

# Museum Co-operation 2017

Newsletter of the Museums and  
Community Development Course

Steering Committee  
International Museology Course  
National Museum of Ethnology, Japan



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**Museum Co-operation 2017**  
**Newsletter of the Museums and Community Development Course**

*General Editors*  
Mitsuhiro SHINMEN  
Motoi SUZUKI  
Akiko SUGASE

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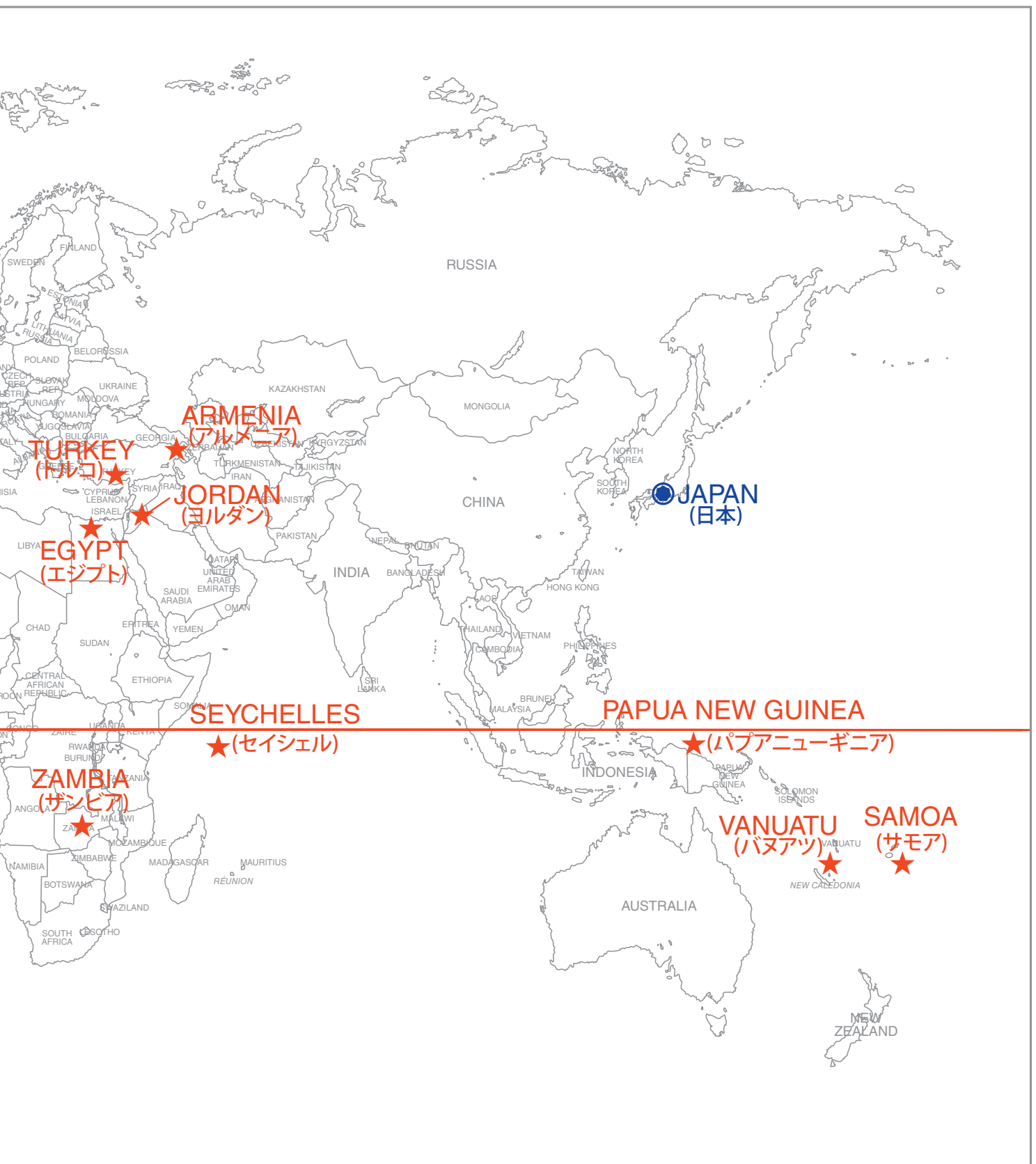
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We are from





## Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development 2017 course.

The course was held from September 28 to December 15, mainly at the National Museum of Ethnology and Lake Biwa Museum. This year saw curators and museum professionals joining the course from Armenia, Egypt, Jordan, Papua New Guinea, Samoa, Seychelles, Turkey, Vanuatu, and Zambia.

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 24-year history, 222 participants (249 including observers) from 60 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 Programs. 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 this training program has been implemented since 1994 in the style of inviting museum experts from developing countries to Japan.

