration 1	Naomi UEDA	Gangoji Institute for Research of Cultural Property
	L		Conservation and Restoration 2	Toru MORIMOTO	Chikatsu Asuka Museum
27 Thu.	L	7-2	Developing Relations with Local Community	Tomoo NUNOTANI	Mie Prefectural Museum
	D	1	Speciality Report (1)		
28 Fri.	L	3-2	Museums and Tourism	Hideo YOSHIKANE	Hannan University
	L	4-4	Cultural Properties and Property Damage Insurance	Eiichi HAKOMORI	Keio University
	L		JICA's Understanding-Japan Program Welcome to Rekishikaido-Touch the Spirit of Japan		
29 Sat.	O		JICA's Understanding-Japan Program: Nara Tour		
30 Sun.	O	2-2	Individual Visits to Museum in the Vicinity		
31 Mon.	L	7-1	Local Community Participation to the Management of Culture Heritage	Yuji SEKI	NME
	L	6-1	Children and Museums	Kasumi SOMEKAWA	Hands on Planning
November					
1 Tue.	L	5-2	Founding Principles of the Lake Biwa Museum	Chiyomi YAMAKAWA	LBM
	L	5-2	General Principles of the Exhibits	Mark J. GRYGIER	LBM
	L	5-2	Guided Tour of the Lake Biwa Museum	Mark J. GRYGIER Kayoko KAMEDA	LBM
	L	5-2	Exhibition Renewal Process and Interaction with Commercial Sponsors	Toshiki FUJIMURA	LBM

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
2 Wed.	L	3-1	Community-Based Management of Cultural Heritage as a Strategy for Community Development	Yoshitaka TANAKA	Harie-Shozunosato Committee
	O		Example 1: Community Activities at Harie to Conserve and Explain Cultural Heritage	Takehiko MINOBE Chiyoko FUKUDA	Harie-Shozunosato Committee
	L		Example 2: A Museum-Advised, Community-Based Fish Conservation Site	Shigefumi KANAO	LBM
3 Thu.	L	6-1	Public Outreach Activities and School Programs: an Anyone, Anywhere Museum	Taisuke OHTSUKA	LBM
	P		Practical Programs for Schools	Youzou OKABE	Learning Center
	P		Experiencing a School Program	Youzou OKABE	Learning Center
	L	7-4	Temporary Exhibition and the Contribution of Local People	Kazuhiro MASUNAGA	LBM
4 Fri.	O	7-4	The Notogawa Museum and Reliance on Local People	Mark J. GRYGIER Takashi TODA Staff of Notogawa Museum	LBM Notogawa Museum
	O	2-2	Tours of Borderless Art Museum NO-MA, Biwako Biennare, Omihachiman City Museum, and Nearby Cultural Heritage Facilities in Omihachiman	Mark J. GRYGIER Takashi TODA Staff of Art Museum NO-MA Staff of Omihachiman City Museum	LBM Art Museum NO-MA Omihachiman City Museum
	L	4-1	Museums and Participatory or Community-Related Research	Mark J. GRYGIER Taisuke OHTSUKA Yasufumi SATOYUCHI Tsuyoshi IIMURA	LBM Kokoku Mogura no Kai
5 Sat.	L	7-4	Museum-like Investigations by Local Residents	Ping YANG Misako YOSHIOKA Noriko ARAI	LBM Mizutobunka Study Group Bewick's Swan Lovers' Group
	P	4-1	Experiencing an Off-site Exhibit Program	Shigeo URAYAMA	LBM
	D	1	Specialty Report (2)		
6 Sun.	D	7-4	General Discussion and Exchange of Opinions with Curators	Museum Staff	LBM
7 Mon.					
8 Tue.	L	6-3	Museums and Barrier-Free 2	Kayoko OKUNO	Kanagawa Prefectural Museum of Natural History
	L		Museums and Barrier-Free 1	Koujiro HIROSE	NME
	L	2-2	Kamuy nomi DVD	Reiko SAITO	NME
9 Wed.	L	3-1	Management of Museums	Yutaka MINO	Hyogo Prefectural Museum of Art
	O		Hyogo Prefectural Museum of Art		
10 Thu.	L	4-4	Security for Museum	Norimune WADA	Oct Security Inc.
	L	3-3	Museums Marketing	Hiroki TANAKA	Osaka Aquarium Kaiyukan
11 Fri.	L	2-4	Museum Buildings as an Architecture	Kazuoki OHARA	Yokohama National University
12 Sat.					
13 Sun.					
14 Mon.-18 Fri.			Specialized Program (A,B,C)		
			(A) Preventive Conservation (Mon.-Fri.)	Naoko SONODA	NME
			(B) Exhibition Design (Mon.-Fri.)	Minoru FUKUSHIMA	Design Factory
			(C) Photography (Mon.-Fri.)	Hitoshi TAGAMI	
19 Sat.					
20 Sun.					

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
21 Mon.	L	2-3	Intellectual Property Rights	Atsunori ITO	NME
	L	6-2	Public Relations for Cultural Institutions	Kunihiro TSUJI	Knowledge Capital Association
22 Tue.	L	3-4	Management of Museum Shop and Museum Goods Development	Shinya ODA	The Senri Foundation
23 Wed.	D	1	Public Forum		
24 Thu.	L	7-3	Representation of a Regional History	Hiroyuki MAMETANI	Osaka Museum of History
	L		Communities and Human Rights Education	Tomohiro YOSHIMURA	Osaka Human Rights Museum
25 Fri.	L	6-1	Education and Participation Programs of Museums	Kenji SAOTOME	Suita City Museum
	L	4-1	Management of Audio-Visual Materials	Yasuyuki OKUMURA	NME
	L	7-2	Cooperation between Museums and Local Communities	Yasushi KUSUOKA	LBM
26 Sat.					
27 Sun.					
28 Mon. - 3 Sat.			Specialized Program (D,E,F)		
			(D) Excavating & Controlling Archaeological Resources (Mon.-Fri.)	Satoru OKADA Gen MIYOSHI Hiroaki KIMURA	Osaka Prefectural Board of Education
			(E) Management of Local History Museum (Tue.-Sat.)	Kenji SAOTOME	Suita City Museum
			(F) Documentation and Databases (Mon.-Fri.)	Yuzo MARUKAWA Yasunori YAMAMOTO Hirofumi TERAMURA	NME
December					
4 Sun.					
5 Mon. - 9 Fri.			Specialized Program (G,H,I)		
			(G) Conservation and Restoration of Objects (Mon.-Fri.)	Naomi UEDA	Gangoji Institute for Research of Cultural Property
			(H) Landscape Model Making (Mon.-Fri.)	Masaaki MORIGUCHI	Keikan Mokei Studio
			(I) Filming (Mon.-Fri.)	Itsushi KAWASE	NME
10 Sat.					
11 Sun.					
12 Mon.	L	4-3	Packing and Transportation	Tsutomu YOSHINAKA	Nippon Express Co. LTD.
13 Tue.	D		Knowledge Sharing among participants on Specialized Training		
			Briefing on JICA's Follow-up Program	Fukiko GOTOUDA	JICA
			Preparation of the Final Report Presentation		
14 Wed.			Fire Drill		
			Preparation of the Final Report Presentation		
15 Thu.	D		Final Report Presentation		
			Comprehensive Discussion		
			Closing Ceremony		
16 Fri.			Evaluation Meeting		
17 Sat.			Departure from Japan		



List of Participants 2016

Country/Region	Name	Position	Organization
Armenia	KOBELIAN Khachatur	Head of Department	Sergey Parajanov Museum
Egypt	SOLIMAN Fatma Ahmed	Curator	Education & Children Center The Grand Egyptian Museum (GEM)
Egypt	IBRAHIM Mariem Danial-boktor	Curator	Coptic Museum Ministry of Antiquities
Iran	HASSANZADEH Yousef	Head	National Museum of Iran
Laos	SIHACHAK Vilayvanh	Deputy Director	Lao National Museum Ministry of Information, Culture and Tourism
Mexico	MOSCO JAIMES Alejandra	Professor Researcher	ENCRyM INAH
Mexico	CARRILLO HERRERIAS Magdalena Sofia	Deputy Director	Exteresa Arte Actual Museum
Peru	ARCE TORRES Emma Susana	Director	Regional Museum of Ica Ministry of Culture
Samoa	AH KEN ETEUATI Ailini	Senior Museum Officer	National Museum of Samoa Ministry of Education
Jordan	ALFARAJAT Rami Mohammed Akeela	Public Relation	Petra Development and Tourism Region Authority
Palestine	RJOOB Jaber A. J.	Inspector	Al Badd Museum Ministry of Tourism and Antiquities
Palestine	MANSOUR Mohammed	Curator	Russian Museum Ministry of Tourism and Antiquities



Public Forum

Museums in the World 2016



Public Forum

Museums in the World 2016

Date : November 23, 2016
Venue : National Museum of Ethnology, Japan
Organizers : National Museum of Ethnology, Japan
Lake Biwa Museum, Shiga Prefecture
Japan International Cooperation Agency (JICA)

Program

13:00 – 13:10

Opening Speech by Organizers

Mitsuhiro Shinmen	Chairperson, Steering Committee, International Museology Course	National Museum of Ethnology
Minoru Homma	Director, Program Division 2, JICA Kansai Center	Japan International Cooperation Agency (JICA)

13:10 – 17:00

Museum Report

RJOOB Jaber A. J.	Palestinian Authority
MANSOUR Mohammed	Palestinian Authority
ALFARAJAT Rami Mohammed Akeela	Jordan
AH KEN ETEUATI Ailini	Samoa
ARCE TORRES Emma Susana	Peru
MOSCO JAIMES Alejandra	Mexico
CARRILLO HERRERIAS Magdalena Sofia	Mexico
SIHACHAK Vilayvanh	Laos
HASSANZADEH Yousef	Iran
SOLIMAN Fatma Ahmed	Egypt
IBRAHIM Mariem Danial-boktor	Egypt
KOBELIAN Khachatur	Armenia

17:00 – 17:05

Closing Speech

Mark J. Grygier	Executive Senior Research Scientist	Lake Biwa Museum
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Al Badd Museum



Al Badd Museum

RJOOB Jaber A. J.

Inspector, Heritage Protection Department
Ministry of Tourism and Antiquities

Palestinian Authority

Introduction

Palestine is located on the eastern coast of the Mediterranean Sea, south of Lebanon and Syria and west of Jordan. Palestine has a population of about 6 million and the main language is Arabic.

In my opinion, Palestine has the richest cultural heritage of any country of comparable size, ranging from the early prehistoric period to the present, despite the small area of Palestine, which does not exceed 6,020 km². It has a rich cultural diversity reflected in the thousands of registered archaeological sites representing all the historical periods from the prehistoric ages to the present day.

Historical Review of Museums

Early museums began with the private collections of wealthy individuals, families, or institutions of art and rare or curious natural objects and handi-crafts. These were often displayed in so-called wonder rooms or cabinets of curiosities. The oldest such museum in evidence is Ennigaldi-Nanna's museum, dating from c. 530 BC and devoted to Mesopotamian antiquities; it apparently had sufficient traffic as to warrant labels for the ordered collection, although there is no source for this information. Public access to these museums was often possible for the "respectable," especially to private art collections, but at the whim of the owner and his staff. One way that elite men during this time period gained higher social status in the world of elites was by becoming a collector of these curious objects and displaying them. Many of the items in these collections were new discoveries and these collectors or naturalists, since many of these people held interest in the natural sciences, were eager to obtain them. By putting their collections in a museum and on display, they not only got to show their fantastic finds but they also used the museum as a way to sort and manage the empirical explosion of materials that wider dissemination of ancient texts, increased travel, voyages of discovery, and more systematic forms of communication and exchange had produced.



The Palestinian Museum



Rockefeller Museum

Museums of Palestine

A museum is defined as a permanent cultural institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study, and enjoyment.

Palestine has a rich and diverse heritage. The area over which the Palestinian Department of Antiquities and Cultural Heritage has responsibility contains thousands of archaeological sites distributed over the whole territory and

Al Badd Museum

ranging in date from the Palaeolithic period to modern times.

Systematic archaeological excavation in Palestine in the last century has yielded vast quantities of archaeological artefacts. Research and salvage excavations were carried out in hundreds of sites in Palestinian areas including Jerusalem, the West Bank, and the Gaza Strip.

It is recognized that cultural heritage plays a great role in the process of nation building. Since cultural heritage represents the history and the identity of the people and a territory, museums can play a key role in promoting and enhancing the value and significance of this heritage.

The Palestinian struggle against occupation has been the essence of Palestinian history in the last century. This situation has markedly shaped the vision of the past and the ideological interpretation of history, symbols, and rituals.

The Islamic Archaeological Museum in Jerusalem was established in 1923 by the Higher Islamic Council. The museum located at the southwest corner of the Al-Aqsa Mosque courtyard marks the beginning of the museum as a cultural institution in Palestine. It contains a collection of archaeological materials and some unique manuscripts.



Islamic-Museum, Jerusalem



Al badd Museum



Al badd Stone

Al Badd Museum

The museum is located in the center of the old town of Bethlehem, about 300 meter west of the Church of the Nativity. Bethlehem city has a long history. It was established and inhabited by the Canaanites around 2000 BC, and was called *Beit Eilo Lahama*, located on the West Bank in Palestine, about 10 km to the south of Jerusalem, with a population of approximately 75,000 inhabitants. Bethlehem is the center of culture and tourism in Palestine, since it is identified by Christian tradition as the birthplace of Jesus. Bethlehem has many churches, most notably the Church of the Nativity, which is registered on the UNESCO World Heritage List.

The museum was opened in 2000 by the Palestinian Ministry of Tourism and Antiquities (MoTA) with funding from the Japanese government. For many centuries, *al-badd* was the only way of producing olive oil in big quantities with the introduction of modern technologies in the first half of the 20th century.

The term *al-badd* designates the huge grindstone operated by animal force to reduce olive into paste. This term has given its generic name to the whole house. The process of producing olive oil begins from olive groves. It is known that in Palestine the olive season starts after the first rains, usually by the end of September known as *matret el-saleeb*, the rainfall of Holy Cross Day. It is also

Al Badd Museum



Iron Screw Press



Excavation Area



The Garden



Section of the Excavation



believed that picking olives after the first rains is better as it gives fresher and more mature olives. After olive picking, three basic methods were traditionally practiced to produce olive oil:

- Crushing the olives to obtain paste
- Pressing the paste to obtain an oily juice (water + oil)
- Separating the oil from the water

The Giacaman family, the owner of this house, brought the iron screw press to Bethlehem. This type of screw press existed in Palestine since the 19th century, which is similar to those in the Mediterranean region.

Excavation Area

The museum garden is the only garden in the old town. It has, unfortunately, been rendered a waste-like area through the ages because the garden's neighbors were throwing their waste into the garden.

Intensive archaeological excavations were conducted in the site between 2012 and 2014 by MoTA in collaboration with the Consulate General of France in Jerusalem and several French institutions in the field of archaeology and cultural heritage conservation. I was the director of this excavation.

The deepest archaeological layers (4 m) discovered in the garden of the Al Badd Museum retain the remains of a home from the late Mamluk period (15th century) along a roadway bordered by a water canal and a wall. The whole was established at the beginning of an ancient quarry (possibly from the Byzantine period). Later, probably in the 17th century, a large house was built on the west, after a great leveling which resulted in the creation on the south of the existing garden terrace.

Then, the house developed in several steps in the following century. It is on an open space, which restricted the home to the east that the building of the current olive press was built, probably in the 19th century.

Objective of the Al Badd Museum

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

Al Badd Museum



Development Project of the Al Badd Museum

This project was started by MoTA in 2012 to rehabilitate and adapt the building into a meaningful museum through the following steps:

- 1) Restoration of the building and maintaining its historic character;
- 2) Designing the exhibitions and their showcases;
- 3) Designing the types of showcases for exhibition;
- 4) Improving the lighting system; and
- 5) Securing the building (fire system)

Al Badd Museum Exhibitions

The archaeological artefacts are displayed according to their chronology, and placed on the first floor in three main halls: the first hall is for the olive press and the second is for olive trees, and the third floor is for archaeological artefacts.

The second floor contains main two halls. The first hall is the Nativity Church room and the second is the heritage room.

Reopening of the Museum

It was reopened to the public in December 2014 by MoTA in coordination with the French Council and the Municipality of Bethlehem with the attendance of several government and civil institutions and local associations.

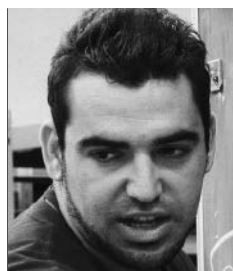
Opening Hours

The museum is open to visitors daily from 8 am to 3 pm except holidays.

It provides explanation and interpretation to the visitors and answers their questions. The museum has a Facebook page updating visitors with its activities.



Russian Museum in Jericho



Russian Museum in Jericho

MANSOUR Mohammed

Curator, Museums Department,
Ministry of Tourism and Antiquities

Palestinian Authority



Jericho

Jericho is a Palestinian city located near the Jordan River in the West Bank. The city is low-lying, with the lowest area being 400 m below sea level, which includes the Dead Sea. The city is famous for its water springs, which feed the date palms.

Jericho, an agricultural city with a moderate climate in winter, is a popular place for those wishing to escape a cold winter.

Museums in Palestine

Archaeological Museum

Reflecting 10,000 years of history, and one of the oldest civilizations in the world, Jericho has many archaeological sites and museums, such as the Russian Museum, (of which I am in charge). The Ministry of Tourism and Antiquities manages the museum.

We also have folklore museums, which exhibit traditional costumes and farming tools from the 19th century, and local handicraft. Handicraft are sold at the museum shops in Nablus, Bethlehem, Ramallah, Hebron and Jericho, and make good souvenirs for visitors.

Museums in Jericho

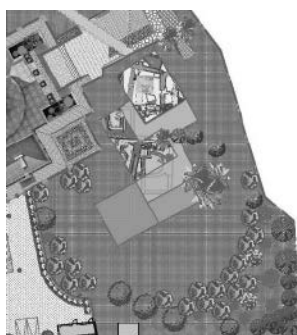
The museums in Jericho, representing past cultures and people of different periods of time, are the best places for visitors of any nationality to visit and learn about the history of Palestine. They are also places of importance for raising awareness and in encouraging participation in various museum activities, which include touching the mosaics, pottery, and jars.

The museum consists of the museum building and the surrounding park complex in the city of Jericho. This land was owned by a Russian citizen and later donated by him to the Russian Government. The land has a special importance for all Christians. The Russian government established the Russian Museum on the land in 2010, but kept one place untouched, which is the area of Zacchaeus's Tree, which is mentioned in the Bible.

Zacchaeus is the name of a greedy tax collector for the Roman occupiers in the 1st century. People ostracized him and nobody visited his house. One day, he heard Jesus was coming to town. He left everything and went to see Jesus closer, but he could not see Him because he was not tall enough to see over the large crowd. So, he climbed up a tree of *Gemmayzé* (sycamore) along a street that Jesus would pass. He really wanted to see Jesus



Russian Museum in Jericho



The Location of the Museum and Remaining Architecture of Three Different Periods

Russian Museum in Jericho



The Site of the Russian Museum

because he had heard that Jesus has deep love, mercy, accepts sinners and their deeds and brings miracles.