The program provides participants a full opportunity to learn 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. By the end of the program in 2017, our 24 years of efforts find the network of 222 ex-participants across 60 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 the world, and we will continue to enjoy the fruits of the network 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.

Finally, we would like to extend our sincere congratulations to the National Museum of Ethnology for their 40th anniversary of foundation.

## Museums and Community Development 2017

### Organizing Committee

Chairperson	<b>Mitsuhiro SHINMEN</b>	National Museum of Ethnology
Vice-Chairperson	<b>Motoi SUZUKI</b>	National Museum of Ethnology
Vice-Chairperson	<b>Akiko SUGASE</b>	National Museum of Ethnology
Members	<b>Nobuhiro KISHIGAMI</b>	National Museum of Ethnology
	<b>Yuji SEKI</b>	National Museum of Ethnology
	<b>Naoko SONODA</b>	National Museum of Ethnology
	<b>Ping YANG</b>	Lake Biwa Museum
	<b>Hiroki HAGA</b>	Lake Biwa Museum
Consulting Members	<b>Kazuo ICHINOSE</b>	Kyoto Tachibana University
	<b>Naomi UEDA</b>	Gangoji Institute of Research of Culture Property
	<b>Kenji SAOTOME</b>	Suita City Museum
	<b>Takashi TODA</b>	Lake Biwa Museum

### Steering Committee

Chairperson	<b>Mitsuhiro SHINMEN</b>	National Museum of Ethnology
Vice-Chairperson	<b>Motoi SUZUKI</b>	National Museum of Ethnology
Vice-Chairperson	<b>Akiko SUGASE</b>	National Museum of Ethnology
Members	<b>Peter J. MATTHEWS</b>	National Museum of Ethnology
	<b>Shota FUKUOKA</b>	National Museum of Ethnology
	<b>Atsunori ITO</b>	National Museum of Ethnology
	<b>Itsushi KAWASE</b>	National Museum of Ethnology

# Curriculum 2017

## 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 2017" Introducing museum activities in the participant's 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: September 29 – December 11

### (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 6 – November 11,

November 27 – December 1,

December 4 – December 8

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

## Program 2017

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	
				Name	Organization
September					
28 Thu.			Opening Ceremony/Guidance/Reception		
29 Fri.	L	2-2	Indigenous Cultures in Japan	Reiko SAITO	NME
	L	5-1	Exhibition in National Museum of Ethnology	Mitsuhiro SHINMEN	NME
	D	7-4	Exchange Session with MMP members	Mitsuhiro SHINMEN	NME
30 Sat.					
October					
1 Sun.					
2 Mon.	L	2-1	Policies on Cultural Properties Protection	Satoshi TARASHIMA	Tokyo National Museum
3 Tue.	D		Museum Report Presentation at LBM		LBM
4 Wed.	L	3-1	Management of Museums	Yutaka MINO	Hyogo Prefectural Museum of Art
	O		Hyogo Prefectural Museum of Art		
5 Thu.	L	2-2	Folk Museums in Japan Community to be referred to as well	Ryoji SASAHARA	NME
	L	2-1	History of Museums and Museum Law in Japan	Kazuyoshi OHTSUKA	NME
	D		Discussion	Mitsuhiro SHINMEN	NME
6 Fri.	L	5-3	Temporary Exhibition - Design	Minoru FUKUSHIMA	Design Factory
			Temporary Exhibition - Display		
	L	4-1	Management of Audio-Visual Materials	Yasuyuki OKUMURA	NME
7 Sat.			International Symposium “Preservation of Cultural Heritage in a Changing World”		
8 Sun.			International Symposium “Preservation of Cultural Heritage in a Changing World”		
9 Mon.					
10 Tue.	L	3-4	Management of Museum Shop and Museum Goods Development	Shinya ODA	The Senri Foundation
	L	5-4	Museum Evaluation	Keiko KUROIWA	Learning Innovation Network
11 Wed.	L	4-1	Database	Yuzo MARUKAWA Yasunori YAMAMOTO Hirofumi TERAMURA	NME
	L	6-1	Community Alliance of Minpaku	Yoko UEBA	NME
12 Thu.	L	3-3	Museums Marketing	Hiroki TANAKA	Osaka Aquarium Kaiyukan
	L	7-1	Local Community Participation in the Management of Culture Heritage	Yuji SEKI	NME
13 Fri.	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
14 Sat.			Individual Visits to Museum in the Vicinity		