Jesus told Zacchaeus to come down from the tree and said he would stay at his house. Zacchaeus was very happy because he was selected from among all the crowd, who thought Zacchaeus was a sinner and rejected him. Jesus's visit to his house changed Zacchaeus very much. He gave away all his property and became one of the 12 disciples of Jesus.

The collections of the Russian Museum and the archaeological site date back to the Roman (BC 37-AD 350), Byzantine (AD 350 –AD 700) and the Early Islamic (AD 700- AD 1200) periods. The architecture of the site has changed over time. It is believed a church was built on the site in the late sixth century.

The museum was built in 2010. It has exhibition rooms and other rooms for activities with children. The one large exhibition room displays archaeological collections excavated from the site including coins, pottery, metalware, and glassware from different periods. There is also a meeting room called the NES room and offices.



The Pottery Collection, Byzantine (A.D. 350 – A.D. 700)



The Exhibition Room



An Activity in the Museum (from the official website)

The Museum Operation

The museum opens every day except Sunday from 9:00 am to 5:00 pm. The number of visitors fluctuates seasonally. It attracts about 12,000 visitors monthly in winter (high season) and about 2,000 in summer. For many newlywed couples, the garden is a perfect place to take memorial photos.

Excavation of the site

The first excavation project started in 1885. Our project with the Russian excavation team started in 2010, was suspended in 2013, and we plan to resume it next year.



The Garden (from the official website)

Petra Archaeological Park



Petra Archaeological Park

ALFARAJAT Rami Mohammed

Public Relation Officer, Petra Development and Tourism
Region Authority (guest relations)/Visitor Center

Hashemite Kingdom of Jordan

Jordan



Map of Jordan

Officially called the “Hashemite Kingdom of Jordan,” an Arab country located southwest of Asia, Jordan is bordered by Saudi Arabia to the south and east, Iraq to the northeast, Syria to the north, and Palestine and Israel to the west. The population of Jordan is almost 9 million. Jordan’s terrain varies significantly, and the most important mountains are the Ajloun in the northwest with the lowest point being the Dead Sea (the lowest point on the earth!) where the beach is about 400 m below sea level.

Petra Archaeological Park

Petra is a Greek word that means “rock.” The name of Petra became famous during the Nabataean period, about 2000 years ago. The Petra site has been a World Heritage Site since 1985, and it was named one of the New Seven Wonders of the World in 2007. Nabataeans are Arabians who inhabited northern Arabia in the late fourth century BC (312 BC-106 AD), and later acquired great wealth by controlling the ancient incense and spice trade road!



Treasury



Monastery

There are four museums in Petra Archaeological Park.

1. Petra Cave Museum (1963)
2. Petra Archaeological Museum (1994)
3. Visitor Center Exhibition (2014)
4. New Petra Museum (2017) (to be constructed by Japanese Grant Aid)

Petra Archaeological Museum, founded in April 1994, contains more than 600 artefacts displayed in three permanent exhibition halls. The First Hall displays an introduction to Nabataean history and geological artefacts from the Neolithic period. The Second Hall is dedicated to archaeological discoveries according to

Petra Archaeological Park

their respective timeframes, starting from the “Beida” excavations that uncovered remains that date back to the Stone Age. The “Tawilan” excavations remains are from the Iron Age, and the “Alzentor” excavations revealed a number of Nabataean houses. The “Alzerabh” excavations unearthed Nabataean pottery ovens from the end of the first century BC until the sixth century AD. Other important excavations were at the Temple of the Winged Lion and Qasr Al Bint. Finally, the Third Hall contains bronze statues, pottery, coins, ornaments, jewelry and a collection of pottery lamps from various eras.

The Petra Archaeological Museum is located 4 km from the main gate of Petra.

The Visitor Center Exhibition of Petra contains 280 artefacts, dating back to different ages, the halls showing the history of Petra and information about the Nabataeans’ life and their civilization and showing their life tools and statues discovered in Petra by archaeological excavations teams and many other historical pieces. To celebrate 200 years of the discovery of Petra, the exhibition “Petra: Desert Wonder” was opened in the Jordan Museum starting from 17th of July 2014 and lasting for several months.



Section of the museum



Temporary exhibition



Temporary exhibition



Temporary exhibition
“Nabataean god”

The exhibition is taking its visitors on an interesting journey of discovery throughout the museum halls; on the ground and upper floors, one can explore some of the most beautiful and impressive prominent sites of Petra, as well as to coming to know the greatness of the Nabataeans, the ancestors of the Arabs, and their culture and arts, in creating Petra and adopting it as their capital in southern Jordan, more than 2000 years ago.

Highly appreciated is the cooperation of the DoA (Department of Antiquities) in lending their unique collection of Petra’s artefacts displayed in front of huge pictures of the city, which restores life to Petra in the eyes of visitors.

It is worth mentioning that the exhibition began its journey under the name “Petra: Miracle in the Desert” on October 23rd, 2012 – March 17th, 2013.

On March 1, 2014, the New Petra Museum, PDTRA, and JICA signed an agreement to establish a new modern museum near the Visitor Center, to showcase the antiquities of the Nabataean city of Petra; the museum will provide an appropriate venue for exhibiting historical cultural properties and preserving the archaeological site. Construction operations would start in the next months near to the main entrance of Petra.

Petra Archaeological Park

Funding

The museums, including the Visitor Center in Petra, depend fully on government funding. The salaries of the Petra Archaeological Park staff are also fully funded by the government.

Parking

Visitor Center

New Museum

To the Archaeological Site

Entrance Area of the Petra Archaeological Park

Plaza to the Town Center



Agreement of JICA and Petra
Archaeological Park for the
New Museum

The Visitor Center of Petra Archaeological Park was renewed in 2014. This is an ideal base for visitors to obtain basic information about the park and for tour guides, as well as for well - designed exhibitions about World Heritage Site of Petra. Compared to the Archaeological Museum, artefacts are displayed in a more methodical way. The color scheme is also more attractive.

Events

Petra by Night runs jointly with a private operator, every Monday, Wednesday and Thursday of each week at 20:30 and lasts for one hour and half. Traditional music and poetry are played in a mysterious atmosphere. Tickets are available at the Petra Visitor Center.



Petra by Night

Museum Staff

The Museum Department Team has 12 members, consisting of curator, one artefact documentation person (registration), various guards and museum controllers, and myself who works as a public relations officer. This shows that we are already suffering from a shortage of specialists in our museums, which means that we have to deal with many issues among those affecting the museums.

In addition, we coordinate with the local tour guides and provide them with information so that they can give tourists a good image of Petra. We also keep following up the staff who work at the site. Our staff are concerned with coordinating with local community organizations and following them up in terms of their work. We also develop courses for the local community by giving them ideas on how to deal with the visitors and how important it is that we take care of the monuments and the artefacts.



Part of my job as explainer

About My Work

- Showing the tourists the exhibition;
- Giving them a brief of the tour's schedule;
- Giving the tourists brochures, each in their own mother language; and
- Introducing the tourists to the Nabataean civilization.

I explain the effect of the exhibition and what it contains on society from important monuments and how it has helped in attracting millions of tourists, whereas the carvings in the mountains of different sizes through the ages have formed beautiful sculptures that amaze the eye of the spectator.

Conclusion

My career as a public relations officer at the Petra Visitor Center involves provision of understanding and support for tourists, as well as trying to influence opinions and behaviors. We use all forms of media and communication to build, maintain, and manage the reputation of our clients.

I am proud that I am doing good work in this field, especially with coordinating and managing the reputation of our organization, as well as with cooperation with the PDTRA staff to manage the events and occasions that support tourism in Petra. We also preview the PAP antiquities for the local community and how we should take care of them.

National Museum of Samoa



National Museum of Samoa

AH KEN ETEUATI Ailini

Senior Museum Officer, Ministry of Education

Samoa

Introduction

The Polynesian group of islands known as Samoa consists of two main islands, Upolu and Savai'i, and seven smaller islets. Upolu is home to nearly three-quarters of Samoa's population. In the time of 1000 B.C., Southeast Asian immigrants arrived in the Samoan islands and from there they settled the rest of Polynesia. The first sparse contacts with Europeans began in the early 1700s, and intensified with the arrival of English missionaries and traders in the 1830s. Before World War I (Western) Samoa was a German protectorate, occupied by New Zealand in 1914. In 1962, Samoa became the first Polynesian nation to re-establish independence in the 20th century. Despite modern influences, the Samoan people still hold on firmly to *Fa'asamoa*, the traditional Samoan way, related to their language, dress, food, customs and even property.



Map of Samoa

Motto – *Fa'avae I le Atua Samoa*, "Samoa is Founded on God"

Capital – Apia

Official Language – Samoan and English

Type of Government – Parliamentary Democracy

Climate – tropical

Population – 194,899 (2015 estimate)

Land Area – 2,842 km² (1,097 sq miles)

Religion – Christianity

Currency – Samoan Tala

National Museum of Samoa / Falemata'aga o Samoa

Officially opened in 1999, the *Falemata'aga* (Museum of Samoa) vision is to "Preserve, conserve, and interpret the material and intangible culture of Samoa."

The key priorities for the museum are:

- To promote and preserve Samoa's cultural heritage, tangible and intangible;
- To disseminate information through educational programs, displays, and exhibitions; and
- To enhance this information through research.

Since 2008, the Museum of Samoa has been located in a two-storey former classroom that was built in the 1900s, during the German administration period. The building, located in Malifa, Apia has a layout comprising an administrative office and four permanent display rooms, which exhibit a variety of artefacts from Samoa and other Pacific Islands, loosely arranged according to the themes of Environment, Pacific, Samoan Culture, and Samoan Prehistory. A



variety of temporary special exhibitions are on display throughout the year.

Through community initiatives and international partnerships, the museum reaches out to local and diasporic audiences, ensuring all are aware of the museum's goals of preserving cultural heritage and addressing significant issues relevant to Samoa and the surrounding region.

Around 10,000 visitors, on average, visit the museum each year. Visitors include families, tourists, researchers, and students on class trips from schools all over Samoa. Visitor numbers have increased 20 percent in the past two years. Visitor numbers are expected to continue to rise as the museum develops its activities and strengthens its partnerships further.

Administration

The National Museum of Samoa is as an entity of the Culture Division of the Ministry of Education, Science and Culture (MESC). As of 2015, the museum is not governed by specific museum legislation, but this is expected to change in the near future. The MESC's Culture Division is in the initial stages of drafting a bill for the National Museum of Samoa. For the moment, a range of legislation that impacts cultural heritage is relevant to the operation of the national museum. Foremost is the Youth, Sports and Cultural Affairs Act 1993/1994 that established the MESC and tasks its Culture Division with the establishment, acquisition, and maintenance of cultural facilities, including museums, in order to preserve material heritage and provide information on Samoan culture, history and nature.

In addition, several MESC policies have been drafted and committees established over recent years with direct bearing on the maintenance and development of the museum. Particularly significant is the draft Samoan Cultural Policy developed by the MESC in 2008. This policy was formulated with the specific aim of protecting Samoa's tangible and intangible cultural heritage. To this end, it dedicates coverage to the maintenance and development of museums. Once the culture policy is finalized, the museum intends to devise its own internal policy documentation to guide operations.

Finance

The museum receives state funding through the MESC, but funds are not specifically allocated to the museum, aside from salaries. Instead, the museum requests operations funding from an annual allocation that is shared between the four national cultural institutions that the MESC oversees.

National Museum of Samoa

The museum relies on the generosity of the community, donors, and its partners in addition to the government, to fund its programs and to increase its collections. The museum is unable to fundraise due to government policy, so financial assistance has been secured with the assistance of non-governmental organizations that publicize the museum's cause. Contributions to program development have been received from the community, regional and international donors, and museum partners. Recent examples include the Museums Connect grant, and funding from UNESCO in aid of website development and capacity-building trips for staff.

As the museum is a not-for-profit institution, entrance is free. The donation box has collected over 20,000 Samoan Tala since the museum opened. The donation box funds are used for capital expenditure only. The funds have so far been used to replace damaged air conditioners.

My Professional Role as Senior Museum Officer

I have been working for the museum since 2008 and my duties are as follows:

- Daily monitoring of the museum five days a week
- Conducting tours for visitors and school visits
- Assisting students' research in the museum
- Help in organising exhibitions and other museum activities
- Organizing and looking after the collection in the store room and on display
- Representing the museum in workshops, training, etc. locally and globally

Exhibitions

Folauga a Samoa, "Voyaging is a part of us"

The "Art of Voyaging" exhibition was made possible through collaboration between the Museum of Samoa and the Samoa Voyaging Society. The exhibition documented the craftsmanship and folklore associated with the traditional canoes of Samoa and other Pacific island nations. Many artefacts were loaned by the local community.



Samoa's Prehistory Exhibition

The prehistory exhibition, held in early 2013, showcased the prehistorical additions to the museum. These were findings from archaeological excavations carried out in 2002, 2003, and 2004 at the Pulemelei Mound, situated in the Letolo plantation at Palauli. These excavations resulted in the addition of stone artefacts and pot shards to the already-existing Lapita collection.



National Museum of Samoa



German Samoa Exhibition

The German Samoa exhibition held last year was donated by the University of Hamburg, Germany, whose students conducted the research. The exhibition is a series of historical images, with captions in the Samoan language. Small booklets (in English) about the exhibition were handed out. The Ambassador of Germany to Samoa attended the launch of the exhibition.



Sennit Exhibition

The Sennit exhibition, held at the museum in 2013, was produced by the Tiapapata Arts Center, with generous funding assistance from the United States Embassy. The exhibition brought to the public's attention efforts to revive *sennit*, a fading art of Samoa. Historically, the weaving of sennit was a popular activity among *matai*. It is rarely practiced nowadays, however.



Contemporary Art Exhibition

This exhibition was made possible through collaboration between the museum and the Leulumoega Fou School of Fine Arts. Students of the school and the Principal and the Curator of the Congregational Christian Church of Samoa (EFKS) Museum created the exhibition based on the theme "The Road To..." by Robert Louis Stevenson.



The Entangled Islands Exhibition

This exhibition was donated by the Auckland War Memorial Museum under the directorship of Dr. Roy Clare. His team of managers, Tanya Wilkinson and Grant Hewe, accompanied the arrival of the exhibition and helped us to set it up.

Museum Activities

Educational Programs

Primary-school lessons are conducted for nearby schools by museum staff. Lessons vary according to the available art materials, films, and books, but are focused mainly on the Samoan language, myths and legends, and artefacts. Two lessons are provided per week and are attended by 10 to 20 students, on average.



Vocational Workshops

These are the workshops where we invited custodians to teach the youth about their skills and knowledge in cultural activities, thus strengthening the conservation and safeguarding of cultural heritage.



Museum Talks / Museum Nights

On museum nights and in museum talks, we select a specific theme and invite

National Museum of Samoa



a popular Samoan writer or an old Samoan citizen with great knowledge of culture to speak and share his/her knowledge to the young generation and with the community.

The Museum's Future and Challenges

There is a belief that, without relevant conservation, the museum is just a stand-offish institution that makes it more vulnerable to public criticism. With the increasing challenges of daily living, the museum has to be proactive in promoting the importance of cultural values as a means of survival. Highlighting the exhibitions mentioned is one such strategy of touching audiences deeply.

Another important task that the museum is faced with is conservation. To talk about museums in Samoa and be taken seriously, we also need to be on par with international standards regarding how to care of our collection. Samoa has no certified conservators except for the scattered expertise of archaeologists, anthropologists, cultural experts, historians, and tourism professionals. To coordinate these services, the museum reaches out to various institutions near and far for their participation and their kind assistance. Unfortunately, the museum is unable to pay for these experts so voluntary work is asked for.

Recently, in a training funded by Japan, the museum realized the importance of joining International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), which will enable enhanced training for the museum professionals here. Such a strategy will require national commitment. Proposals are being written to gain the support of the Cabinet of Samoa. It is hoped that the museum will continue to increase its standing with the local and international communities through its exhibitions and events. This is an important goal. The museum is reliant on the support of partners to implement many of its activities. Maintaining strong partnerships is key to the museum's future success. To this end, the museum hopes to target Samoan artists to present their art works in exhibitions at the museum. It also hopes to work closely with traditional artisans to contribute to the museum's programs.

One challenge comes with the prospect of relocation. The government is exploring the possibility of either incorporating the museum into plans for a Samoa Culture Center or constructing a new standalone museum facility. Meanwhile, the museum must balance the ongoing priorities of the museum to care for the collection, to manage lively public programs, and to continue investing in its people. The activities set out in the museum's strategic plan will ensure that the museum grows into a credible and sustainable institution.

Regional Museum of Ica



Regional Museum of Ica

ARCE TORRES Emma Susana

Director, Regional Museum of Ica
Ministry of Culture

Peru



Map of the Ica Region with its Provinces. The Museum is Located in Ica City.

The Regional Museum of Ica and its Growth, a Challenge for the Benefit of the Community

Peru is a vast country (1,285,215.60 km²) located in South America. Peru currently has 25 political regions and a population of around 31 million. Its capital is Lima and the national language is Spanish. However it is a multicultural country with several native languages, of which Quechua is the most widespread.

Most Peruvian cultural history belongs to Pre-Columbian periods (around 10,000 years), while the historic Colonial and Republic periods denote shorter periods (nearly 500 years). Accordingly, several museums in Peru contain mostly pre-Columbian archaeological collections. As well as several private museums, the Ministry of Culture has registered approx. 52 museums that are administered by the Ministry itself, of which the Regional Museum of Ica is one.

The Ica region is located south of Lima on the Peruvian coast. It has five provinces and a capital city of the same name. It extends about 21,305 km² and houses nearly 800,000 inhabitants. Its relative proximity to the capital (between 200 and 450 km) also motivates a virtually constant stream of people toward Lima. The current population includes immigrants from neighboring regions. This region has suffered natural disasters, such as flooding in 1998 and an earthquake in 2007.



The Regional Museum of Ica "Adolfo Bermúdez Jenkins". Building of 1970, which the Museum has Occupied Since 1971.

The Regional Museum of Ica "Adolfo Bermúdez Jenkins"

It is located in Ica city, which is the capital of this region. It was created by the Supreme Decree of 30 March 1946. Its organization was indicated by a Board of supervision of remarkable people that designates as first Director to Professor Adolfo Bermudez Jenkins, who spent many years in charge of the museum. In recognition of his work, the museum was named after him in 2001.

Initially, after a previous process of organization, this museum opened its doors in a downtown building in 1947 as an entity under the Ministry of Education. In 1966, with the creation of the House of the Culture of Ica, this museum was integrated to it. Subsequently, the National Institute of Culture was created in 1971, to which the museum was integrated until the creation of the Ministry of Culture in 2010.



Effects of the 2007 earthquake on the storage room on the 2nd floor of the museum. The wooden shelf was broken and the collections fell down.

Accordingly, organic and economically, this museum depends on the Ica Culture Direction just as it depends on the Culture Ministry, which administers the admission charge to cover the costs of staffing and providing basic services of the building as well as some working materials. The museum also lacks any established specific budget. However, despite the limited staff and other limitations, the museum continues its work to preserve and disseminate its collection of cultural assets, albeit to a limited extent.

Regional Museum of Ica



Metallic cabinets housing textiles and other artefacts donated by JICA for the storage room No. 1, on the first floor of the museum.



A corner of the storage room on the second floor before the donation from Japan.



A corner of the storage room before the donation from Japan.



The fact that the collection expands each year means it now occupies the entire second floor of the museum.

After the Regional Museum of Ica applied to JICA for assistance in 2010, it received a donation of exhibition and conservation equipment in 2015 via JICA . The application included shelves for the storage room, where the very strong earthquake of 2007 had destroyed those made of wood and metal.

We have partially improved the storage rooms of the museum thanks to JICA and must now continue that process.

This aid has acted as a great fresh impetus to empower the museum. Moreover, thanks to this aid, the Ministry of Culture has understood the importance of this museum located outside the capital and accordingly boosted its staff with a further nine employees. These included one management assistant, seven assistants working with the collection and one cleaning worker. A collection of over 30,000 objects cannot be tended by five employees alone, who are also expected to engage in other work connected to the cultural heritage of the region, outside the museum. This applies even more so when the museum is projected to its integral enlargement. Accordingly, the increase in the museum's staff will help the museum develop its management and care for its collection so that the entire museum can fulfil its potential.

The Collections

The museum has a big archaeological collection, besides smaller quantities of Colonial, Republican and Paleontological objects. The collection currently comprises around 30,000 items, which are very diverse in nature as well as in raw materials involved. Between them, this museum houses an important physical anthropology collection, as studied by a pathologist of the United States, identifying illnesses of the pre-Hispanic and Colonial periods.

Each year the collection increases, mainly in terms of archaeological material, although the paleontological collection has expanded in recent years and this ongoing progress means more space is needed in the storage rooms.

The unique and systematic inventory of the collection, as well as the register of cultural objects and their inscription in the National Registry of Culture Ministry, are ongoing tasks. We always try to perform them simultaneously alongside the maintenance and preventive conservation of the assets in the collection, while still ensuring adequate storage for each item.

Regional Museum of Ica



Anthropomorphical
Vessel of the
Paracas
Pre-Columbian
Culture



Bottle of the Nasca
pre-Columbian Culture



Female anthropomorphical
Sculpture of the Nasca
Pre-Columbian Culture.



Saint Anthony of
Padua, Colonial
Religious Wood Image
from the Colonial
Period.

Exhibitions and Other Activities



Exhibition Room of
Bioanthropology

At present, the only exhibition opened to the public is that concerning the pre-Hispanic cultures of the Ica region. This archaeology room showcases the cultural development of pre-Hispanic societies in the region with photos, graphics and other museographic complements.

Another smaller room houses the temporary exhibitions that we occasionally renew. The second main exhibition room concerns bioanthropology and showcases collections of funerary customs, cranial deformation, trepanation, trophy heads and pelaopatologias.



Successful activities to mark
the anniversary of the
museum in 2014: "The
families and the Regional
Museum of Ica" with a work-
shop involving family painting
after a free guided visit to the
museum.

To the rear of the building, the museum offers a scale model of known geoglyphs named Nasca Lines, The Colonial and Republic period display room is closed on the second floor, because the museum building has to be expanded to include more rooms in which to house the collections. However, the exhibition rooms on the first floor have been partially renovated.

To date, the museum has not yet established a definitive public and educational activity program due to the lack of fixed budget and staffing pressures. However, we have organized some activities in coordination with another community groups (artists, schools, university, associations and various other institutions). There are also some special dates each year, such as the anniversary of the museum (March 30) and International Museum Day (May 18) each year. On these dates we prepare wide cultural programs, which include free guided tours for students, children or general visitors, conferences, art exhibitions, musical shows, workshops for children, and family groups and others. These activities often see us call up volunteers who are students of archaeology, tourism or art generally. We require staff to volunteer for these activities

before, during and after the activities in question.

The Infrastructure

It was built in 1970 and occupied by the museum in 1971. The expansion of the collections and their associated requirements as well as activities which the museum had to develop demand suitable expansion. The museum urgently needs more exhibition rooms, storage rooms, laboratories for researching, conservation and other works related to the collections. It also needs workshops and conferences rooms, etc.

My Professional Role

I am an archaeologist by profession. As well as my work in the Regional Museum of Ica, I am also a researcher of archaeological projects in the Ica region. I have worked in this museum since 1988, when there were only two or three assistants for much of the time, and sometimes no-one. Despite the many constraints, we have always tried to keep the museum active, which has seen us generally working in all areas (exhibition, conservation, diffusion) over the years. These efforts mean the museum has presented a range of events, like temporary exhibitions, academic meetings, public events related to the exhibitions, guided tours for children, teachers and general visitors and other activities, like preparing projects for the museum to manage both of them in the Ministry and external entities. Example of two management initiatives: Prize of Fund of the Ambassador of the United States for a Project for the collection of the Paracas Site Museum. This is because the Ica Regional Museum also attends the mobile cultural heritage of the Ica region and the project covered more than the cultural assets of the museum and its management. Another project managed concerned exhibition and conservation equipment donated by the Japanese population via JICA.



Prize of the Fund of the Ambassador of the United States 2012 for the Project of the collection of the Museum of Paracas, another museum in the Ica region. The Project was elaborated for the Management of the Regional Museum of Ica and executed in 2013.



Official ceremony to receive the Japanese donation to the Regional Museum of Ica with the Ambassador of Japan and the Vice Minister of Culture (2016).

Final Considerations

We know that all museums are important educational tools and contribute to the community to which they correspond. Moreover, museums are not only for knowledge, but also enjoyment and entertainment. Accordingly, their activity programmes should address the communities in which they belong.

With this in mind, we know the urgency to execute the plan to expand the building project for the Regional Museum of Ica. However, we also understand that the growth of this museum must be more than physical. Otherwise integral development is required to accomplish the functions and mission of the entire museum.



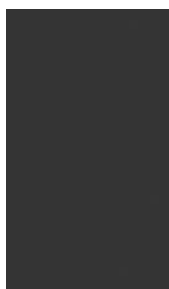
**National School of Preservation,
Restoration, and Museography, ENCReM**
**National Institute of Anthropology and
History, INAH**
MOSCO JAIMES Alejandra
Research Professor, Museology Postgraduate Program
México

México

The United Mexican States is a federation of 31 free and sovereign states and the capital is Mexico City. México derives from the Nahuatl words *metztli* “moon” and *xictli* “navel”, this meaning “*Place at the Center of the Moon.*” The national language is Spanish but there are more than 68 native languages still spoken. The population is over 122 million people.



Map of Mexico



Flag



Coat of Arms

Mexico was the place where many advanced civilizations of antiquity developed. Pre-Columbian Mexico was home to such as the Olmec, Toltec, Teotihuacan, Zapotec, Maya, and Aztec, among others. In 1521, the Spanish Empire conquered the territory and, three centuries later, this territory became Mexico following recognition in 1821 after the Mexican War of Independence.

Nowadays, Mexico has a huge natural and cultural richness, and is the Latin American country with more recognition on the List World Heritage UNESCO with 42 designations. Mexico is the sixth country worldwide, being behind Italy, Spain, China, France, and Germany.

National School of
Preservation,
Restoration, and
Museography,
ENCyM



Natural and Cultural Richness of Mexico

National Institute of Anthropology and History INAH Mexico

INAH (Spanish acronym) was created in 1939. It is a government institution and is under the auspices of the Cultural Ministry of Mexico. It is responsible for guarding, researching, preserving, and disseminating the historical and archaeological heritage nationwide.

INAH has registered more than 48,000 archaeological sites, it maintains, holds, and manages 187 archaeological sites open to the public (11 of these are in the World Heritage List), it holds and preserves over 121,531 historical monuments, and it is responsible for over 120 museums all over the country.



INAH Logo

Instituto Nacional
de Antropología
e Historia



INAH's 77th Anniversary

INAH is also responsible for training specialists in the field of anthropology, history, conservation, and museology and it is in charge of three schools of higher education:

- National School of Anthropology and History, ENAH
- National School of Preservation, Restoration and Museography, ENCyM
- School of Anthropology and History of the North of Mexico, EAHNM

National School of Preservation, Restoration, and Museography, ENCryM



National School of
Preservation, Restoration and
Museography, ENCryM



Degree in Restoration



Museology Postgraduate
Program

National School of Preservation, Restoration and Museography

Escuela Nacional de Conservación, Restauración y Museografía (Spanish for National School of Preservation, Restoration and Museography, or ENCryM by its Spanish acronym). It is a higher-education institution devoted to the training of specialists in restoration and museology research, and dissemination of cultural heritage. ENCryM started operations in 1968 supported by UNESCO. It was the first university in the world to offer a degree in restoration and is currently a leader in the formation of professionals in restoration and museology in Latin America while providing them with a critical, creative, and ethical approach with social awareness.

ENCryM has five higher-education programs:

1. Degree in restoration
2. Master degree in preservation and restoration of immovable cultural heritage
3. Master degree in museology
4. Specialization in museography
5. Master degree in preservation of document archives

The school has the following objectives:

- To educate bachelor and degree professionals in areas such as the preservation and restoration of movable and immovable assets, museology, and museography, based on an anthropological, artistic, and scientific approach fostering the development of multiple skills and knowledge in the students' profiles and providing an education of creativeness, critical thinking, ethics, and a profound social awareness
- To be a center of research, documentation, information, and analysis as well as a meeting point for several disciplines and forms of restoration and museology while providing service to our community
- To encourage the development of the theoretical and methodological foundations with the aim of promoting normativity of preservation and dissemination of the cultural heritage
- To disseminate culture, especially in the experience and knowledge of the areas and forms of preservation, restoration, and museology.
- To provide ENCryM with the programs, projects, courses, and plans

required to satisfy its assignments and needs

My Professional Role at ENCyM

I am a historian with a master's degree in museology and, since 2011, have been a full-time research professor for the Museology Postgraduate Program at ENCyM. My current issues and lines of research are community museum studies, heritage interpretation, and curatorial studies. My duties as a professor include being in charge of curatorship and professional practice classes, being director and consultant for degree theses, management and intermediation with museums and institutions all over the country, and development of curatorial projects.

Main Actions with Museums

The academic programs for the master degree and the specialization in museology are related to public and private museums and institutions all over the country; we collaborate by providing diagnosis of museums, content analysis, audience analysis, consultancy services, connecting of students, and development of contents for temporary and permanent exhibitions.

Also, we professionalize museum staff (Mexico and Latin America), train specialists in the field of conservation of heritage and museums, analyze and discuss the museological currents of Mexico and Latin America and other countries, and develop better working methods.

Challenges in the Present and Future

We are working to sensitize people, local and federal governments, and authorities about heritage conservation, connect to heritage and museums with their closest communities, and disseminate the work of the institution and specialists. The main challenge for the future is to support community development of the poorest areas through sustainable heritage protection programs.



Beyond Frontiers

CARRILLO HERRERIAS Magdalena Sofia

Deputy Director, Ex Teresa Arte Actual

Mexico

Context

Ex Teresa Arte Actual is located in the core of Downtown Mexico City, just beside the Cathedral and the National Palace, as well as beside Templo Mayor (the most important archeological pre-Hispanic ruin and its museum from the Mexicas in Mexico City) and several other museums. This means Ex Teresa is located in one of the areas with more cultural offering; this characteristic attracts a great deal of cultural tourism, business tourism, and a huge percentage of national migrants for living and working. Moreover, this neighborhood has had a commercial background since the foundation of the city, but after the city's growth, especially during the 20th century, the financial spot moved to other neighborhoods, pauperizing the housing and community. Downtown Mexico City is also the political center. Since 2000, the government with private investment has been working to recover its landscape and security and to enhance its services to stop the physical and social decline.



Ex Teresa's Façade, Photo by Gerardo Sánchez,
Courtesy of Ex Teresa Arte Actual

History

Ex Teresa Arte Actual, dedicated to contemporary art, opened in 1993 inside a 17th-century former church. We belong to the National Institute of Fine Arts and Literature (INBAL), which has 16 art museums, most of them in Mexico City except one in Ciudad Juárez; its scope of research goes from the 19th century until today. Ex Teresa is dedicated to research, exhibition, stimulation, and dissemination of time-based art such as performance and sound experimentation as well as ephemeral art such as installation and site-specific art. In 2014, we started working with art projects dealing with archive- and community-based art.

From the Baroque Temple, it remains just the façade, but the church also has an 18th- and 19th-century construction period. From the latter period remains the neoclassic overall decoration and a main chapel built during the first half of

Beyond Frontiers



Artists: Plan Acalli (Ehecatl Morales y Carlos Maravilla); "Plan Acalote," Traducir En Acción: Dibujo En Proceso, Photo by Gerardo Sánchez, Courtesy of Ex Teresa Arte Actual

the 19th century re-built by Lorenzo de la Hidalga after a violent earthquake occurred in 1845.

In 1993, a group of artists asked INBAL to represent what was called "alternative art," a much-used concept during the '90s comprehending those proposals dealing with an expanded field like performance art, site-specific art, installation art, and sound experimentation; political discourses about the body, language, and social structures were included. Since then, only artists direct Ex Teresa.

Program

We usually show exhibitions not as the final result but as *work in progress*. One of our curatorial philosophies deals with the idea of art as a process and not as an object, which allow us as an institution, hand by hand with the artists to keep thinking of the message, the communities involved, and the opportunities for brainstorming and developing new strategies for showing the artwork. This means our program is not only based on exhibitions but also on ongoing art projects, educational and academic programs, workshops, and artistic methodologies beyond our walls so we can dialogue with our communities about contemporary art, memory and social practices.



A still photo from Video Registration "Tequio Rolas" by Daniel Godínez Nivón, Traducir En Acción: Dibujo En Proceso; Video Still by Miguel Ángel García Colín, Ruta 3000, Courtesy of Ex Teresa Arte Actual

Communities

A cultural space/museum is vital for creating affective bonds with the community in order to enhance their life conditions and giving significant experiences. These goals can only be achieved if we share, talk, learn, and teach with

Beyond Frontiers



Escindir, serrar, pulir, photo by Gerardo Sánchez, courtesy of Ex Teresa Arte Actual

each other. We work with LGBTTTI, women, neighbors, the visually impaired, people between 18 and 40 years old, museum staff, inhabitants dedicated to commerce (La Merced Market), art performers, contemporary artists and musicians, architects, and researchers and we are including more programs for children.

Memory in this case is vital. That is why my particular interest departs from documentation, archiving documents and registration considered as valuable objects, sensations, information, or memories are to be exhibited and used as tools for community engagement.

Archive

Ex Teresa was born without an art collection but, since 2014, we have been working on our Documentation Center to be recognized as one of a kind. To fulfill this, we have started problematizing the idea of archiving beyond the technical approach through some curatorial questions that must be discussed with our different communities.

What is the correct vocabulary to use for designing our archive/collection? And what does this mean in administrative and documental policy terms? What is the community's role in our archive? And, how are we going to socialize it?

- a. **Review of our archive's history:** This means starting to question how the registration becomes art not just by enunciation but how this has repercussions in the market. Registration is understood to be the main trace of time-based ephemeral art, and it may be the only way to have a memory of these manifestations. However, sometimes, it is considered by artists and photographers to be art itself. Is important to say during this review that we acknowledge that Ex Teresa has validated this statement since 1999 by programming a photographic exhibition of Antonio Juárez (former registrar for Ex Teresa) "*fisura*" (*fissure*)
- b. **Review of the concepts and its transformations during art history:** Some examples would be alternative art, actual art, contemporary art, museums, collections, archives, and so on. These concepts must be reviewed, described, and shown in our thesaurus, publications, and

exhibitions as well.

- c. **Legal Strategies:** We wish to incorporate our Archive Collections as part of INBAL's collections with the same status as artworks. We are pressing the institution to give proper names to materials that fall into the boundary between "document" and "artwork"; the name given until now by INBAL is "document with artistic value."

As we work with ephemeral art, artists donate some materials as artwork instructions, or sometimes the exhibition itself can be understood as an artistic format, so the projects, sketches, and exhibition manuals can be understood (under conceptual art practices) as "documents with artistic value."

- d. **Academic Program:** Symposium "Misplaced Archives: Displaying, Digitizing and Trading Artistic Documentation," 2015 (the next edition will be "Misplaced Archives: Overflow in Discourse, Display, and Authorship of the Document" in 2017);

Seminar "Archive Strategies: Photographing Non-Objectual/Dematerialized Art" (programs for specialized communities);

Program "Unfolding" consisting of inviting the artist to review the materials we have of them, work with memory, conduct interviews, and have a public talk (program for graduate students and researchers).

Some results, as examples, are as follows: "Photography is not enough; it usually tends to objectify the immaterial and the process when art itself resides in the process. We need video or special chronicles or descriptions as well as including critics to participate within the *memoirs*"; "We need to work on new display designs to make the documents more appealing and interesting and not just *auratic* items."

- e. **Documental Policies/Educational Program:** Workshop with the whole staff to define our documental policies and be aware of the importance of our job for protecting our collection. This is very important because special security and cleaning staff change constantly (outsourcing) and know very little about contemporary art and our mission/vision. We prepare specialized courses during the year about art, basic conservation knowledge, museology, and artistic archives.

- f. **Curatorial Program:** We allow artists to work directly with our archive, not just for research but also as artistic collaboration. At the same time, we work with art proposals dealing with memory, archive revisions, and community art-based projects that recover social practices.

- g. **What's next?** By designing a new workshop, we are trying to introduce traditional social practices dealing with horizontal, collaborative work in order to make new decisions for our collections and documental policies and to keep expanding our frontiers.

Lao National Museum

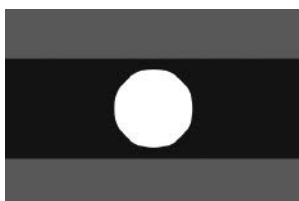


Lao National Museum

SIHACHAK Vilayvanh

Deputy Director, Department of Heritage
Ministry of Information, Culture and Tourism

Laos



Introduction

The Democratic Republic (Lao PDR) is located in the heart of the Indochinese peninsula, in Southeast Asia, at a latitude of 14 to 23 degrees north and longitude 100 to 108 degrees east. Lao PDR shares a 505 km border with China to the north, a 435 km border with Cambodia to the south, and a 2069 km border with Vietnam to the northwest. The country stretches 1,700 km from north to south and ranges over an east–west width of over 500 km at its widest, and only 140 km at its narrowest point. Lao PDR covers a total of 236,800 square kilometers, three-quarters of which is mountains and plateaux. The country has three distinct regions.