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
15 Sun.	O	2-2	Individual Visits to Museum in the Vicinity		
16 Mon.	L	4-4	Systematic Storage of Materials	Shingo HIDAKA Mao KOSEKI	NME
	L	4-4	Risk Management	Shingo HIDAKA	NME
	L	4-1	Museum Environment-Pest Control	Kazushi KAWAGOE	Institute for Environmenmental Culture
17 Tue.	L	4-1	Preventive Conservation 1	Naoko SONODA	NME
	L		Preventive Conservation 2		
	L	6-3	Museums and Barrier-Free 2	Kayoko OKUNO	Kanagawa Prefectural Museum of Natural History
18 Wed.	L	7-2	Developing Relations with Local Community	Tomoo NUNOTANI	Mie Prefectural Museum
19 Thu.	L	3-2	Museums and Tourism	Daiki IZUMI	Hannan University
	D		Discussion	Mitsuhiro SHINMEN	NME
	L	7-1	Negative Cultural Heritage and Community Museums	Kyonosuke HIRAI	NME
20 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	Toshitaka YANO	DRI
	21 Sat.				
22 Sun.					
23 Mon.	L	6-3	Museums and Barrier-Free 1	Koujirou HIROSE	NME
	L	7-1	The Cultural Heritage and Communities Development	Taku IIDA	NME
		5-1	Cultural Exhibitions Today	Kenji YOSHIDA	NME
24 Tue.	L	2-4	Museum Buildings as an Architecture	Kazuoki OHARA	Yokohama National University
25 Wed.	T/O	5-2	National Museum of Nature and Science	Rumi NANBU	National Museum of Nature and Science
26 Thu.	T/O	5-2	Tokyo National Museum	Tomomi KITO	Tokyo National Museum
	T/O/L	4-1	Lighting	Seiji NAKAYA	Musashino Art University
27 Fri.	T/O/L	6-1	Nagaoka City Central Library	Hiroshi TANAKA	Nagaoka City Library
	T/O/L		Nagaoka Earthquake Disaster Archive Center -KiokuMirai	Mariko YAMAZAKI	The CHU-ETSU Earthquake Memorial Corridor
28 Sat.	T/O	6-1	Kogomo Earthquake Memorial Park Yamakoshi Restoration Center Farm Guest House “Okkonoki” Ojiya Earthquake Disaster Museum		
29 Sun.					
30 Mon.	L	4-4	Cultural Properties and Property Damage Insurance	Eiichi HAKOMORI	Keio University
	L	6-2	Public Relations for Cultural Institutions	Kunihiro TSUJI	Knowledge Capital Association
31 Tue.	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
November					
1 Wed.	L	6-1	Children and Museums	Kasumi SOMEKAWA	Hands on Planning
	D		Discussion	Mitsuhiro SHINMEN	NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
2 Thu.	L	4-4	Security for Museum	Hiroshi SEKIGUCHI	Oct Security Inc.
3 Fri.	D	1	Public Forum		NME
4 Sat.	O	2-2	Individual Visits to Museum in the Vicinity		
5 Sun.	O	2-2	Individual Visits to Museum in the Vicinity		
			Specialized Program (A,B,C)		
6 Mon.-11 Sat.			(A) Preventive Conservation (Mon.-Fri.)	Naoko SONODA	NME
			(B) Management of Local History Museum (Tues.-Sat.)	Kenji SAOTOME	Suita City Museum
			(C) Photography (Mon.-Fri.)	Hitoshi TAGAMI	
12 Sun.					
13 Mon.	L	2-3	Intellectual Property Rights	Atsunori ITO	NME
	D	1	Speciality Report (1)		NME
14 Tue.	L	5-2	Founding Principles of the Lake Biwa Museum	Chiyomi YAMAKAWA	LBM
	L	5-2	Exhibition Management	Kazuhiro MASUNAGA	LBM
	L	5-2	Museum Management and General Affairs	Takashi ISOMA	LBM
	L	5-2	Public Relations & Business Activities and Exhibition Renewal	Toshiki FUJIMURA	LBM
	O	5-2	Guided Tour of the Lake Biwa Museum	Researchers, LBM	LBM
	L	4-1	Planning Coordination and Traveling Exhibitions of the Lake Biwa Museum	Hiroki HAGA	LBM
15 Wed.	L	4-1	Materials of the Lake Biwa Museum	Michinori HASHIMOTO	LBM
	P	6-1	Practical Programs for Schools	Hidemasa KOBAYASHI	LBM
	P	6-1	Practical Workshop of Reed's Whistle	Hidemasa KOBAYASHI	LBM
16 Thu.	O	3-1	Exhibition Tour of Nagahama Hikiyama Museum	Hiroki HAGA Takashi TODA Ping YANG Masaru KOYAMA	LBM
			Nagahama Castle Historical Museum and Community Activities Introduction	Hiroki HAGA Takashi TODA Ping YANG Masaru KOYAMA	LBM
17 Fri.	O	2-2	Exhibition Tour of Kozoku no sato Museum	Takashi TODA Ping YANG Masaru KOYAMA	Otsu City
	O	3-1	Community-Based Management of Cultural Heritage as a Strategy for Community Development	Yoshitaka TANAKA Takehiko MINOBE	Harie-Shozunosato Committee, Takashima City
18 Sat.	L	6-1	Public Outreach Activities and School Programs: an Anyone, Anywhere Museum	Taisuke OTSUKA	LBM
	L	7-4	Outline of Field Reporter System	Tatsuo OTSUKI	LBM
	P	7-4	Participatory Research and Museum Activities. Field Reporter System, Hashikake-System and Exchange of Opinions	Tatsuo OTSUKI Takashi TODA Field reporters, Hashikake members	LBM
	L	7-4	Museum Activity and Community Enlightenment Survey	Ikuko KOSAKA Ping YANG	LBM
19 Sun.	D	1	Specialty Reports (2)		LBM
	D	7-4	General Discussion and Exchange of Opinions with Curators	LBM Staff	LBM

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
20 Mon.					
21 Tue.	T/O	6-4	Hiroshima Peace Memorial Museum	Shuichi KATO	Hiroshima Peace Memorial Museum
22 Wed.	T/O	7-2	Art House Project, ANDO Museum, Chichu Museum		
	T/O	7-2	Benesse House Museum	Mitsushi KIKUTA	Benesse House Museum
23 Thu.					
24 Fri.	L	6-1	Education and Participation Programs of Museums	Kenji SAOTOME	Suita City Museum
	L	7-2	Cooperation between Museums and Local Communities	Yasushi KUSUOKA	LBM
	L	7-2	Volunteer Training and Coordination, Especially in Museums	Shunsuke SHINBORI	Kyoto Environmental Activities Association (KEAA)
25 Sat.					
26 Sun.					
27 Mon. - 1 Fri.			Specialized Program (D,E,F)		
			(D) Excavating & Controlling Archaeological Resources (Mon.-Fri.)	Satoru OKADA Gen MIYOSHI Tsukuru ICHIKAWA	Osaka Prefectural Board of Education
			(E) Exhibition Design (Mon.-Fri.)	Minoru FUKUSHIMA	Design Factory
			(F) Documentation and Databases (Mon.-Fri.)	Yuzo MARUKAWA Yasunori YAMAMOTO Hirofumi TERAMURA	NME
December					
2 Sat.					
3 Sun.					
4 Mon. - 8 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
9 Sat.					
10 Sun.					
11 Mon.	L	4-3	Packing and Transportation	Tsutomu YOSHINAKA	Nippon Express Co. LTD.
12 Tue.	D		Knowledge Sharing among participants on Specialized training		NME
		Preparation of the Final Report Presentation		NME	
13 Wed.			Preparation of the Final Report Presentation		NME
14 Thu.	D		Final Report Presentation		NME
			Comprehensive Discussion		NME
			Closing Ceremony		NME
15 Fri.			Evaluation Meeting		NME
16 Sat.			Departure from Japan		



## List of Participants 2017

Country/Region	Name	Position	Organization
Armenia	HAKOBYAN Aleta	Assistant to Head	Exhibition and education department Komitas Museum – Institute
Egypt	ALI Gehad Shawky Ibrahim	Curator	Egyptian Museum in Tahrir Ministry of Antiquities
Jordan	AL MSHAILH Ibrahim Mohammad Ibrahim	Museum Curator	Petra Development and Tourism Region Authority
Papua New Guinea	WAUNDU Tiko	Principal Curator	Anthropology National Museum
Samoa	TUMAMA Matauaina Christina Lakena	Museum Officer	Culture Ministry of Education, Sports & Culture
Seychelles	FIGARO Natasha Fiona	Senior Museum Assistant	Culture Ministry of Youth, Sports and Culture
Turkey	İVGİN İlkey	Restorer	General Directorate of Cultural Assets and Museums Ministry of Culture and Tourism
Vanuatu	WULEP Kaitipsal	Senior Curator	Ministry of Justice and Community Services National Museum of Vanuatu
Zambia	SHALWINDI Choolwe	Keeper of Botany	Natural History Livingstone Museum
Zambia	MUBIANA Precious	Assistant Education Officer	Education Lusaka National Museum





## Public Forum

### *Museums in the World 2017*

みづ 2017 Museums in the World 2017 Public Forum

世界の博物館

9ヶ国・地域、12名の博物館  
専門家が、所属する博物館の  
活動や課題を報告しながら、  
互いに課題点を共有し、検討  
します。

11月3日 [金・祝] 13:00-17:00  
国立民族学博物館 第5セミナー室 (本館2階)

JICA Knowledge Co-Creation Program  
Museums and Community Development  
3 Nov 2017, 13:00-17:00  
Conference Room No. 5,  
National Museum of Ethnology

一般公開 (参加無料・事前申込要・定員70名(先着順))

主催：日本文化国際交流財団、人類学国際研究センター、国立民族学博物館  
協賛：公益財団法人 国際文化振興会、公益財団法人 国際文化振興会

協賛：JICA Japan International Cooperation Agency





## Public Forum

### *Museums in the World 2017*

Date : November 3, 2017  
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 1, JICA Kansai International Center	Japan International Cooperation Agency (JICA)