Lao PDR Information

- Head of State: President Bounhang Vorachith
- Head: Prime Minister Tongloun Sisoulithon
- Capital: Vientiane
- Land area: 236,800 sq. km
- Population: 6,951,837 million
- Language: Lao
- Currency: Kip

People and History

The population is estimated to be about 6,951,837 million (as of October 17, 2016) including 49 ethnic groups with four main linguistic groups. Each ethnic community owns its particular spoken and written language, fashions, and customs. The common feature of these ethnic groups is their traditional agriculture and hunting. The Lao archeological records of the prehistorical period in Southeast Asia as well as in the territory of Lao PDR have proved that here is the homeland of human beings with a great local civilization that is famous with its wet rice civilization and its metallurgy technology. Through a hundred thousand years, primitive inhabitants in Lao territory improved themselves and conquered nature for survival and development. They have bequeathed the material cultures and heritages that were continuously developed for generations. The passing of the Stone Age, Bronze Age, and Iron Age, and dolmen condition for the birth of the ancient kingdom of Lao territory in the AD centuries cultures were material basic.

Background to the Museum Building

The Lao National Museum is located in the center of Vientiane, capital city of Lao PDR. The building was built in 1925 during the period of French colonization. When the country gained independence on December 2, 1975 it was converted to the Lao Revolutionary Museum.



Lao National Museum



The building was converted to the Lao Revolutionary Exhibition Hall in December 1980. The 1985 Lao government upgraded it to the Lao Revolutionary Museum. In early 2000, it was reestablished as the Lao National Museum.

Museum Management

A museum has many functions such as education, conservation, preservation, restoration, registration, and exhibition. The aim of the National Museum is the collection and preservation of Lao prehistory, history, and cultural heritage. The museum collects and stores every artifact, painting, costume, document, photograph, archeological fossil, stone, bronze, wood, and iron production. Artifacts have been collected from museums, hills, and rice fields around the country, and exhibition spaces have been rearranged to accommodate the earlier histories of those places now known as the Lao PDR. The Lao National Museum has recently acquired dinosaur bones from Savannakhet, an ancient stone drum from Luang Phabang, standing stones from Luan Namtha, and a number of Khmer-style sculptures, which contribute to the understanding of Lao history to be drawn from the museum. The museum is also helping to educate its visitors with bilingual labels and guided tours; as a result of these changes, visitor numbers are increasing rapidly, and their comments show their increasing appreciation of the quality of the services offered by the National Museum.



Museum Collection

The Plain of Jars: It is thought that the people who made the Plain of Jars were the iron-using descendants of the people of the standing stone burials in Hua Phan. There is some similarity in the grave offerings, and also a resemblance between the stone discs that covered the entrances to the grave-shafts in Hua Phan and the carved lids of the jars in Xieng Khuang.

Standing Stones

The Hin tang, or Standing Stones, of the mountainous province of Luang Namtha are incised, which bears a strong resemblance to motifs important to other megalithic cultures elsewhere in the region. Although these stones, which were arranged in small circles on mountaintops, have not yet been investigated by archaeologists, it appears that they have a strong cultural connection with other megalithic traditions that were scattered across mainland Asia two thousand years ago.



Club-head (volcanic stone)

This star-shaped stone club-head probably dates from the time of early settlements in the region, many hundreds of years ago. Similar club-heads have been found elsewhere in Asia, the Pacific, and South America, but this is the only

Lao National Museum



example yet to be found in Laos. Originally mounted on a stick to be used as a weapon, it probably later took on a ritual significance as an amulet or ceremonial implement. The stone was shaped by careful chipping and polishing, and the central hole is ground down with small stone and sand. This volcanic stone does not seem to be common in Laos, so perhaps this item has been traded on account of its.

Bronze Drum

Exhibition in Lao National Museum

Used by people in the Lao PDR



Exhibition Lang Xang Period

Museum Exhibition

The Kingdom of Xang Xang was the first Lao state formed in 1353. This era is described as the Lao Golden Age with its iron weapons, fine domestic ceramics, Buddha images in bronze, gold, and silver, implements needed for defense, etc.



Exhibition of the Lang Xang Period



Exhibition of Modern History



ASEAN CORNER
Lao PDR, member of ASEAN since 1997

Museum Activities



Lao National Museum

Temporary off-site exhibition

Since 2000, the Lao National Museum has played an important role in promoting Lao culture on a national day by staging a regular “off-site” exhibition. For instance, off-site exhibitions have been created for Lao National Day, the ASEAN Summit, the 50th Anniversary of the Lao Party, and other regular events. These include the Boun That Luang Exhibition created by the Lao National Museum to celebrate the many national days of the nation, and those for embassies or consulates of Lao, which are usually staged at Lao Culture Hall.

Off-Site Exhibition



The New Museum Building

The government decided to construct a new museum building (move to a new place) on April 4, 2013 and stated that construction will finish in 2016 with four floors covering 6 km.



My Role in the Museum

- Write reports to the ministry every month
- Plan salaries for staff
- Plan budget
- Plan recruitment
- Plan staff training
- Plan permanent exhibitions
- Plan temporary exhibitions
- Plan packing materials for the move to the new building

National Museum of Iran



National Museum of Iran

HASSANZADEH Yousef

Archaeologist and Curator, Head of Publication
Department

Iran

Iran

Iran is situated in the desert belt of the northern hemisphere. The Iranian Plateau has a continental desert climate with hot summers and moderately cold winters in its central basin, while the Zagros and Alborz Mountain Range enjoys a more humid and cooler climate.

The Iranian plateau is a large area bounded to the north by the Alborz Mountains, to the west and south by the Zagros Mountains, and to the east by a series of ranges referred to as the Eastern Iranian Highlands. Most rivers rise in the mountainous regions and drain into the interior basins. The population of Iran is about 80 million of whom 40% are young (15-35 years). The languages spoken are: Farsi: 53%; Azari: 16%; Kurdish: 10%; Luri: 7%; Gilaki and Mazandarani: 7%; Balochi, Turkmen, Arabic, Assyrian, Armenian, and Gorji: 7%.

Museums in Iran

The first museum in Iran established in 1915 was a small room and just open for special people, like the King and his relatives. In 1937, Iran Bastan Museum opened for general people, and prior to this, museology started in Iran.

Iran has more than 500 museums that can be divided into three categories:

A: State museums (400)

B: Private museums (61)

C: Private museums with government contribution (39)

Most state museums (around 250) are managed by ICHTO (Iranian Cultural Heritage Organization). These museums (including archaeological, actual art, natural history, and ethnography museums) are classified into three levels: national museums, big local museums, and city museums.

National Museum of Iran

The National Museum of Iran — comprising Mūze-ye Irān Bāstān (Ancient Iran Museum) and Mūze-ye Dowrān-e Eslāmi (Museum of Islamic Era) — is the largest and arguably the most important museum complex in Iran. Together, the two museums hold the largest collection of artifacts in Iran (around 300,000 registered items) dating from Paleolithic times to the late Islamic period.



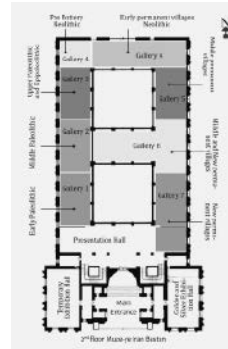
A General View of National
Museum of Iran Entrance

Mūze-ye Irān Bāstān is the first building specifically designed and built in Iran as a museum. Designed by the French architect André Godard and built by two Iranian masons, Abbās-Ali Me'mār and Ostād Morād Tabrizi between 1933 and 1937, Mūze-ye Irān Bāstān covers a total area of 3,500 m² on two floors and a basement. Over 1,000 selected artifacts are on display in Mūze-ye Irān Bāstān in chronological order, from the Lower Paleolithic period to the end of the Sasanid period.

National Museum of Iran



A General View of Iran Bastan Museum



2nd floor of Iran Bastan Museum Plan



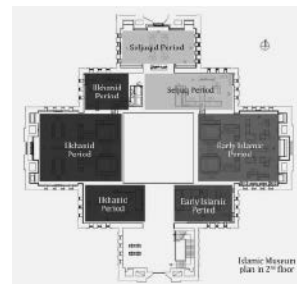
1st floor of Iran Bastan Museum Plan



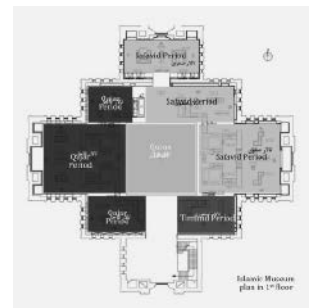
Mannaean Glazed Brick, Qalaichi, Boukan, 7th Century BC



A General View of Islamic Museum



Islamic Museum Plan in 2nd Floor



Islamic Museum Plan in 1st Floor

The Islamic Museum covers some 4,000 square meters with three floors as a part of the National Museum of Iran. The building was renovated and reopened in 1996. In the summer of 2006, another restoration and reconstruction phase began and the new museum was reopened in 2015. The ground floor was allotted for the auditorium and the temporary exhibition hall.

The Islamic artefacts are exhibited chronologically on the first and second floors. The second floor contains the early Islamic, Saljuq, and Ilkhanid periods and the first floor houses the Holy Quran hall, and artefacts of the Timurid, Safavid, Afshar, Zand, and Qajar periods. A large number of objects in these exhibition halls come from scientific excavations and famous collections such as those from Sheikh Saffi Al-Din Ardebili.



Pottery Deep Bowl, Neyshabur, Razavi Khorasan, 9-10 Centuries A.D.

The museum has nine research and curatorial departments including:

1. Paleolithic Department
2. Prehistoric Department
3. Historic Department

4. Islamic Department
5. Inscriptions Department
6. Seals and Coins Department
7. Pottery Studies Department
8. Osteological Department
9. Conservation Department

Staff

The National Museum of Iran is a state museum and has more than 130 employees including curators and keepers (41), exhibitions leaders (20), official experts (15), cleaning staff (15), and museum guards (39).

Exhibitions

The National Museum of Iran organizes various temporary exhibitions each year that aim;

- To attract a wider variety of audiences to the museum through use of different programs and approaches
- To raise public awareness and understanding of endangered cultural heritage of Iran
- To focus on children to raise awareness of the importance of cultural heritage
- To create a possibility for experts and film makers to study and document evidence of more than two hundred thousand years of human occupation in Iran

Three kinds of exhibitions are conducted in our museum.

- A) Exhibitions in the National Museum of Iran from our collection plus other Iranian museum collections or non-Iranian museum collections
- B) Exhibitions from our museum collection in other Iranian museums
- C) Exhibitions from our collections in other overseas museums



Training Course for Teachers
in National Museum of Iran



Training Course for Kids in
National Museum of Iran

Education in the National Museum of Iran

1. Training courses for our colleagues in museums and universities
2. Training courses for tour guides and volunteers
3. Training courses for teachers (history, art, history of art)
4. Training workshops and programs for children

Project

In addition to studying collections, writing text for books, brochures, and catalogues, guiding visitors and assistant researchers to study the collections, and teaching on the museum training course, some of the curators have responsibility for excavation projects as heads of teams and team members.

Publications

In the National Museum of Iran, generally, we have two kinds of publication:

A: Personal publications for researchers and staff

As I mentioned before, some of our colleagues conduct excavation, research projects, etc. I study the Iranian Iron Age (1500-500 BC) and I have participated in some excavation projects as a team member and team head in Iranian Iron Age sites. In this case, one can send an article to many international annuals that publish articles about Iranian archaeology such as *Studia Iranica*, *Iranica Antiqua*, *Iran*, *Acta Iranica*, *Archaeologische Mitteilungen aus Iran (AMI)*, etc. They belong to the International Institute, and have an advanced staff. If the article is sufficiently scientific and advanced, they will publish it.

B: Official publications from the National Museum of Iran Publication Department, including:

1: Publications for general people

2: Publications for specialists (archaeologists)

In this case, you can decide about the quality and content and send it to a company for design and publication. We have reviewed these for more than 10 years, but most of the time, the result was not acceptable. So, we decided to write such articles in our museum.

In first step, the Publication Committee (including the General Director, Head of the Research Department, and Head of the Publication Department) decide what they want to publish. In our museum:

- Every exhibition has a general brochure, mostly bilingual (Persian and English).
- Brochures for children
- General seasonal bulletin
- Postcards of the museum's objects
- Scientific catalogues for permanent and temporary exhibitions
- Annuals and books for specialists

And now, every part from writing text and selecting photos to editing of photos, maps, and layout is conducted in our museum and the final file goes to print from our department.



National Museum Main
Entrance and Row of Visitor
to Buy Ticket in New Year
Holiday 2016

The Grand Egyptian Museum



The Grand Egyptian Museum

SOLIMAN Fatma Ahmed

Archaeologist, Curator, and Co-coordinator of the Education Department

Egypt



Egypt is located on the northeast side of Africa, and is the link between Asian and African Arab countries.

The climate of Egypt is dry, and the rainy season is in winter. The source of life and water is the River Nile, which is the longest river in the world and ends in Egypt at the Mediterranean Sea.

Egypt has a very huge desert but it is divided by the River Nile into the Eastern Desert and Western Desert.

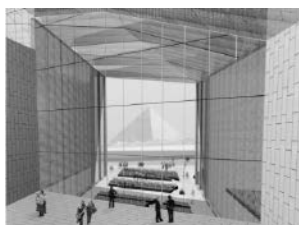
Population: about 90 million

Language: Arabic

Currency: Egyptian pounds

Main source of income: Oil and gas are Egypt's main source of income. Second in line comes tourism, which generates \$10.76 billion. Most tourists come from Russia, Great Britain, and Germany. Two further important sources of income are remittances and the Suez Canal.

www.ceebe.org/egyptinfo.asp



Overview of the Grand Egyptian Museum (GEM)

The Grand Egyptian Museum is an international project supported by the Egyptian government, UNESCO, and JICA. And it is the world's largest celebration of Pharaonic history and Greco-Roman history in Egypt.

In 2005, the Japanese Government and the Japan Bank for International Cooperation (JBIC) supported the study "Special Assistance for Project Formation" including the fundraising.

This design was a result of an international architectural competition initiated by the Ministry of Culture on January 7th, 2002 under the patronage of UNESCO and UIA (International Union of Architects).

The international competition included 1557 proposals from architectural firms representing 83 countries. The competition was won by the architectural firm Heneghan Peng from Dublin, Ireland.

(Ministry of State for Antiquities / Supreme Council of Antiquities (MSA / SCA)

GRAND EGYPTIAN MUSEUM – Phase III

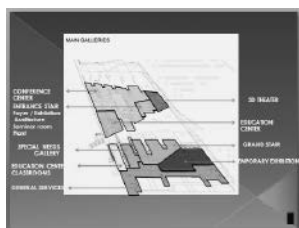
The Grand Egyptian Museum



<http://www.dailymail.co.uk/sciencetech/article-3307795/King-Tut-s-tomb-COLOUR-Stunning-new-images-historic-discovery-boy-king-s-burial-chamber-new-light.html>



Team of the exhibition of King Tutankhamun



SECTION III EXHIBITION CONTENT C. TUTANKHAMUN GALLERIES – PART 1

Access to GEM

It is located 2 km from the legendary Giza pyramids, which are one of the Seven Wonders of the Ancient World and the only one still existing, and 25 km from Saqqara and Dahshur pyramids, which are the oldest pyramids in Egypt from 1850 B.C.

GEM will contain more than one hundred thousand. The first stage of the opening will be the exhibition of King Tutankhamun, children's museum, and the education center, so we are preparing for the education center in parallel with the exhibition and the children's museum.

It will have seven chronological exhibits in addition to the collection of King Tutankhamun, which is an iconic image of Egyptian history. It will be exhibited in the main gallery on the third floor but will have a new thematic exhibition.

Discovery - his identity - life style - funeral- procession - rebirth - Tutaminia

Also, there will be a virtual or miniature of his tomb at the West Bank of Luxor in the Valley of the Kings (kv 62) where it was discovered 1922.

GEM has an open-air exhibit of a boat, 15 temporary exhibits, a children's museum, conference center, and the education center.

Education Center of GEM

The education center occupies 3740 square meters and there is a special space for people with disabilities.

Target Audience of the Education Center

Staff - Local adults - seniors - craftspeople - specialist researchers - teacher artists - tourists groups and individuals - people with disabilities - tour guides.

Vision

To make the education center a leading cultural institute around Middle East and Africa with a welcoming and educational environment.

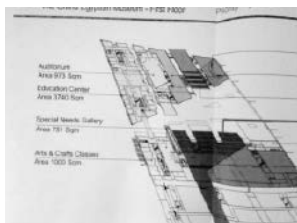
Mission

To play an educational role in interpreting the history, culture, and arts of Ancient Egypt using the past to improve the present.

Target audience

Local and international community (adults), groups, and individuals.

The Grand Egyptian Museum



Strategies of the Education Center

1. Forming the staff members
2. Training for staff members
3. Searching the main needs of the community
4. Making a survey about the surrounding community and the stakeholders
5. Searching for local and international similar institutions with education programs

And the main messages we want to transfer to the community:

6. Establishing a network and database with all researchers
7. Field trips to have outreach programs
8. Outreach researches and programs
9. Forming a system for volunteers and museum club members.
10. Making a logo or an emblem for the center
11. Making some kits representing the museum
12. Starting to form some programs before the opening

Staff

Coordinator of the education center

Three art designers for the pedagogy course

Psychologist

One graphic designer

Two teachers

One technician

Two public relation members

Four housekeeping staff



Objectives of the Education Center at GEM

1. To have the opportunity to help the community and improve the system of formal education with informal education
2. To raise the feeling of Egyptian identity
3. To improve local handicrafts in term of quality
4. To raise awareness about women's roles
5. To cooperate with seniors, benefiting from the past to improve the future
6. To have a window for local artists
7. To cooperate with other institutions and museums (knowledge exchange)
8. To raise awareness of people with disabilities
9. To make the museum a house for the community with a welcoming atmosphere
10. To share knowledge with all Egyptians anywhere (satellite trips):

The Grand Egyptian Museum



- To hold weekend activities as regular activities
- To start with staff programs at the Ministry of Antiquities, for two weeks/ five days a week to improve their practical skills with visitors
- To make programs for visitors with disabilities with the concept of a universal museum
- To develop a sign-language course for curators and tourist guides three weeks/five days a week
- To develop a photogrammetric program for curators two weeks/five days a week for documentation
- To invite some of the local stakeholder and celebrities from the surrounding area as local supporters of the museum
- To make a schedule every month and six months ahead and share it in the social media and the website of the museum
- To establish a new role of the museum to adopt a Ph.D. program at the museum
- To develop exchange programs of museology with international museums (scholarships)

Challenges

1. Change the mind of local communities about visiting museums.
2. Have Braille publications as regular publications as a universal museum.
3. Raise awareness about illicit antiquities trade.
4. Have a bus to transport elderly visitors and visitors with impairments and be able to bring people from distant areas.
5. Implement the object with the programs to undo some of the misconceptions about the religion of the Ancient Egyptians and the holy books.
6. Convince teachers to be part of our programs.
7. Continue some of the old policies of fundraising and donation system.