13:10 – 17:00

Museum Report

MUBIANA Precious	Zambia
SHALWINDI Choolwe	Zambia
WULEP Kaitipsal	Vanuatu
İVGİN İlkay	Turkey
FIGARO Natasha Fiona	Seychelles
TUMAMA Matauaina Christina Lakena	Samoa
WAUNDU Tiko	Papua New Guinea
AL MSHAILH Ibrahim Mohammad Ibrahim	Jordan
ALI Gehad Shawky Ibrahim	Egypt
HAKOBYAN Aleta	Armenia

17:00 – 17:05

Closing Speech

Ping YANG	Lake Biwa Museum
-----------	------------------

## Lusaka National Museum



### Lusaka National Museum

#### MUBIANA Precious

Assistant Education Officer

Zambia



Location of Zambia



Map of Zambia-  
zambiamission.org



Lusaka National Museum

### Introduction

Located in the Southern part of Africa surrounded by eight countries, the Republic of Zambia has no access to the sea except via neighboring countries. Zambia derives its name from one of its major rivers, the Zambezi. Earlier Zambia was called Northern Rhodesia, when under the colonial government, the British. Zambia broke the chain of colonial bondage in 1964 on October 24. Zambia's 752,614 km<sup>2</sup> has a population of about 15 human million.

### Lusaka National Museum

#### Background

The Lusaka National Museum is one of Zambia's National Museum, located in Lusaka, the capital. The museum building is part of the larger government complex, which was to house the headquarters of the ruling party, United National Independent Party (UNIP), intended as a political museum. However, in 1991 with the change of government, the building was handed over to the National Museums Board to develop it into a public museum.

The Museum is a cultural history institution specializing in Archaeology, History, Ethnography and the Arts. The museum building has two galleries; one on the upper floor where the above exhibits are displayed and the lower gallery, which is a temporary exhibition space where contemporary arts highlighting the way of life of the Zambian people through paintings, sculptures and models are exhibited. The museum opened its doors to the public in 1996.

#### Mission

The mission statement of Lusaka National Museum is to research, collect, preserve, document and present Zambia's national heritage for education, appreciation and entertainment for the future generation, by means of exhibitions, education activities and publications.

### Museum Collections/ Exhibitions

#### • Archaeology Gallery

This displays archaeological findings on human evolution and cultural development of Zambia. Exhibits is the cast of the *Kabwe (Broken Hill) Man*, whose remains were recovered at the Kabwe Mine site, in central Zambia, in 1921. The site has been dated to about 200,000 years ago. The skull is part of Zambia's cultural heritage that defines the earliest origins of humankind in the country and is one of the earliest such discoveries in Africa.

#### • History Gallery

This section highlights the historical developmental milestones of Zambia from the pre-colonial era through the post-independence era. It has exhibits centered on various themes, such as the formation of kingdoms resulting from



Replica of Broken Hill Man

## Lusaka National Museum



Diorama of Nachikufu Cave



Village Life in Ethnography and Art



Museum Activity



LuNaMu Arts Club



Musical Instruments



Storytelling Session

the Bantu migration, the slave trade era and displays on colonization of Zambia, and its consequent attainment of Independence.

### • Ethnography and Art Gallery

The exhibition reflects Zambia's cultural heritage from the diverse ethnicity (Zambia has 73 ethnic groups) and is among the most highly urbanized countries in Africa. The gallery gives a glimpse of the country's rich cultural heritage. Highlights of the ethnography and arts include activities related to food security such as agriculture, hunting, fishing, and also displays on aspects of the daily life activities of Zambians, such as basketry, traditional storage containers, musical instruments, and traditional masks and costumes.

### • Children's Corner

The children's corner occupies part of the upper gallery. Established in 1998 as a temporary exhibition to promote the rights and interests of children in heritage development. The artifacts made by children from the different activities and programs centered mainly on creativity, imagination and innovation are displayed at the corner. Since its establishment, it has moved a step further by being included in the new exhibition design for the museum as a permanent exhibition. The concept of the permanent exhibition and activity space of the children's corner is still being developed.

### • Education programs

The Education Department is responsible for disseminating information about culture and heritage of the people to the community. This task is fulfilled through interactive education programs. Some of them are done at the museum, including storytelling, performances of music and dance, video shows, hands on activities, junior arts club (LuNaMu).

❖ **LuNaMu:** This educational program targets children between 6 and 16 years of age, and centers on promoting imagination, creativity, innovation and positive social experiences through enjoyment in heritage development. Its main objective is to encourage children to use museum objects to develop artistic ideas. Hands-on activities are emphasized in the program.

❖ **Performances in music and dance:** Intangible cultural heritage is an important aspect in museum education; therefore, this program is conducted to raise awareness of the importance of preserving traditional music and dance. The disappearing of these traditional values are at the expense of our future generation.

❖ **Storytelling:** museums are about stories and museum objects have stories to tell. Therefore the museum is using storytelling to develop relationships with visitors and to bring the community together. Audience participation is fundamental to this program, This new transition to audience participation has established a way for storytelling to

## Lusaka National Museum

grow and expand

- ❖ **Museum education through video shows and guided tours:** through video shows and guided tours, the museum is trying to enhance the interpretation of Zambia's cultural and natural heritage, for public information, education and enjoyment.

### Financial Status of the Museum

The museum is a grant-aided institution, which depends entirely on the government grant for resources to operate. A few donors do sponsor some projects within the museum. The museum also raises money from video shows, hall hire, library user fees, and gate takings at the entrance and craft shop sales. Such funds meet only the cost for daily maintenance of the museum and its premises. Funds for public programs and for permanent exhibition have always been a major challenge.

### Museum Staffing

The Lusaka National Museum has a scarcity of staff, since at present the members of staff are 25 of the 49 that are required to run it.

### Other Museum Facilities

The Lusaka National Museum also offers other public facilities, such as the library for both children and adults. The museum library holds about 5100 volumes of books and periodicals. Other services offered include internet access, computer printing and scanning.

In addition, the museum operates a souvenir shop, the main suppliers for which are local artists. As a result, prices are affordable. The museum also has a conference room and a restaurant.



Children's Library



Museum Shop

### My Key Responsibilities

- ☐ Formulate interactive education and public programs for the community
- ☐ Participate regularly in the promotion of museum services to increase public awareness on heritage.
- ☐ Conduct regularly guided tours for specialized groups and outreach programs.
- ☐ Conduct visitor surveys and programme analysis to determine the effectiveness of exhibitions and museum education services.
- ☐ Ensure the production of appropriate teaching aids to facilitate transmission of knowledge.

## National Museums Board Livingstone Museum



### National Museums Board Livingstone Museum

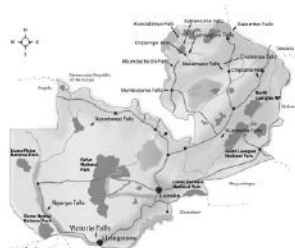
**SHALWINDI Choolwe**

Keeper of Botany

Zambia



Map of Africa showing the location of Zambia<sup>1</sup>



Map of Zambia showing its waterfalls and national parks<sup>2</sup>

Zambia is blessed with numerous natural wonders and teems with wildlife, which somewhat compensates for it being landlocked in Southern Africa. Zambia is sandwiched between eight neighboring countries. Zambia became independent from British Colonial rule on October 24, 1964. Like its national bird symbolized by the Flying Eagle, Zambia has risen above such challenges as colonial rule, military attacks from colonial administration in neighboring countries and natural disasters.

The Livingstone Museum is located in Livingstone, the tourist capital of Zambia. The town and the museum were both named after the Scottish explorer, David Livingstone who explored Southern and Central Africa during the 19<sup>th</sup> century. The Livingstone Museum only Natural History Museum in Zambia. Initially built and opened as an ethnology museum, it later expanded to include natural history, as another research wing.

The Humanities and Social Sciences Department at the Livingstone Museum has a collection of 46,000 objects, distributed as follows: Ethnography has 15,000 objects, History 20,000, and Archaeology 11,000. The Archaeology collection dates back to Early Stone Age, Archaeological research has not halted thus new collections for the section are still being acquired. Ethnographic collection but has a national theme. This section has an array of ceremonial costumes like no other museum in Zambia. Historical collection in the Livingstone Museum is of note, since it contains rare collections such as old maps. The Livingstone Museum was a repository of national archives and so its collection is of national significance.

The Natural History Department was created to research, collect and document natural heritage of Zambia. As such it consists of six sections; Mammalogy, Botany, Ichthyology, Herpetology, Ornithology and Entomology. The collection contains 22,000 specimens. Research in the Natural History Department centers on the natural environment and collection of specimens based on disciplines.