Coptic Museum



Coptic Museum

IBRAHIM Mariem Danial-boktor

Curator, Education Department, Coptic Museum
Ministry of Antiquities

Egypt



Egyptian fla



Map of Old Cairo, Egypt



Amr Ibn Al-as Mosque



Abu Serga Church



Ben-Ezra Synagogue

Old Cairo

Cairo today is the capital of Egypt. The area known as “Old Cairo” is a relatively tiny portion of the vast city, but is the oldest part of Cairo and has many interesting churches: Amr Ibn Al-as Mosque, Ben Ezra Synagogue, and the Coptic Museum as well as the remains of Babylon Fortress. Old Cairo is the place where you can find the remains of the first Islamic capital “El-Fustat” founded by the Islamic conqueror Amr Ibn Al-as in the 6th century on the site of a Roman fortress town called Babylon. Now, it represents the various cultures and histories since that time.

Religious Community

Old Cairo is a very historical place. Old churches are built on and into the walls of the ancient fort of Babylon and, in this area, people of Judaism, Christianity, and Islam have worshipped next to one another for centuries till now.

The Holy Family rested here on their flight from the Jewish king Herod in the biblical narration of the journey of Joseph, Mary, and the Infant Christ, which has played a significant role in the Coptic Church and is celebrated each year on the first of June.

Who are the Copts?

In Egypt today, the term “Copt” refers to the Egyptian Christians. The Islamic conquerors named all the Egyptian inhabitants “Copts” from the Greek word for Egyptian “Aigypptos.” The word probably originates from the old Egyptian word “Hwt-Ka-Ptah,” which means the “House of the spirit of God Ptah.” This was one of the names of the first capital, Memphis, in Pharaonic Egypt.

So, Coptic really means Egyptian, but when many Egyptians had converted to Islam by the 7th century, the term “Copts” was used for Egyptian Christians only.

Coptic Art

“Coptic art” refers to artistic production in Egypt since the 2nd century AD till now. By this time, Egypt enjoyed a cosmopolitan atmosphere with various ethnic groups and religions living in the country, such as Greeks, Romans, Armenians, Persians, Jews, and Arabs, all having a great impact on artistic expression in Egypt.

It stretches from the Greco-Roman period to the present day and covers all art forms, whether cultural, artistic, or relating to everyday life.

Coptic art is the art of the indigenous people of Egypt after the great Pharaonic civilization. The Egyptian Christians also incorporated their ancient Pharaonic symbols and transformed them into new religious concepts of Christianity.

Coptic Museum



The remains of Roman Fortress



Wall painting, 9th century
ADCoptic Museum

Α	Β	Γ	Δ	Ε	Ζ	Η
a	b v	g	d	e	s	dz
alpha	bida	gamma	dakda	ei	so	zla
Θ	Ι	Κ	Λ	Μ	Ν	Ξ
th	i	k	la	m	n	ks
thina	jouta	kapa	laula	mi	ni	ksl
Π	Ρ	Σ	Τ	Υ	Φ	Χ
p	r	s	t	h	ph	kh
pi	ra	sima	tau	he	phi	khi
Ψ	Ω	Α	Β	Γ	Δ	Ε
o	u	t	f	x	d	ti
au	sei	fei	khei	hori	dzaudia	isima

Coptic Alphabet



Grave Stone with Coptic
Inscription, Coptic Museum

Coptic Month Name	Modern Pronunciation	Arabic Pronunciation	Start Date
Θωοττ	Tout	توت	11 Sept
Παομ	Baba	بابا	11 Oct
Δαορ	Hator	هاتور	10 Nov
Χοιακ	Kiahk	كياك	10 Dec
Τωβι	Toba	طوبة	9 Jan
Αμσνρ	Amshir	امشير	8 Feb
Παρενθαι	Baramhat	برمهات	10 Mar
Φαρμοει	Barmoude	برموده	9 Apr
Παυλιαν	Bashans	باشنس	9 May
Παων	Paone	بؤنة	8 Jun
Εππ	Epep	ابب	8 Jul
Μεσρη	Mesra	مصري	7 Aug
Πικωζι παβωτ	Nasie	الشهر الصغير	6 Sep

Months of the Coptic Year

Coptic Language

The Coptic language is the Egyptian language in its last phase. The Coptic alphabet is a variant of the Greek alphabet containing a number of extra letters for sounds not found in Greek. The extra letters come from the demotic form of the Egyptian script. The Coptic alphabet came into being during the 3rd century BC after the Greek conquest of Egypt.

Although it borrowed many words from the Greek language, it kept the main tone of the Egyptian language. It has several dialects, of which the most important are: Sahidic, Bohairic, Fayoumic, Akhmimic, and Sub-Akhmimic.

The language began to deteriorate after the Arabic invasion of Egypt where Arabic replaced the Coptic language. Now, it is used in the liturgy of the Coptic Orthodox Church of Egypt.

Coptic Calendar

This calendar is based on the ancient Egyptian calendar and is still in use all over Egypt by farmers to keep track of the various agricultural seasons.

The Feast of Nayrouz marks the first day of the Coptic year. In Coptic, “Nayrouz” comes from the word *niarwou* meaning “river.” Its celebration falls on the 1st day of the first month named Tute, which usually coincides with the 11th day of September.

Coptic years are counted from 284 AD, the year Diocletian became Roman Emperor, whose reign was marked by the torture and mass executions of Christians, especially in Egypt. The Coptic year is identified by the abbreviation AM (for Anno Martyrum or “Year of the Martyrs”).

The months retain their ancient Egyptian names, which denote the gods and goddesses of the Egyptians, and the year’s three seasons, the inundation, cultivation, and harvest, which are related to the Nile and the annual agricultural cycle.

Location of the Museum

The Coptic Museum is located in Old Cairo in the middle of the Religious Community where you can find the Hanging Church, one of the oldest churches in Egypt, Ben Ezra, the oldest and the most important Jewish synagogue, and Amr bin El-Aas Mosque, the oldest mosque in Africa, near the archeological site of the first Egyptian Islamic capital (El-Fustat). All these places were built above the remains of the Roman Fortress Babylon, which was founded by Emperor Trajan (98-117AD); its walls can still be seen from the entrance of the museum.

History of the Museum

The Coptic Museum in Old Cairo was founded in 1910 by the wealthy and influential Marcus Simaika Pasha, who collected Coptic artifacts and treasures

Coptic Museum



Coptic Museum



Hanging Church



Marcus Simaika Pasha
Founder of the Coptic Museum



One of the Coptic Museum
Ceilings



Textile Fragment, Coptic
Museum Ceilings

from around all Egypt, with the support of the Coptic Church.

In 1931, the Coptic Museum was turned into a national museum under the supervision of Egypt's Antiquities Service, recognizing the importance of Coptic heritage as a major period in Egypt's history.

Later, in 1947, the Coptic Museum was enlarged by a new pavilion with a fascinating new façade inspired by Coptic architectural patterns and designed by the well-known Egyptian artist at that time, Ragheb Ayad.

Today, the museum contains more than 23,000 objects and is the most important and richest collection of Coptic art and heritage worldwide. Now, around 1,500 items are displayed in 27 exhibition halls divided into two floors. The museum occupies an area of 8,000m², with buildings and garden included.

Museum Collection

The Coptic Museum represents a unique cultural phase of Egyptian history. It is considered the largest and the most important museum for Coptic antiquities all over the world, containing more than 23,000 artifacts from different periods and materials from the 1st century AD to the 18th century AD.

The Coptic Museum was built in the Islamic style, decorated with beautiful wooden lattice screens called *mashrabeya*, impressive wooden and painted ceilings and domes, marble columns, and Islamic tiles. Some of these were purchased from old palaces and private houses or donated by wealthy Copts.

The objects in the Coptic Museum are classified according to the material of construction

- Manuscripts
- Metals
- Wooden Objects
- Coins
- Ivory and Bone Objects
- Icons
- Wickerwork and Leather
- Textile
- Stone Objects
- Wall Paintings
- Pottery
- Ostraca

Education Department

The Education Department's mission is to deliver high-quality and dynamic programs of learning and participation during activities that aim to engage children, young people, and families with both tangible and intangible heritage presented in the museum's objects.

Coptic Museum



Ivory Comb, Coptic Museum ceilings



Children's Day Celebration, 2014



Musical Instrument Workshop for Kids, 2015



Agricultural and Plant Motifs Workshop, 2016



Traditional Craft Workshop for Women, 2016

Educational Workshops

- Workshops for children on public and national events (Opening of the New Suez Canal; Coptic New Year; October 1973 War Victories; Islamic New Year; New Julian Year; Christmas; Mother's Day; Easter; Holy Family's Journey to Egypt; Ramadan)
- Workshops and temporary exhibitions on the celebration of Children's Day in Egypt on November 21st every year
- Special workshops for children explaining certain issues presented in the museum's objects (Agricultural and Plant Motifs; Pottery; The Evolution of Fonts; The Time and Clocks; The Development of Mail; Various Types of Musical Instruments; Lighting throughout the Ages)
- Workshops to educate children (The Importance of Family; The Child's Role in Society; How to Avoid Sexual Harassment)
- Workshops to teach ancient distinctive crafts for adults from the museum's objects' motifs, which will contribute to solving the problems of unemployment (lighting modules, leatherwork, marble vases, woodcraft with mother-of-pearl)

My Professional Role

I joined the work of the Coptic Museum on January 1st, 2013. I have worked as assistant curator in the Manuscripts Department till now. I participate in the temporary exhibitions that are held in the museum such as the "Halawt Zaman Exhibition" (Taste our Culture), which was awarded the Best Social Communication Prize from ICOM Egypt in the International Museum Day celebration of 2014.

In July 2015, the Coptic Museum started to activate its Education Department. I am currently working as a member of the Education Department team.

I have also participated in many archaeological committees for the transfer and receipt of artifacts in the Museum of Islamic Art and the Egyptian Museum.

I participate in the committee for renewing labels and banners of the collection displayed at the Coptic Museum in the Arabic and English languages.

I have participated in the preparation for temporary exhibitions held at the Coptic Museum for the last three years, collecting historical data for writing the labels and brochures and for designing banners for the temporary exhibitions.

I explain the permanent museum exhibitions and the temporary exhibitions to visitors, especially diplomatic visitors, in both Arabic and English.

I am one of the Education Department team in charge of developing applicable creative and artistic activities for children, especially school students.

I am preparing a learning strategy to engage the public in line with the ethos of the museum.

I create and develop educational resources for visitors, schools, families, and special-interest groups.

Sergey Parajanov Museum



Sergey Parajanov Museum

KOBELYAN Khachatur

Head, Exhibition and Popularization Department

Armenia



Armenia



Sergey Parajanov Museum



Permanent Exhibition



Treasure of European Film Culture



Sergey Parajanov



The Color of Pomegranates

General Information about Armenia

Population: 3 million

Capital: Yerevan

Religion: Christianity

Sergey Parajanov Museum and Collection

The museum of Sergey Parajanov was founded by a resolution of the government in 1988, after the first exhibition of his artworks at the State Museum of Armenian Folk Art. The museum was opened in 1991. This museum is like a house of the great film director Sergey Parajanov, who was a very kind, friendly, and hospitable person, and in the museum every visitor is considered to be a guest in his house (the museum as a house is open every day and has no holidays). Every year, the museum has about 18,000 visitors and is considered to be one of the most popular museums in Yerevan.

The museum collection is composed of about 650 works of Parajanov and has in total 1,600 exhibits. The collection includes artworks of Parajanov (collages, drawings, puppets, and hats), his letters, private furniture, and a collection of old-fashioned items as well as the artworks of young artists inspired by Parajanov's art. In the permanent exhibition are shown 765 exhibits.

In 2016, the European Film Academy awarded the Sergey Parajanov Museum the title "Treasure of European Film Culture." With this title, the European Film Academy wishes to raise public awareness of places of symbolic nature for European cinema, places of historical value that need to be maintained and protected not just now but also for generations to come. The Sergey Parajanov Museum is the seventh location to be awarded by the European Film Academy.

Sergey Parajanov

Sergey Parajanov (Sargis Parajanyan) was born on January 9, 1924 in Tbilisi (Georgia) to an Armenian family. In 1945, he entered the only Institute of Cinematography in the Soviet Union. In 1952, he started to work at the Alexander Dovzhenko Film Studio in Kiev as a film director.

In 1964, his *Shadows of Forgotten Ancestors* brought him world fame. Paradoxically, his problems started just from this movie.

In 1966, Parajanov was invited to Armenia and in 1968 he shot *The Color of Pomegranates*. It is considered to be his best work after which he was deprived of the possibility of making movies for 15 long years. There was a huge gap between poetic cinema, of which Parajanov was a brilliant representative, especially Parajanov's cinema-language, and official Soviet art.

Parajanov was arrested twice because of false accusation in

Sergey Parajanov Museum



Virgine Mary



Repentance



Temporary Exhibition



Temporary Exhibition

Ukraine (1973-1977) and Tbilisi (1982).

These days, the talent of the brilliant artist has become apparent. He would say: "I was not allowed to make movies so I started to make collages. Collage is a compressed film."

Sergey Parajanov was the author of several film masterpieces that brought him world praise: *Shadows of Forgotten Ancestors*, *The Color of Pomegranates*, *The Legend of Surami Fortress*, and *Ashik-Kerib*. Parajanov's contribution to the art of cinema is first and foremost his original poetic film-language, highly valued by his contemporaries. His aesthetic system also includes plastic art, based on the traditions of Armenian, Eastern, and European art. Parajanov's works – assemblages, flat and three-dimensional collages, drawings, dolls, and film sketches – are his distinctive reaction to life and events around him, his aesthetic perception of the world.

The artist's work has no direct analogies in world art and amazes with its fantasy, wit, and artistry. The use of various materials and objects imparts to it a special charm and brilliance.

Events

Every year, Sergey Parajanov Museum organizes one or two exhibitions abroad. Over 25 years, the museum has organized more than 70 exhibitions in more than 30 countries (in January 1994 there was an exhibition in Tokyo in the "Nichijazaboun" Gallery). Temporary exhibitions have been held from USA and Canada to China and Japan.

Museum staff celebrate the birthday of Parajanov (January 9) and, in May, we joined the program of "Museum night" and made photo exhibitions in a nearby street. In July, the museum accepts guests from the Yerevan Golden Apricot International Film Festival. In autumn, we have a ceremony called "Autumn Evening" – all friends of Parajanov and the museum are invited to that evening to remember him and to tell interesting stories about him.

Financial Status of the Museum

The museum is a national governmental museum and managed only by the Ministry of Culture. The museum also has sponsors (Japan Tobacco International and Rosgosstrakh Armenia) and friends who also support the museum.

Museum Staff

Sergey Parajanov Museum has a small staff consisting of 14 members, and includes two departments – the Exhibition and Popularization Department, and the Conservation Department. There is one guide and three researchers. As the museum has a small staff, every person is a very important link in the chain.

About Myself and My Role in the Museum

2014 – present: Head of the Exhibition and Popularization Department at Sergey Parajanov Museum

2012 – 2014: Researcher at the Armenian Genocide Museum-Institute, Department of Comparative Genocide Studies

2007 – 2012: Researcher at Sergey Parajanov Museum, Department of Exhibition and Popularization

My current duties in Sergey Parajanov Museum are to organize and prepare temporary exhibitions, to oversee the Exhibition and Popularization Department, to conduct tours for visitors (in Armenian, Russian, and English), to organize events in the museum, to make reports, and to find new ways of attracting more visitors. I participated in organizing two temporary exhibitions in Moncton (Canada, 2011) and in Brussels (Belgium, 2015). I also work on creating and publishing catalogs. During the last five years, the museum has published two catalogs in English and in Russian.

Projects

In 2016, the Exhibition and Popularization Department started to make an educational program. In that program, we organize a special tour for groups of children and after that we provide them with different materials and we ask them to make collages. Finally, there is a competition where members of our staff chose the best collage, which will be shown in the exhibition for about one week. This project is in process and there may be some changes.



Educational Program



Exhibition

Current Problems of the Museum

Though the museum is one of the most famous and visited museums in Armenia, it has its problems. One of them is the small staff and sometimes they cannot serve a large number of visitors. The museum does not have various educational programs for children, adults, and special groups. The museum does not have space for temporary exhibitions or a corner for children.

Looking Ahead

- My main plan is to organize educational programs for children, adults, and special groups.
- Also, I want to solve the problem connected with new technologies: using them in the exhibition or in the organization of new events. Sergey Parajanov Museum has a somewhat different way of development, so that is why new ideas must not destroy its philosophy.

I am sure that the “Museums and Community Development” training course will help me to solve all these problems and the experience of Japanese museums will give me interesting ideas, which I will bring to my museum and to my country.



Sergey Parajanov



Specialized Program



A. Preventive Conservation

November 14 – 18, 2016



Naoko Sonoda

National Museum of
Ethnology

The focus of the specialized program on Preventive Conservation was to find solutions to the issues of how to consider, study, and deal with problems related to the museum environment and collection management.

Following a preliminary discussion, participants worked together to create manuals related to the control of the museum environment. These manuals were aimed at disseminating their knowledge on preventive conservation after they return to their respective institutions. As a part of Integrated Pest Management (IPM), participants experienced non-chemical pest control measures, such as heat treatment and freezing. Following a visit to storage rooms, an explanation was given of the standards for selection of materials used for storing objects at the National Museum of Ethnology, and participants themselves made storage boxes. Participants also took part in basic museum activities from the viewpoint of preventive conservation, including the inspection of objects (condition check), daily security and IPM tour of exhibition galleries, and storage cleaning.

During Q&A sessions and at discussion times, we exchanged ideas and experiences to find solutions to the problems encountered in the participants' respective museums. Also, this provided an opportunity for participants to present and answer each others' specific questions.



B. Exhibition Design

November 14 – 18, 2016



Minoru Fukushima

Design Factory

Plenary training on October 25 was divided into two sections: “Design=Planning and Designing” and “Display=Production installation and Direction”. During training, we outlined those operations, introducing the design drawing for “Minpaku” and the present exhibition hall as an example. Additionally, including “Exhibition: Drawing Manga! at the Kawasaki City Museum” by Kawasaki City and “Traveling around the world in sand: South America at the Sand Museum” by Tottori City in the text as special exhibitions with characteristic themes, we conducted training that took visitors' needs into consideration.

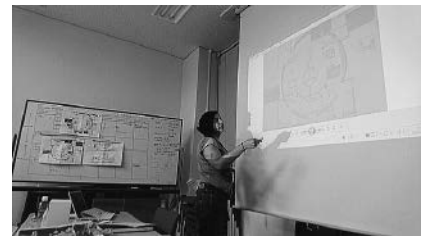
Individual training, which was held for five days from November 14 through November 18, was given for application to operations not only for new exhibitions but also for renewal cases. In the “Design” section, we explained the importance of research, conception, and planning stages and the specific work contents of competition, basic design, execution design, and design supervision. In the “Display” section, explaining important points related to production installation and direction in accordance with the text, we provided training while introducing PC images of several examples.

To inspect other facilities, we visited and observed the Kyoto Railway Museum and the Kyoto Aquarium, which have become popular sightseeing destinations in Kyoto. At

the railway museum, we assessed an appropriate cost balance between historical materials, such as locomotives exhibited inside and outside the museum, and the railway diorama, etc. In the aquarium, relations between habitat exhibitions and experience-based programs were observed. An examination of experimental habitat exhibitions in “NIFREL” was also conducted.