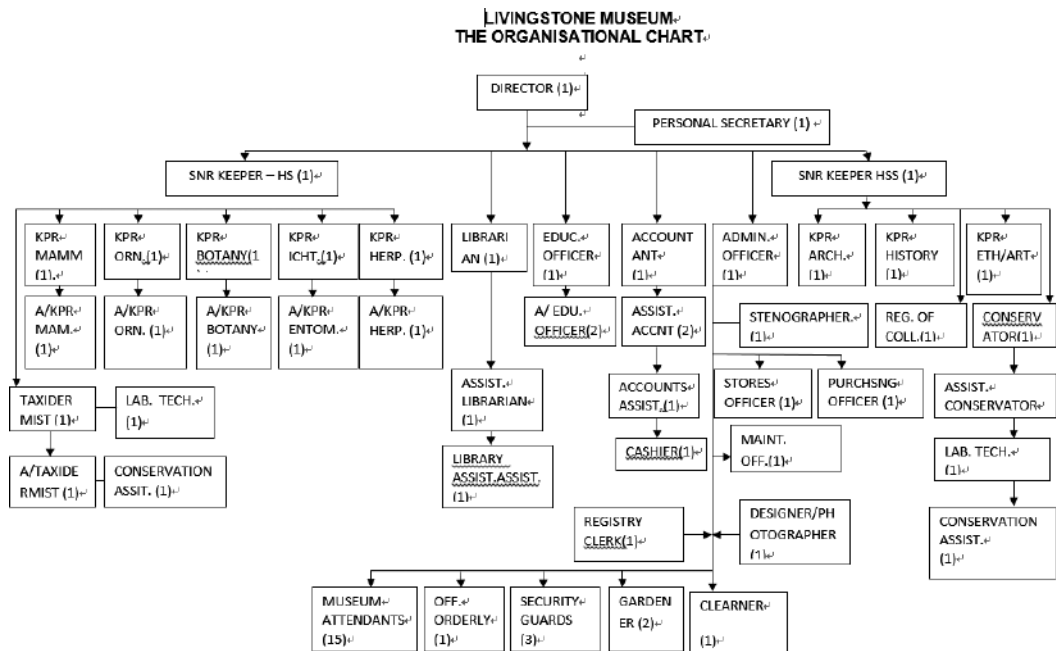
One of the important items of research that occurs twice a year is the Bird Monitoring Survey. Its objective is to monitor the number of water birds in relation to the health of the wetlands around Livingstone. Water birds can be used as indicators of changes in wetland health in lieu of other monitoring surveys based on laboratory and mechanical tools, such as testing carbon dioxide levels. The Zambezi wetland is large and crosses boundaries, and climate change has an impact on the weather patterns of the region. The counting of water bird has been conducted long term and shows the behavioral patterns of the birds in response to these changes.

<sup>1</sup> [www.google.co.jp](http://www.google.co.jp)

<sup>2</sup> Zambia Tourism Agency website.



## National Museums Board Livingstone Museum



Bird Monitoring Survey



White Winged Lapwing, along the Zambezi River

### My Duties

As a Keeper of Botany my duties include planning and undertaking specialized field and desk research in as Keeper of Botany. I also have the duty to plan and mount exhibitions. I have to undertaking accurate documentation of specimens in compliance with an acceptable documentation system for easy retrieval, identification and security of the collections. Documentation of specimens starts at the point of collection and continues to its storage and admission of data into the database. I must ensuring adequate storage facilities to enhance collection management. Inappropriate storage of specimens can lead to their eventual degradation and loss. Finally, I must compile quarterly and annual reports to highlight the operations of the section.

## National Museum of Vanuatu



### National Museum of Vanuatu

#### WULEP Kaitipsal

Senior Curator

Vanuatu



Pottery Fragments



Captain Fernandez de Quiros



Captain James Cook



Vanuatu Logo/Moto



Vanuatu Flag

### Introduction

Vanuatu's history dates back to 4,000 years. The islands were believed to have been inhabited by Austronesian-speaking settlers. Some archaeological findings, like pottery fragments dated to between 1300 and 1100 B.C. have been found. Very few written accounts have been found relating to Vanuatu before the 1600s.

The archipelago of Vanuatu was reportedly sighted by the Portuguese explorer Pedro Fernandes de Queiros in 1606, while he was working for the Spanish crown. His team came to the island of Espiritu Santo, the largest island in Vanuatu. The Europeans have not visited the group of islands until 1768. That time, it was the Frenchman Louis Antoine de Bougainville who visited the island brought the French influence to the country. In 1774, the famed British navigator, Captain James Cook, landed in the islands and coined the name New Hebrides for them. The name was adopted until Vanuatu became independent, in 1980.

The 1800s brought a different atmosphere to Vanuatu. In 1825, a trader named Peter Dillon discovered Sandalwood on the island of Erromango. Immigrants flooded in until 1830. Clashes between immigrants and Polynesian workers stopped the rush of immigrants into the country. In the 1860s, about half of the adult male population of Vanuatu migrated to Australia and Fiji to work on plantations.

In the 19th century, Catholic and Protestant missionaries entered the country. It was during that time the British rule was toppled by the French. Soon, France and the Britain agreed to rule the islands jointly, and established the British-French Condominium, a unique form of government that united separate governmental systems of the French and British into a single system.

Americans arrived during World War II, awakening a sense of nationalism in the hearts of the islanders. The Anglo-French form of government was challenged, and in the 1970s, the New Hebrides National Party, the first political party, was established. In 1980 it pushed for the country's independence.

Independence became a reality in 1980, and the Republic of Vanuatu was created. Bislama, English, and French are declared to be the country's "official languages", with English and French as the "principal languages of education".