At the workshop, we made “Paper craft *Tatebanko*” to demonstrate the fun of using one’s own head and hands, and a plan of “Display configuration and Drawing” to realize trainees’ independently planned projects, and presentations of outcomes. I think that mutual commenting on their respective plans to each other also augmented good practical training.

During the plenary and individual training this year, opinions and discussions were actively exchanged among trainees. I would be deeply gratified if the trainees could make use of their newly developed communication skills in the operations of their facilities after returning home.



C. Photography

November 14 – 18, 2016



Hitoshi Tagami

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



D. Excavating and Controlling Archaeological Resources

November 28 – December 2, 2016



Gen Miyoshi

Osaka Prefectural
Board of Education



Satoru Okada

Osaka Prefectural
Board of Education



Hiroaki Kimura

Osaka Prefectural
Board of Education

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

Participants learned 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 were visited to learn about the methods used for on-site conservation and public display at the sites, both of which vary considerably according to the period of their construction and nature of the site. An appropriate method for exhibiting archaeological data within the system of cultural properties preservation was proposed.



Excavation at the Miyazono site
(Sakai City)



At the office of Cultural Property
Preservation Division, Osaka
Prefectural Board of Education
(Sakai City)



At the Museum of Osaka University
(Toyonaka City)

E. Management of a Local History Museum

November 29 – December 3, 2016



Kenji Saotome

Suita City Museum

The Suita City Museum is a small/medium-sized local history museum that opened its doors to the public in 1992 (total floor area 3,298 m²; one part-time director, four full-time and one part-time curator). This specialized program was planned and implemented by Kenji Saotome of the Suita City Museum in Suita City, Osaka.

Participants in this specialized program examined the organizational management and community participation of the Suita City Museum and other cultural facilities in Suita City, Takatsuki City, and Osaka 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 they visited. Participants also observed examples of administration and utilization of traditional buildings, which have

been turned into cultural facilities. Participants went on one day field trip to the Whole Town Museum (ecomuseum) in Hirano, Osaka City which had been operated fully by the members of the local community since 1993.



F. Documentation and Databases

November 28 – December 2, 2016



Yuzo Marukawa

National Museum of
Ethnology



Yasunori Yamamoto

National Museum of
Ethnology



Hirofumi Teramura

National Museum of
Ethnology

This course has provided participants with an understanding of essential Minpaku activities, including construction of the information and the documentation systems. Following lectures and tutorials on the design and operation of databases, participants themselves built a database as well as learn Minpaku's basic concept of "informatization" for the documentation system by studied the Minpaku "Artifact Database". In addition, three-dimensional measurements of artifacts and associative search, which integrates information held by other museums, were also covered in the course.



G. Conservation and Restoration of Objects

December 5 – 9, 2016



Naomi Ueda

Gangoji Institute
for Research of
Cultural Property

The training program was designed to work on conserving and restoring folklore materials and buried cultural properties firsthand, thereby understanding the philosophy for conservation treatment and restoration in Japan and acquiring its methods and techniques. First of all, on Day 1, trainees received an explanation about the overall process of conservation treatment and also gained knowledge of materials to be actually used. After that, they were given a lecture on conservation and repair of buried cultural properties, such as earthenware and clay figures, which was followed by practical work. As we were unable to use an excavated artifact for practical training, we used broken unglazed candle dishes as training material instead and epoxy resin in bonding and restoring them. Ingenuity was used so that they could repair subject materials by using as easily accessible materials as possible. From the afternoon on Day 2, trainees practiced part of the conservation treatment process for folklore materials. Specifically, they worked on scraping rust from the surface of ship nails and applying resin as well as filling resin in wood that suffered insect damage. On Day 4, for investigation and analysis to be conducted prior to conservation treatment, they identified organic substances (fiber) by employing infrared spectroscopic analysis. They went on to identify metals by using fluorescent X-ray analysis and conducted X-ray fluoroscopy for metal items at the end. On the final day, as for archival materials, trainees learned through practical work how to restore ancient documents damaged by insects by applying the lining method.

Through these practices, they experienced specific ways of conserving and restoring materials at first hand and learned the basics to be applied to the conservation and repair of subject materials in their own countries in the future.



Conservation and Repair of
Earthenware (Bonding and
Restoration Work Using Earthen
Dishes (Modern))



Cleaning (Stripping of Rust) of
Ship Nails (Folklore Materials)



Restoration of Ancient Documents
(Restoration Using the Lining
Method)

H. Landscape Model-Making

December 5 – 9, 2016



Masaaki Moriguchi

Keikan Mokei Studio

Before practical training for modeling, we presented a lecture related to scenery to elucidate the meanings of landscape models using past trainees' reports and works as a reference.

Trainees chose a landscape from their own country that they wished to model. They then learned methods for expressing landscape models, repeating material collection and discussions.

In the modeling process, they reconsidered landscapes and scenes in their countries not only through technological aspects, but also through expression elements, and cultivate a better understanding of them.

Trainees have taken their works to their own countries.

Scenery of Sofia (Mexico): “When magic inhabits dreams and reality: My Blue Forest”
I finished this work in the image of the forest near my home, which I often dreamed of in my childhood.

I had adventures in the forest with my big brother and elder cousins.

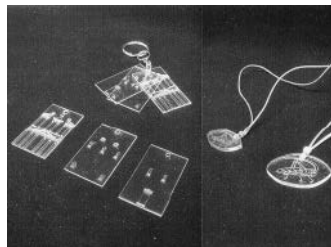
Fresh scents of nature, water, and the astonishing beauty of insects—the beautiful forest is a special place for me. I want to cherish these memories.

Scenery of Rami (Jordan): “Bedouin Tent”

I like going to the desert away from towns. The Bedouin tent is part of our culture. We have a pleasant time in a Bedouin tent. Such simple spaces, offering escape from the hustle and bustle of modern times and with no restraints, have great importance for us. It is an indelible image in my mind.

I also considered museum goods with trainees and tried to produce trial products.

- For Sofia (Mexico), an “insect pendant”
- For Rami (Jordan), a “key ring of Al Khazneh” from the ruins of Petra



I. Filming

Dec 5- Dec 9, 2016



Itsushi Kawase

National Museum of
Ethnology

The aim of this course was to acquire the filming and editing skills needed to use film effectively in ethnographic research, broadly defined.

At the beginning, course participants learned how to view and read an image critically, based on Bill Nichols’ theory of “modes of documentary.” The course discussed different audio-visual narratives for approaching academic subjects by viewing extracts from various ethnographic films by anthropologists as well as experimental audio-visual works by contemporary artists. Participants were requested to tell stories audiovisually, based on edit-in-camera-style filming. Finally, participants visited Kyoto and produced a short and self-reflexive film in the editing studio of Minpaku.





Opening Ceremony, September 29



Opening Ceremony, September 29



Reception, September 29



Museum Report Presentation at the Lake Biwa Museum, September 30



General Program (Lecture), October 18



General Program (Practice), October 19



Specialty Report Presentation, October 27



General Program (Lecture), November 22



Public Forum, November 23



Reception after the Public Forum, November 23



After Closing Ceremony, December 15

Records of Study Trips and Visits



Kobe	Oct. 7 Fri.	Disaster Reduction and Human Renovation Institution
	Nov. 9 Wed.	Hyogo Prefectural Museum of Art
<hr/>		
Ashiya	Oct. 9 Sun.	Autumn Festival “Ashiya Danjiri”
<hr/>		
Shiga	Nov. 2 Wed.	Harie-Shozunosato Committee
		A Biotope in Moriyama City
	Nov. 4 Fri.	Higashiomi City Notogawa Museum
		Borderless Art Museum NO-MA Omihachiman City Museum
<hr/>		
Tokyo	Oct. 12 Wed.	National Museum of Nature and Science
	Oct. 13 Thu.	Tokyo National Museum
		Shiodome Museum
<hr/>		
Niigata	Oct. 14 Fri.	Nagaoka Earthquake Disaster Archive Center
		Nagaoka City Library
		Myoken Earthquake Memorial Park
		The Kizuna Center Kawaguchi
	Oct. 15 Sat.	Ojiya Earthquake Disaster Museum
		Kogomo Memorial Park Orataru-Yamakoshi Restoration Center
<hr/>		
Hiroshima	Oct. 20 Thu.	Hiroshima Peace Memorial Museum
<hr/>		
Naoshima	Oct. 21 Fri.	Art House Project
		ANDO Museum
		Chichu Art Museum
		Benesse House Museum
<hr/>		
Nara	Oct. 26 Wed.	Gangoji Institute for Research of Cultural Property
		Osaka Pref. Chikatsu-Asuka Museum
<hr/>		
Osaka	Nov. 21 Mon.	KNOWLEDGE CAPITAL
	Nov. 24 Thu.	Osaka Museum of History
		Osaka Human Rights Museum



Danjiri

The Danjiri Festival

October 9 is considered a great date for a life experience with Japanese culture, as exemplified by the Danjiri Festival. We were invited by one of the stallholders, Mr. Yamani, to share this spiritual event with local people. In this way we learned that it is considered to protect health and ensure a good rice harvest, since this prefecture (Ashiya-city, Hyogo) was once mainly a rice production area. This tradition has been kept alive for thousands of years.

A week before the festival we went to prepare the tapes to tie around our heads and cut the red cloth (a village color) for use as an obi for our kimono. Our male colleagues cut rectangular labels and wrote on them our names in Japanese characters. These were worn during the festival then later placed at the shrine to ensure luck and protection.

At sunrise we donned kimono and went to help push the colorful and heavy Danjiri floats, with boys and girls on top holding tall flags, and with the Mayor and the oldest senior seated on it, to go around the city. Ladies followed and supported the festival with songs and dancing, and with others called for God to see and protect us.

During and after the festival we shared food and drinks in a disciplined way and shared our exciting experience. We noticed that everybody tried to do her/his best, children, adults, seniors, women, politicians. It was truly an amazing experience. (Fatma)



The Damage: Images of the Damage Caused by the Great Hanshin-Awaji Earthquake



JICA Participants Learn about Earthquakes

Disaster Reduction and Human Renovation Institution

At 5:46 a.m. on January 17, 1995, a natural disaster in the form of a 7.3-magnitude earthquake, took 6,437 lives in Hyogo Prefecture and destroyed everything that stood along its path: we saw and felt that in the theater of this Museum. Shortly thereafter we were in "the streets following the earthquake". It was great experience.

On the third floor our guide, Toshiharu Kanehara, himself survivor of that earthquake showed us the damage suffered by the city Kobe, and the "Road to Recovery". I was delighted with the discipline of Japanese people and their willpower, to recover from the disaster and to rebuild everything from the ashes.

On the second floor we learned many things about earthquakes; about their nature and destructive power and the approaches taken by Japanese engineers resist them. We visited the library and archives of the Museum where we saw the simple daily items with which citizens survived the difficult period.

This Memorial Museum demonstrates the struggle between humans and nature, and illustrates the victory of the Japanese people. (Khachatur)

National Museum of Nature and Science/Tokyo National Museum/Shiodome Museum

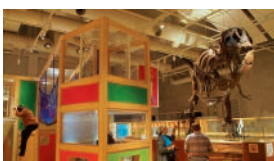
National Museum of Nature and Science

With about 200 varied programs for children and adults, this museum is an open window on a community playing a main role in improving educational programs.

I liked "Compass" more than any other place in the museum. It is an exploration area for parents and their children. Compass targets 4 – 6 year-old children and allows children to play in the exhibition and then to communicate with their parents and experience activities at the museum in their own daily life. Many visitors to this museum were school students and children with their mothers. (Mariem)

The National Museum of Nature and Science is an old established Japanese museum with a large collection of over 4 million of specimens. However I was more impressed by its awesome community educational program that was well planned. It consists of 200 educational programs linked to the exhibitions.

This museum requires a large staff and many connections, mainly with educational institutions and other museums. Further, probably they are supported by volunteers for



National Museum of Nature and Science

this meticulously organized and admirable work. I consider this is a significative example for the Regional Museum of Ica, where we are going to begin developing an educational program. (Susana)

Tokyo National Museum

The largest art museum in Japan and Asia is located in Ueno Park. It consists of five buildings housing many cultural treasures from Japan and Asia. Volunteers guide visitors. We could see the temporary exhibition “The Hidden Buddha of Rakuyaji Temple, Shiga” and saw that some people were inspired by the exhibition and were praying before Buddha.

I liked the Archeological Gallery the most. I made my own postcard with stamps at an art workshop inside the museum. This museum has good facilities that include a shop and a restaurant, as well as information brochures in many different languages. (Mariem)



Tokyo National Museum

The Tokyo National Museum is also old, and has its origin in the 19th century and therefore is a contemporary of the National Museum of Nature and Science. It has more than 100,000 cultural objects and several exhibitions. I liked the exhibitions of this museum. However, because we spent only a short time at this museum, I can highlight just a few aspects. For instance, in some rooms there are simple interactive educational options that are not complicated for a museum to produce. Also, they are attractive for visitors.

One room displays videos and photos of the conservation work of the collection, and also shows samples of the materials used. These support well to request donations from visitors. The conservation of collections requires substantial financial support in all Museum, and this room is a good way of demonstrating the financial assistance need of the collections, as well as attempting to solicit money for them.

I enjoyed greatly the “Education Space for Everyone” making stamps, also exploring the collections in 3D and looking for the national treasures of this museum through digital artifacts.

These two national museums are very large and are located in Ueno Park. They are heavily visited, so this location is most suitable because it allows the public to access the surrounding area. (Susana)

Shiodome Museum

In the Panasonic Building we saw different types of lighting that can be used for museums. These included LED lights which are very kind to the environment by using less electricity, and yet are the most powerful for displaying art work at museums.

The most incredible theater I saw in Japan is the Cyberdome at Panasonic. Also we had the opportunity to see the “Tea Ceremony” room on the 24th floor. We also visited the Shiodome Museum and saw the exhibition “Fashion and Interior Decoration in the 20th Century,” which had a good display and lovely wall coloring. (Mariem)



Shiodome Museum

The Panasonic Shiodome Museum was very interesting. Through a lecture by specialists about museum lighting and the temporary exhibition of dresses as well as the display of Panasonic’s painting collection, I think that all participants in the course could reaffirm their consideration of the importance of good management of the lighting, to provide a good display, and thereby contributing to the objectives for which it was made. (Susana)

Nagaoka Earthquake Disaster Archive Center – Kioku Mirai / The Archive Room, Nagaoka City Library / Myoken Earthquake Memorial Park / Kizuna Center in Kawaguchi / Ojiya Earthquake Disaster Museum



Nagaoka

This is a city where people live in a community in which residents support each other following the large earthquake that hit this region in 2004. The earthquake not only took human lives, but also destroyed the nature of this place.

Since that time, people have supported each other with hopes for the future. Visitors to the city today can see smiles on their faces. Those who experienced the disaster now work together to pass on the lessons learned to the people who did not experience it.

The city still has devastating memories engraved everywhere, but I thank the people of Niigata for the warm greetings when we visited them. (Mansour)

Hiroshima Peace Memorial Museum / Peace Memorial Park

Hiroshima, the site of the world's first atomic bombing. Many thousands upon thousands of lives were lost, as we all know. Today we had a chance to visit the place exactly where the bomb dropped. We listened to and observed with tears and broken hearts the touching stories of some of the survivors of this vast human disaster, from which today people are still dying from the effects of radiation. We learned that every year the number of lives taken increases, so that the list of victims changes yearly. The impact of this on peoples' lives are unbearable; as one survivor's wish "no one else should ever suffer as we did" inculcated in me that human disasters are more harmful than natural ones.

The Hiroshima Peace Memorial Museum collects and displays belongings left by the victims, photos and other objects that convey how destructive and horrible the 1945 event was. The bombing of Hiroshima signaled the beginning of a new era, the "Nuclear Era".

I studied history in high school, and we learned about the Second World War and that atomic bombs that were dropped on Hiroshima and Nagasaki. Needless to say, perhaps, my thoughts were not the same as those after I actually saw in Hiroshima Peace Memorial Museum. I observed the facts with tears in my eyes and my heart goes out to the victims, it was as if the hurt and pain are still fresh, and made me realize that Man-made disasters are more dangerous to human lives than natural disasters. Because still people are dying, its effect is ongoing. The bombing changed thousands of lives in the past.

The Museum itself is a great advocate for world peace and demonstrates how war destroyed a nation and its people. It is a stark reminder to the world and for generation to come. I personally saw that it was one of the most popular museums in Japan, by witnessing a huge number of local visitors and tourists, and also children from primary levels, high school students and universities students, as well as scholars and researchers.

On the other hand Bombing Hiroshima has led to the successful Japan we see today, with its technology, education, infrastructure, trains, cars, museums, industries and much more. Despite going through a very painful situation the Japanese nation decided to renounce war and focus on building the new successful nation in which they now live. I am grateful to God and JICA for giving me the opportunity to visit one of the world's famous historical sites and to witness the impact of one of the most tragic events to afflict the human race. (Ailini)



Hiroshima Peace Memorial Museum



Art House Project / ANDO MUSEUM / Chichu Art Museum / Benesse House Museum

Some people speak of Naoshima as one of kind art projects or models to be analyzed in Contemporary Art History and Museology. However, in reality this is more than an outstanding museological and touristic site worthy of being discussed, for it is also a whole essay on how art contributes to community through reminding us of what it means to contemplate our world again using all our senses. An island is the perfect place to construct a utopia, which is what Benesse Co. has been trying to do in this area with the help of the local and artistic community for recovering, both social and natural resources.



Naoshima

The whole of Naoshima Island is an inner experience for acknowledging our own pace in order to find how light, nature and art become the perfect metaphors to enlightenment. That is why Shinro Ohtake's art facility, "I ♥ 湯" is the first stop in this trip, so we can start slowing down our rushing mind to rediscover body and sensuality to be prepared for enjoying and experiencing Chichu Art Museum, also an ode to light beginning with a floating ethereal display of five Monet paintings. The journey continues by discovering the seven art installations at traditional houses from the Art House Project, as well as some installations spread here and there dotting an amazing landscapes. Some of the art and artists you can discover on the island are: Tadao Ando, James Turrell, Tatsuo Miyajima, Kounellis, Yoshihiro Suda, and the amazing "Go'o Shrine" by Hiroshi Sugimoto is important to notice what kind of tourism is arriving at this island, and the new services provided by the community are now available also for tourists. In this way, too, Naoshima Island is also recovering its population, as well as encouraging its community (most of them elderly) to share their natural, cultural and personal riches. This is also attracting younger in-migrants to the island knowing in advance this is a place where is necessary to collaborate; some are here just seasonally, but it takes a little time for everyone wanting to come back. Naoshima is the place where inner time and experience become a social co-creation. (Sofía)

There are many museums in this wonderful and quiet island.

Tourists can stay in small hotels that seem like houses.

It was wonderful that we could visit many of these beautiful museums.

Benesse House

It is a masterpiece, such that it can be said that the design of the museum itself is a museum.

It includes a showroom, with beautiful paintings. It also contains a wonderful hotel, where visitor can stay to enjoy the amazing view overlooking the ocean.

Chichu Art Museum

In terms of its design, this museum is one of the most beautiful in Japan. It is built underground, with great geometric forms of squares and triangle on the surface. It offers a magnificent view of the ocean. Museum exhibits paintings and drawings, plus some archaeological materials. An earthquake occurred during our visit - I will never forget it- but it was part of the "show."

ANDO MUSEUM

From the outside you see a traditional Japanese wooden home with a small garden. The main entrance is via a roofed gate on the street.

The importance of this museum is to showcase the work of Ando. It also displays the history of Naoshima through some beautiful pictures.

Art House Project "Kadoya"

This is a simple Japanese home. Its importance derives the wonderful works of art inside. It includes a spectacular pool of water. The colorful lighting, which is about numbers



Chichu Art Museum



Naoshima

without a zero, has religious symbolism for the Japanese.

(Jaber)

Gangoji Institute for Research of Cultural Property / Osaka Pref. Chikatsu Asuka Museum

Gangoji Institute for Research of Cultural Property



Gangoji Institute for Research of Cultural Property

The Gangoji Institute for Research of Cultural Property is a private institution which is commissioned by clients, mainly the national and local governments, but also including private parties, to conserve and restore their properties. The institute first examines and analyzes an artifact and, then discusses with a client regarding conservation and restoration.

The Gangoji Institute building consists of many laboratories for the restoration of pottery, wooden, stone and metal artifacts, Mingu (heritage materials), and ancient paper documents. When we visited the paper laboratory, a Kakejiku, or hanging scroll, was undergoing restoration. A replica of the artifact was also being made. At first I did not understand the reason for this, but later learned that its owner is a private temple, and the original had been restored very faithfully according to the ancient way of production and using almost same materials as previously had been used. Whereas the replica would be displayed in the temple for visitors to appreciate the ancient creator's work, the original would be stored safely so that it could be available to the next generation.

Skilled professionals work at the Institute with a high level of accuracy using advanced technology to restore antiquities beautifully and perfectly.

Restoration is done by dividing the work among engineers, artists and archaeologists. In addition there are professionals who are requested to collect safely fragile/brittle artifacts, which are then brought back to the institute for restoration.

Osaka Pref. Chikatsu Asuka Museum



Osaka Pref. Chikatsu Asuka Museum

The museum was designed by a famous architect, Tadao Ando, and is dedicated to representing Chikatsu Asuka area during the Kofun and Asuka periods.

This is a prefectural museum located beside the archaeological site of a cluster of burial mounds constructed in the 6th century, the Kofun Period. Many of the artifacts stored and exhibited show influences from civilizations of China and the Korean peninsula.

We walked around the outside to see a few burial mounds which reminded one of the Pyramids in Egypt made 7,000 years ago, and Zkora in Iraq, made 5,000 years ago. All represent the efforts exerted by civilizations during different historical eras.

The museum houses many unique collections that include bones of a horse, a glass bowl originating in Iran and transferred via China and Korea to Japan and, uniquely, golden boots structures. I liked the exhibition style, for example the replica of the largest tumulus of an Emperor, and restoration of graves made with the glass floor so visitors can see the interior of the tomb.

(Mansour)

Harie Shozunosato

Community Activities at Harie to Conserve and Explain Cultural Heritage

In the morning of Wednesday, November 2, 2016 we visited Harie village in Takashima City, Shiga Prefecture, which is located around Lake Biwa. We were guided by Takehiko Minobe and Chiyoko Fukuda, two of the Harie – Shozunosato Committee members.

In the Harie, a large volume of river water gushes out, and is used by local residents for cooking and other daily purposes. Many houses have “kabata”, unique washing spots using this spring water. The *kabata* reflects traditional relationships between people and water in the region.



Fig 1. Kabata with three ponds and fish inside a Harie house



Fig 2. The second stage in the water system (Channel) with fish in a channel along a street



Fig 3. A large channel containing algae that transfers water to Lake Biwa



Fig 5. A fenced freshwater pond for use as a refuge for the rare fish



Fig 4. Shigefumi Kanao, Lake Biwa research scientist shows us the rare fish they are trying to maintain

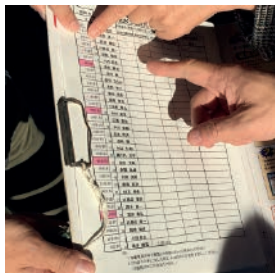


Fig 6. Three of volunteers who are engaged in this project

In this village people protect an old water system, which they have named “Kabata”, for maintaining clean spring water that creates a rich lifestyle for the residents. It ensures the water emerging from fresh springs. The residents use an elaborate system for keeping the spring water clean and everyone tries to keep the water from becoming dirty, since they all use this fresh water. This system, based on the contribution of every individual in Harie, includes three parts in each house (Fig 1). Water emerging from a spring goes to first to a pond called “Moto - ike” that is used just for drinking. The water then continues to second small pond called a “Tsubo - ike” that used just for washing vegetables and fruits. In the second pond are small fish that feed on the remaining foods and vegetables left there. The water then continues to a third pond, called “Hata - ike” that is used for washing dishes and doing laundry. In all these ponds users watch the water carefully. In this way, water is still clean and drinkable after emerging from the houses. Also they use the second and third ponds to keep fishes caught in rivers and Lake Biwa, because they believe that if they keep fish for two weeks in fresh spring water, the meat will be more delicious than it would otherwise be.

Water emerging from a house goes into a channel and circulates around the village, so the neighbors use water that they are sure is clean. Later the water flows into a larger channel and continues to Lake Biwa.

More than the clean fresh water produced by this system, there are many different activity related to the water circulation system. In all streets and alleys fish are living in channels (Fig 2), which illustrates that this village is different and friendly. Throughout the year many algae grow in the channels, and must be removed. The people do together four times a year (Fig 3). The removed algae are used as an agricultural fertilizer. Through this activity people get know

more about each other, which helps to strengthen relations and improve communication. The people of Harie maintain their water system as a part of their cultural heritage, and, in turn, this system helps them to enjoy life in the village. Further, through this system they have a distinct village, with a strong communal spirit since each person is a part of other people’s life because the water they use come out from their neighbor’s house.

(Yousef)

A Museum – Advised, Community Based Fish Conservation Site

In afternoon of Wednesday, November 2, 2016 we visited Moriyama City, Shiga Prefecture, guided by Shigefumi Kanao, a Lake Biwa research scientist.

There exist in Lake Biwa many rare fish that live only in freshwater with a particular degree of coldness. The Lake Biwa Museum attempts many different ways to help maintain these rare fish. Managed by Kanao sensei, with the assistance of 15 retired men, one such project undertaken in spring fresh water. A fenced pond was made to observe these rare fish. They take turns working on this project, and Kanao sensei teaches them the special information they need to know. In this way they have saved 300 of these rare fish, and also they enjoy their retirement by doing a most enjoyable and useful activity (Fig 4 - 6).

(Yousef)

NO-MA MUSEUM

FUNDAMENTAL QUESTIONS

Human Right discourse in cultural institutions became part of everybody's agenda, and one of major relevance, of course; it is also a duty for governments, and one to be fulfilled urgently and accurately. However, it is not easy to build a coherent discourse accompanied with acts, it takes time and deep knowledge of every context to deal with it. That can be experienced by visiting NO-MA Museum, in Shiga Prefecture, Japan.

The history of NO-MA began just after the end of World War II, when thousands of orphans needed to be treated and protected physically and psychologically in a welfare situation by giving them schooling as well as artistic therapy as one of their treatments. Children's creations were dedicatedly collected and then read as Art Brut. Although I cannot write in an extended manner in this summary about how they build this artistic discourse, I wish to describe one good intention in it: they try to focus on creation, instead of on the psychological afflictions of the children. They continue this philosophy until the present, by showing "mentally disabled" –as they constantly say during every explanation– creations side-by-side with other artists work (some of them elderly) by trying to blur the frontier between "abled" or "disabled". But, is it fair to keep talking about a mental disability during their explanations? If they really want to blur the barriers, do we still need to talk about mental illness? What is a mental illness? Is it coherent keep talking about labels in art? Isn't this a barrier constructed by Cartesian way of thinking? Isn't this Cartesian thinking the same that started building a barrier between the "sane" and "insane"? The core of the problem in this museum lies in an uncritical methodology, which brings out several problems in their philosophy. I believe strongly they must review deeply their fundamental mission and start building a community where this labeling is neither necessary, nor even present. Art is not a treatment, is a path and part of our human language, and until now, museums using a human rights discourse must take every step very carefully. (Sofia)

Hyogo Prefectural Museum of Art

The Hyogo Prefectural Museum of Art is one of the largest museums in Japan designed by the famous architect Tadao Ando.

The museum has been built in a prime location: in the front the Port of Kobe and behind the Rokko Mountain. The building itself can be discovered and enjoyed as one more item in its collection. Like Ando's well-defined style, this is a large mass of concrete that immediately stands out in the urban landscape of Kobe. The museum is characterized by wide spaces, high ceilings; huge geometric shapes, outlined mostly by straight lines. Natural light in public spaces such as the lobby, western corridor, light court, cafeteria, and restaurant are carefully planned to illuminate or offer a special view of the surroundings. However, circular shapes can also be found, like the terrace or the outside auditorium. It is a building designed inside and outside; neighbors and visitors can enjoy outdoor exhibition spaces, outdoor auditoria, rest areas and meeting spaces, as well as large format works of art that are exhibited outside.

The current director of the museum, Dr. Yukata Mino, gave us a talk explaining the plan and essence of the museum, undoubtedly a man with a great experience in the world of art and museums, but above all with a sensitivity toward the public in recognizing that visitors are the heart of the work of museums. "We work for people, so that museums are spaces that visitors can enjoy", without a doubt an expert on the subject, he shared that the planning of the museum was always designed to be in harmony with the city, carefully thought out in terms of location, first being harmonious with the environment and also integrated with other cultural spaces (museum route) in addition to the proximity to transportation (train stations), as well as other facilities (restaurant area



Hyogo Prefectural Museum of Art

and shopping centers).

The museum was conceived to be avant-garde in art, its collections are composed by masterpieces of Japanese artists and recognized international artists, and therefore, their temporary exhibitions are also heightened. The administration of the museum has been concerned to generate links with some of the most important museums and collections in the world; thus we had the opportunity to enjoy the temporary exhibition about Pompeii, an excellent example of fragments of frescos found in the ancient city.

I think the museum deserves to be studied in depth, because, despite the great successes and the lessons it can give us, it is also worth analyzing the areas of opportunity, such as the proper functionality of the spaces (author design), care in the details of museums (assembly), the use of spaces, adequate signage, universal design (accessibility for people with special needs) and tools or devices for foreigners. (Alejandra)

Osaka Knowledge Capital



Knowledge Capital is a center of intellectual creativity through the exchange of knowledge among people. Here I want to highlight several important points regarding knowledge creation. These are (1) Creation new industries, by making use of the facilities (KC), (2) Encouraging a culture of service to enhance the culture center, (3) Activate international exchange to build a gateway to Asia and the world, and (4) Encourage human resource development.



Osaka Knowledge Capital

Also my interest was sparked by the existence of “labs”, for instance “CAFE Lab.”, each of which varies depending on its use, and that enhance relationships among the variety of people, which includes business people, customers, and tourists, which visits the place daily.

It is a place for bringing young peoples’ talents together to form the famously creative Asian team, an example that combines all their talents. Standardization occurs to create an integrated work to go out into the world taking with them different perspectives and manners, like artists, producers, musicians, photographers, programmers and business people. All these and more to facilitate and interact together drawing out the knowledge and expertise in them under one roof. Also at the same time they can share the knowledge, ideas and methods of creativity.

In addition, the two towers contributed further to promoting Japan itself to the world and to its own people. Japan is on the verge of the Olympics and therefore is in need of developments such as the Knowledge Capital. For me, as a foreigner and a trainee in Japan, such a place is a unification of ideas and creations, and was most astonishing. It will be treasured as one of my most memorable moments spent in Japan. (Rami)

Osaka Museum of History / Osaka Human Rights Museum Osaka Museum of History

The exhibition of the Osaka Museum of History is like a “Time Machine”; first it takes you to the Naniwa Palace of the Nara Period (Picture 1), then you appear in the Age of Great Distribution Center: The era of the Osaka Hongan-ji Temple. Finally you can see a Panorama of Osaka City in the Early Showa Period.

I was impressed with the educational and hands-on parts in the exhibition, which sent me back to my childhood, and gave me a chance to experience the happiness of a child who has entered a magical world. (Khachatur)



An Imperial Retainer (Picture 1)

The Osaka Museum of History is located in the heart of the city, next to a TV station. It



Osaka Human Rights Museum Entrance (Picture 2)



Hands-on Educational Part in the Exhibition (Picture 3)

is built on the site where an old Naniwa palace was discovered. The two sites have been merged, and the Museum now sits atop the excavation site of the ruins of the palace. This was done when improvements were made to the city infrastructure, with the idea of retaining rather than destroying or hiding the archaeological site. A tunnel was constructed to preserve and protect the excavation site, and to facilitate research on it. In front of the museum there is a reconstruction of an old warehouse from 5th century.

The museum has 130,000 items related to the history of Osaka. They were mainly donated because the museum represents the history and people of the city.

The museum consists of 13 floors above ground, with exhibition rooms arranged chronologically from the 7th to 10th floors. From the 10th floor there is an amazing view of the city, overlooking Osaka Castle and Park.

A 10-minute interactive video provides an overview of the oldest history of Osaka City, featuring the palace and its construction. The museum has an excellent appreciation of interactive educational programs that include “hands-on” items. Some are original items and others are restorations that include the excavation area with its tools. In the “Modern Osaka” section we had fun with the pictures of city lifestyle and atmosphere. Also at the end we could communicate through a relaxing board game to learn about the history of the city. Finally, we went downstairs to visit the basement of the palace, which is another exhibit. It features organized trips run by volunteers. (Fatma)

Osaka Human Rights Museum (Picture 2)

Nowadays, it is asserted frequently that human rights are the base of everything in the world. Various aspects of this issue are exhibited in the Osaka Human Rights Museum.

Our lives are precious, and every single new life is important for society. Life and human rights are among the highest values in Japan: this is the main topic in the first part of permanent exhibition. In the second part, the visitor can see and understand that the best society is a diverse society in which all people live together harmoniously.

In the final part of the exhibition, the visitor can see that all occupations are important and we all work to achieve one main purpose - to make our life healthy, more comfortable, interesting and happy. This part of exhibition is mainly for children; to show them that there are no first and second class occupations, and that every group is equally important in society.

I was impressed with the hands-on part of exhibition, which is an excellent way to educate children (Picture 3). However, I was disappointed when Tomohiro Yoshimura (the only curator of the museum) told us that museum has problems with the local government and is experiencing financial difficulties. We hope that everything will be solved soon, and visitors from all over the world can visit this museum and study much about human rights. (Khachatur)

The Human Rights Museum may be regarded as one of the museums that specializes in “daily life issues”, since all over the world there are groups of people who must face problems as part of their daily life. The museum exhibits exemplify several human rights cases and the museum’s main message is that all humans have the right to live peacefully together.

In front of the entrance is a statue representing a group of workers who are demonstrating. Then as we entered we observed that entrance price was so reasonable, especially for seniors over 65 years-of-age.

The themes of the museum, all exhibited at the first floor, are “Our Life in Future Society,” “Dreams for the Future,” “Liberty Hall,” “Shining Life,” “Living Together,” and “Creating Society”. There are testimony rooms.

Several cases regarding the issue of human rights in Japan are exhibited, including the Aynu indigenous society, the right of women to work, discrimination of people based on



Participants in Front of
Human Rights Museum,
November, 2016



their ethnic origin, like Korean immigrants, discrimination against a young boy who died from AIDS, and against people who cannot live without a respirator.

The museum has collected about 1.5 million documents from people who have suffered discrimination, such as those with Hansen's disease and Minamata sufferers, women who have suffered discrimination. From the documents on visually impaired people one could learn how to make life easier for them through the differentiation of their daily life products, for example using brighter colors buzzer for the slightly visually impaired.

But we were shocked at the end of our visit to learn that the museum is fighting for its own rights to remain open, and the manager, the single curator, is battling the case with the government of Osaka Municipality.

(Fatma)

Voice of Participants

Khachatur Kobelyan

Sergey Parajanov Museum

Armenia



I have been interested in Japanese culture for the last five years, and so have dreamed about being in Japan and seeing everything with my own eyes. The “Museum and Community Development” training course enabled my dream to come true. During three months in Japan we studied about various fields in museology, and about Japanese museums and their achievements, and have visited many interesting museums and many beautiful places. This course was useful not only for museum specialists, but also in enabling me to become acquainted with Japanese culture, the people and their philosophy, and particularly their work ethic. The program also became a bridge between various countries, through their participants. Very important was that this program enabled us to share our experiences in the field.

I am most profoundly grateful to JICA, Minpaku (the National Museum of Ethnology) and the Lake Biwa Museum for the “Museum and Community Development Training Course”. It has inspired me with a great many new ideas that I will strive to realize in my museum and in my country.

I thank you wholeheartedly for the training course, for the many wonderful experiences, for the knowledge received, and also for beautiful feelings and unforgettable memories.

Fatma Ahmed Soliman

The Grand Egyptian Museum

Egypt



No words can express my appreciation, since my dreams came true when I was nominated by JICA to join the “Museum and Community Development Course”.

I wish I could send a message to all the Japanese to say “thank you”, as everybody adopted us and tried their best to help and understand us and respond to the 12 participants with their different needs and requests. You also gave me a wonderful chance to visit such a great number of museums of different types and with different ideas, including, among others, the Minpaku museum family (the National Museum of Ethnology) as a home for researchers, Lake Biwa Museum, Hyogo Prefecture Museum, Kyoto Aquarium, Kyoto Railway Museum, Kyoto, Nara, Hiroshima, Naoshima, Osaka History Museum, and so many archaeological sites.

I came to know more about the different type of activities than I can handle for our community; it was a wonderful program, covering a great part of museology that widened my point of view, especially regarding educational programs that could be made more beneficial and enjoyable and could be shared with my country. In short, it enabled me to improve greatly my skills. Further, I was able to make many new friends from all over the world, with whom I could exchange knowledge, which made me realize that we all share many things in common.

I wish to thank our professors and the program director. In particular, I am grateful to Wada-san, our coordinator, who I believe slept just a few hours every day since we arrived, and all the professors who didn't wait to be asked anything and who always encouraged us to contact them for any details. Special thanks are due to Hirose-sensei, who accepted my request to learn more about facilities and programs for impaired visitors, and Gotouda-san, who made it easy for us to reach our goals.

Mariem Danial-boktor Ibrahim

Coptic Museum

Egypt



This was my first time outside Egypt; therefore I was so lucky that my first trip was Japan. Japan is one of the most beautiful countries; I really enjoyed the beauty of nature, Japanese traditions, festivals, temples, shrines, and music.

I was amazed by the Japanese people; they are very kind, friendly, and helpful, and always wear a beautiful smile. And how Japanese rebuilt their country in 20 years and became a leading nation! I was impressed that Japanese people teach forgiveness and peace through the Hiroshima Peace Memorial Museum.

Participating in the course “Museums and Community Development” was a great opportunity for me, since I could visit many different types of museums. I was amazed by the number of museums in Japan and number of visitors to them. I enjoyed all my study visits, through which I learned a great deal about museology, museum concepts, curatorial work, and educational programs.

It was particularly useful for me to see and experience interactive activities and educational programs in Japanese museums, and to learn how the museums reconnect people with their culture and heritage. I hope to apply this knowledge and those programs both in my own country and museum.

I would like to thank JICA for giving me the opportunity to participate in this program, and the National Museum of Ethnology (Minpaku) and the Lake Biwa Museum and their staffs who shared their knowledge and experience in the museum field. In particular, I would like to thank Ms. Miki Wada, our coordinator, for her care and accurate attention to the smallest details, which made our time in Japan both useful and interesting. Also I want to thank my colleagues who made this time successful; I learned a lot from all of you through questions, discussions and the sharing of ideas.

Yousef Hassanzadeh

National Museum of Iran

Iran



Before coming to Japan, for me the country was a big tragedy story (Hiroshima) and had a high level of technology. That was all I knew about Japan. However, after three months living here and visiting many cities and cultural centers, I can say Japan now for me is “education”.

The people are educated for everything and most governmental and non – governmental offices are a part of this education system, even museums. People have a chance to learn everything they need. The Japanese people have a high sense of responsibility and have made their country into the third largest economy in the world.

In addition to the many technical points I learned about museology, also I understand that museums in Japan are neither a temple nor a holy place. Museums are not universities or even schools. Museums are places to be enjoyed and, of course, for learning and having different experiences.

I am really glad that JICA gave me the chance to attain this understanding and find a new window for and a different view to life, also in my profession. I am indebted to the great staff of Minpaku and the Lake Biwa Museum for sharing their experiences and knowledge with us.

Thank you for everything!

Sihachak Vilayvanh
Lao National Museum

Laos



On August 30, I received an e-mail from Ms. Khamsaveuy OULAYVANH, Governance Sector and Operations, JICA LAOS Office, saying “Congratulations! You are selected to attend the training program in Japan”.

This is my first time in Japan; JICA consented to my participation in the training course “Museums and Community Development FY2016”, which was held in the National Museum of Ethnology and the Lake Biwa Museum. This course has allowed me to learn a lot about museums, and heightened my desire to apply what I have learned through this experience to the development of Museum in my country.

I gained much knowledge and also enjoyed the study trips. I studied how museums exhibited their objects, and their lighting system. Japanese people are organized, friendly, helpful, and always smiling.

Finally, I would like to extend my thanks to the staff of the National Museum of Ethnology and the Lake Biwa Museum and, especially to JICA, for the opportunity to be part of this training course. I would also like to thank our coordinator Wada-san *vinaka-vakalevu*.

I will never forget my Japanese experience in museology; this course will remain forever imprinted in my memory.

Alejandra Mosco Jaimes
ENCRyM INAH

Mexico



We were representatives of nine countries meeting in Japan for the course “Museums and Community Development”, in 2016. In the context of much diversity, many realities, much cultural wealth, we had as our main objective to understand and direct museums as a space of equity, dialogue and participation, as a catalyst of the community development, and as a possible way of fostering social reconstruction in countries where social, economic and political problems afflict us every day. This appears to be a highly idealistic goal; however, many specialists are already working on it.

The human resource placed at our disposal was the best aspect of this course; the organizers, directors, teachers, coordinators and assistants of JICA, the National Museum of Ethnology and the Lake Biwa Museum, were all excellent professionals, as were all staff of museums, institutions and offices that we visited. They always welcomed us with a smile and always provided us all necessary support. Everybody worked very hard to realize this course.

I think the concept of “co-creation” permeated the event; our voices were shared during lectures, trips and multiple talks for almost three months, although time was never enough, because the cultural, historical, artistic and patrimonial richness of our home countries is immense.

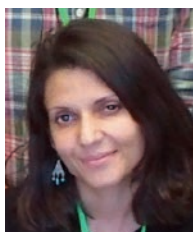
It was the first time for Mexico to participate in this course, so for me it was a great honor and a major responsibility to represent my country. The course provided an excellent opportunity to create intercontinental linkages, exchanges and networks. I will take away many experiences, but the most important thing is the learning that I want to share very soon on my return.

All this is framed in Japan, an impressive country, with many museums, wonderful natural scenery, a great infrastructure and especially many kind, respectful, attentive, friendly and generous people. I made many friends and the greatest lesson: “the sense of common good” that characterizes the Japanese people. I believe that this is the key to Japan’s success, for despite the devastation of wars and natural disasters, this nation knows how to unite, work, rise and overcome adversities, learn and continually improves itself, and generously supports other nations. I think the rest of the world should follow the example of Japan. I can only say, thank you very much for everything.

Sofia Magdalena Herrerias Carrillo

Exteresa Arte Actual Museum

Mexico



To anyone who read this message: It is totally worth it! This experience in Japan will be a one-time experience in your professional and personal life. Maybe you'll read about the greatness of Japanese spirit, about their kindness and the incredible community projects related to museums, but not necessary created by museums; and it's real, but this training means also a lot of dedication, passion, patience and self-knowledge. Is also a trip that allows you to question your own paradigms as well as demanding you to loosen your prejudice. It is a great life opportunity.

As with every journey, it must be taken one step at a time, beginning with understanding the chance allowing you to be one of 12 participants, understanding the value of your work back at home and the dedication we owe to our own communities, to our families and friends. It is also a gamble, this training will give you new tools for making new creative and possible bets to change our institutional structures (including those of our way of thinking), for working co-creatively with each other by strengthening our skills, and creating new networks.

Yes, sometimes you'll feel tired; you'll miss somebody or something, but you will make new friendships, you will learn to share in different ways with someone you'll never imagined before. You will rebuild yourself and tear apart the barriers you used to have.

It happened to me, and I hope it happens to you, too!

Susana Emma Arce Torres

Regional Museum of Ica

Perú



When JICA called in Peru, the name of the course "Museums and Community Development" immediately attracted me, because it coincided fully with the intentions and projections I had already in mind for the Regional Museum of Ica "Adolfo Bermúdez Jenkins", where I work. Certain improvements in the organizational condition of their constantly growing collections encouraged me that the moment had already arrived to better design the work of the museum for its development. Because of that, when informed that I had been accepted to attend the course, I thought this would be a great opportunity that could help me design the integral plan that the Regional Museum of Ica needs for its development and effective work for the community.

Considering the educational mission of museums, the design of a regular educational program is a priority for the Regional Museum of Ica. However, this program must be properly integrated into the projected museum's general development plan. In this sense, this plan should include also the design of a conservation program for the collections, programs to better manage documentation, research and exhibitions, as well as work programs with both the general public and community. It also requires integration with the management of other subjects of the museum. The design and implementation of this plan will require previous assessments and other time-consuming tasks whose purpose justifies it.

This course was really comprehensive. It covered all aspects of museums and was based on an extensive list of museums in Japan. Because of this, it provided the opportunity of knowing, comparing, evaluating and recognizing realities about museums. Also I could remember and reinforce the knowledge I had already acquired, as well as mentally devising appropriate alternatives. This increased my motivations to understand the links between others aspect of museums and their contribution to the development of the community All this will be very useful to continue working for the improvement and development of the Regional Museum of Ica. Also, I will share all the

knowledge acquired in my country mainly with the staff of the museum where I work and with the museums of the Ica region. It was also important to have known the reality of the museums represented by the other participants of the course, in countries like Mexico, Egypt, Armenia, Iran, Jordan, Laos, Samoa and Palestine

For all this, I am very grateful to Japan, JICA and all the staff and representatives of the museums, as well as the communities and lecturers who also contributed to the success of the course. I appreciate especially the museums such as Minpaku and Lake Biwa Museum, also the always friendly and attentive Wada-san. Also, the kindness of the local people in every place we visited must be acknowledged as contributing to the success of the course.

Ailini Ah ken Eteuati

National Museum of Samoa

Samoa



It was a great honor and pleasure to be part of this year's "Museums and Community Development Program". I made history by being the first Samoan to participate in this course. Further, now I regard Japan as my second home, since this was my third time to visit Japan, and the longest and also one of the greatest trips of my life. This means that is the journey a highly relevant inspiration for my career as a senior museum officer.

However, to be honest I felt reluctant to participate because of the course duration and well as for some unforeseen circumstances. It was very hard though for me in the first two weeks, but as the course progressed, gradually I realized the significant of its training for not only for myself but for the future development of our country's museum. This course was an eye opener for me as a museum worker and a cultural heritage conservator and protector. It really means a lot to me and where I am from, a country rich with its own culture, that has a great prehistory, a history of interactions with traders, whalers, missionaries, and the struggles people underwent during colonial times and now the welcomed modernization. This museum course taught me many concepts, strategies and also alternatives depending on the resources we have and can afford.

During the course I observed the efforts of many communities that help sustain museums in their own societies. Thus it provided a good example and great method for maintaining museum development. The lectures were worthwhile particularly those in our specialized programs, through which I learnt and absorbed much information and many ideas useful for my work at home.

Words are not enough to express my feelings about the course; but with gratefulness I would like to thank the Japan International Cooperation Agency for the mind-boggling opportunity it gave to the Samoa Museum and myself by enhancing and broadening my horizons as a museum staff member. Special thanks go to all our "sensei" for their hard work and great effort they made in teaching us great ideas and thereby sharing their own knowledge throughout the course. To the communities with which we interacted, it was a wondrous time spent with your people although it was a teary experience especially seeing very old but still strong people continuing to work and offer us a level of hospitality that made us feels like we were at home. Thank you all so much. To our coordinator and our interpreter Wada-san, fa'afetai tele lava! You are a pioneer and our hero, you served us well with a humble and kind heart. Although sometimes our attitudes could be so frustrating nevertheless you always accepted them and responded in a very humble way. Thank you so much for everything, all your hard work always paid off. As one of my favorite saying goes "no pain no gain", so the memorable times we lived once shall always be remembered. Once again, "Arigato gozaimasu" and God Bless you all!

Tofasoifua.

Rami Mohammed Alfarajat

Petra Development and Tourism Region Authority

Jordan



On behalf of my country, Jordan, and its people I am honored to say words of thanks and gratitude. I am so grateful for such chance to experience and witness the marvelous creativity of the Japanese people especially in technologies. Japan is known throughout the world for its advanced technology that is spreading everywhere. Also as a Public Relations Officer I have met so many talented people with the same profession as me, and have learned a lot from them regarding ways for improving my own work when returning home. The public relation perspective concerns, with good manners, how to manage people like tourists and visitors. At the same time I am promoting and representing my Ministry and our country to the outside world.

Visiting different cases and different cultures and the buildings such as museums made me appreciate the magnificent displays and experience the reality of nature of natural disaster that occurred in Japan and how the Museums can promote ways to mitigate the effects of such disasters like earthquake. We saw how communities work hand-in-hand with museums in developing such measures. The feeling of working together is also advocated in these works.

Thank you so much JICA, Minpaku, Lake Biwa Museum, and all the sensei that we met and worked with for sharing the knowledge and giving us the opportunity to experience different cultures or way of living in many different places.

Jaber Ahmed Rjoob

Al Badd Museum

Palestinian Authority



After all these months this is now the very difficult time, since saying goodbye is not easy. I have enjoyed every moment of the “Museums and Community Development Program.”

I am very happy to have had the opportunity to participate in this training program, organized by the Japan international Cooperation Agency (JICA), the National Museum of Ethnology and the Lake Biwa Museum. The course was very beneficial, especially to those of us working in the museum field. I learned and experienced many things; it broadened my ideas and points of view on many new subjects, like, for example, educational activities. 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.

We visited about 50 museums, including cultural and research centers and show-rooms and dozens of temples and shrines and other sites. I have seen many things that made a great impression on me, and our visits to Hiroshima and other disaster areas left an indelible impression in my memory.

Finally, I must mention that during my enjoyable time in Japan I owe special thanks to our great coordinator, Wada-san and all the sensei and museum specialists who shared their rich experience with us during the lectures and study trips. My thanks also go to all people who worked so hard to make this course a success, and not forgetting the warmth and kindness of the Palestinian Ministry of Tourism and Antiquities, especially the great sensei Jihad Yasen.

Mansour Mohammed

Russian Museum

Palestinian Authority



After spending nearly three months in this wonderful country and among its great people, I found that the training program was very useful on both personal and professional levels.

Not only did we learn about the theoretical development of a museum, but also how to manage and continue developing museums, using technology. There were also many goals for us to attain during the course, including writing a Museum Report, a Specialty Report, and a Public Forum. Among the important things that I have learned were not only the scientific, sophisticated, and often expensive technologies, but even the small and simple ways of doing things in the museums in Japan; museum professionals in Japan are devising ideas to do things amazingly effectively without spending a great amount of money. I am grateful to be able to bring all ideas these back to my own country.

I will never forget the teachers who taught me all the skills I acquired in Japan, especially Sonoda sensei. I thank JICA for this opportunity and all the museums that welcomed us. Thanks also go to Wada-san, our coordinator, who had boundless patience and supported us both personally and professionally; in fact she was a mother to us. I thank also Iyad Hamdan, Director (my dearest “boss”), who is our biggest supporter, brother, and teacher.

Voice of A Former Participant

Gevorg Orbelyan
Deputy Director
Yerevan History Museum, Armenia



My position as the Deputy Director in Yerevan History Museum affords me a great opportunity to present my country and at the same time to learn about other countries, museums, communities, cultures, the exchange of minds, policy, management and marketing exhibition planning, etc. With an academic background as a museologist, I am confident that I was a very successful participant in the “Comprehensive Museology-2013” course, which was held between April 9 and July 19, 2013, mainly at the National Museum of Ethnology (Osaka, Japan). So, I can state that it was my unique fortune to be able to participate in that training course, which later afforded me a significant and numerous professional opportunities. Besides, my experience provided me with good research and analytical skills and has exposed me to a number of aspects of culture. It was really great chance to study museum activities in Japan. Through the museums we learn about the history, the cultural traditions, architectural and natural heritage, and the modern and new innovative technologies of Japan. During my stay, we visited about 60 museums (including cultural and research centers, and showrooms) and dozens of temples shrines and other places.

This course is unique for the participants: a special platform whereby they share their own experiences and the knowledge acquired through careers as museum professionals. For those who are new to the museum community, this is really a specific school to learn the general and fundamental knowledge and skills they need to work as a museum professional.

Regardless that the name of the course has been developed and changed into “Museums and Community Development” (since 2015), which includes the role of museums in communities, the training course still remains quite informative and deals with the important issues related to functional environment of the museums and communities.

Nowadays, museums are facing complex threats and challenges following demographic developments and economic and ecological crises. At the same time, in the 21st century with digitization and modern technologies, we have overcome the limitations in communication and our chances for global co-operation are now endless.

Nevertheless, at present many countries throughout the world are experiencing difficulties in the field of museums and community complex development. After participating at the training course, I really appreciate the opportunity that I was able make a substantial contribution to my country, as well as to National Museum of Ethnology, where I was invited later as an overseas researcher, to enrich my experience and knowledge in the area of anthropological studies of museums and community. The final result of this was a special-experimental exhibition entitled “The Story of Khachkar: Armenian Cross-Stones” organized at Minpaku (29 September- October 11, 2016). The intent of this exhibition was to offer an opportunity to gain objective knowledge about a country through several museum objects.

I believe that improving the qualifications as a specialist is very important role in this field for further initiatives for making special cultural projects, programs, creating strategic management and to develop the innovative approach gaining both theoretical and practical knowledge.

And particularly, I would like to express my special and deepest gratitude to JICA (Japan International Cooperation Agency), NME (the 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 hope that this course provides the forum for a privileged and unique dialog that will help to promote many new developing countries as the alternative modalities, practices, and experiences, thereby ensuring that the people working at museums will be able to improve their skills and knowledge. And looking at museums and community development and the training of museum staff as important issues for heritage professionals in Japan and beyond, this training program will offer colleagues throughout the sector a chance to share stories, ideas and challenges. It will also provide an opportunity for participants to reflect on and analyze the current skills and opportunities for development communities within the museum sector.

Final Speech by KOBELYAN Khachatur

Museums and Community Development Course 2016



Good evening respected guests, members of the community, staff, colleagues and friends.

Like cherry blossoms, all things have their time. Our time in this course has come to an end, and it is indeed a pleasure and great honor to have been requested to deliver the closing ceremony speech on behalf of my colleagues. I wish to congratulate my colleagues on having completed this important scientific training course. My colleagues are 11 of the brightest in their field, unique, hardworking people who have represented their countries splendidly. Members of this special team come from Egypt, Iran, Laos, Mexico, Peru, Samoa, Jordan, Palestine, and Armenia. Although we represent various specialized fields, museums and museology have united us during these three months.

The “Museums and Community Development Course 2016” enabled us to become acquainted with Japanese museums and the main trends in Japanese museological life. During this course we obtained a great many useful ideas that we will use for the benefit of the museums back in our homelands. Also we saw a beautiful country, and admired its unique culture. But, most important of all, we meet all of you.

On behalf of my team mates I would like to thank the Japanese International Cooperation Agency (JICA) for investing in the “Museums and Community Development” course, along with Lake Biwa Museum and Minpaku. We are profoundly grateful for your hospitality and many kindnesses, through which you all made our stay in Japan like a fairytale that came true.

Dear sensei, we thank you for everything; for your lectures, your patience and your limitless kindness. You conveyed to us basic knowledge about museology and museums, plus a great many practical and useful ideas.

Confucius said that the best way of becoming immortal is by sharing your knowledge with the others. You did your best, and now it is our time to do our best.

My colleagues and I also wish extend our gratitude to all those who have contributed, each in their own way, to fulfilling our dream that became a reality. In particular we wish to extend a special “thanks” to Wada-san for her mother-like support.

This was an unforgettable trip. JICA has entrusted our small group with the responsibility to help change our world by disseminating the main trends in museological thinking that we have been taught.

To my friends, I wish you all the best and hope our paths will cross again.
Thank you all for everything!





Number of Past Participants by Country and Region

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	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															1	6
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	2	1		6(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
Jamaica																					3			3
Peru		1				1	1				1	1	1	1	2	2	1		3	1		1	1	18
Mexico																							2	2
Armenia																1		1		2		1	1	6
Bulgaria							1		1															2
Finland							(1)																	(1)
Macedonia					1																			1
Australia		(1)																						(1)
Fiji										1				1									2	4
Papua New Guinea		1	1			1	1																	4
Solomon Islands	1	1						1																3
Samoa																							1	1
Iran													1										1	2
Jordan									2					1	1	2	1	2	1			1	1	12
Palestinian Authority										1										1	2	1	2	7
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	3	2	2	14
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
Seychelles																						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	10	10	12	212(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 October 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	

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