The Vanuatu National Cultural Council is the supreme body, which makes decisions for Vanuatu Cultural Centre (Vanuatu Kajarol Senta) in Bislama.

The Vanuatu Cultural Centre is a statutory body under the laws of Vanuatu, whose primary function is "to support, encourage and make provisions for the preservation, protection and development of various aspects of the cultural heritage of Vanuatu". In practice, the principle role of the Vanuatu Cultural Centre, since its establishment in 1959, has been to document and record the culture and cultural history of Vanuatu. The Cultural Centre staff and a network

## National Museum of Vanuatu



National Museum of Vanuatu



Mask



Shell



Slit Gongs

of approximately 60 volunteer field workers throughout the islands of Vanuatu have done this.

The National Museum is established under the Vanuatu National Cultural Council Act, Cap 186 Section.

### Objects of the Council

The objects of the Council shall be –

(a) to establish, maintain, administer and make provision for such national institutions as the Council shall consider necessary and appropriate for the purposes of its objects including (but not limited thereto) the following national institutions –

(b) the Vanuatu Cultural Centre, includes the National Museum, the National Library, the National Film and Sound Unit and the National Cultural and Historic Sites Survey; National Archives, Tafea and Malekula Cultural centers, the Public library, and some other Projects.

As the Vanuatu Cultural Centre expanded and diversified, the Museum still retained its primary purpose, which is to collect, store and display the rich diversity of cultural artifacts from Vanuatu. The current purpose of the National Museum is to collect artifacts of cultural, historical, archaeological, artistic, ethnological and religious value, to preserve and research them, and to present these artifacts to the general public to educate them on the importance of Vanuatu's rich and diverse culture heritage.

The National Museum has a collection of 4,000 cultural materials and artifacts. A large proportions of these materials is biodegradable and can deteriorate over time. It is of utmost importance that these materials are well conserved.

The Museum contains a large section of traditional artifacts, from masks and slit gongs, to mats and scale models of outrigger canoes; as well as examples of pre-historic shells, fossils and pottery, as well as animals and birds from every island.

The collection includes many archaeological items, including artifacts used by the first people to settle the islands, over 3000 years ago.

All items are sourced through the 'Fieldworker' network, which means they are made by traditional means and materials and come from all over the Vanuatu archipelago.

It's a great way to learn about Vanuatu and its history and culture.

The National Museum of Vanuatu is deeply committed to the preservation of Vanuatu's cultural, historical and archaeological artefacts and to utilizing them as educational resources to promote the importance of Vanuatu's cultural heritage.



## National Museum of Vanuatu

In addition, the National Museum provides one of the main alternative sources of income for the underfunded Vanuatu Cultural Centre, through the Museum Shop and entrance fees.

Last year from January to December 4,572 visitors were received at the museum.

### Goals

The main goals of the Vanuatu National Museum are:

1. Attend to the preservation, conservation and storage of the Museum's material cultural collection and manage the registration and cataloging of the collection.
2. Regular cleaning of artifacts.
3. Register and catalog artifacts as they are deposited.
4. Update Museum database and link it with other VKS databases.
5. Ensure the cleanliness and orderliness of the Museum's material culture storage spaces, including the exhibition space.
6. Maintain and manage the Museum to promote Vanuatu's diverse cultural heritage.
7. Conduct/organize/develop and set up Museum displays.
8. Develop and implement interactive activities for public participation.
9. Develop and publish educational and promotional materials to promote Vanuatu's diverse heritage.
10. Protect all of Vanuatu's cultural artifacts from exploitation.
11. Inspect and authorize export of material culture (artifacts) under the provision of the Preservation of Sites and Artefacts Law
12. Assist clients (visitors, students, researchers) with research and enquiries involving the Museum's material culture collection.
13. Liaise with stakeholders to control the export of cultural and historical artifacts.



Map from Google



At the National Museum of  
New Caledonia



At the Storage Room

### Job Description

Why Tradition and Culture is really an important aspect in the live of each individual. Our traditional values play the most important role in uniting everyone as one people. It is through these traditional values that we say, each tribe has its own totems, languages, dialects or why we say we belong to certain part of each island of Vanuatu.

Traditional culture has been disappearing in recent years owing largely to economic development and globalization . These have contributed to the lost of our traditional values that have been blown away by winds caused by west-ernization.

I started working at the National Museum of Vanuatu in 2008 as a temporary

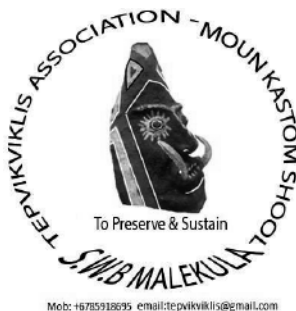
## National Museum of Vanuatu



Awareness on Radio Vanuatu



Mele Youth



Revitalizing the Culture,  
*Kastom* and Language of Moun

staff helping out in the museum and storage until 2010, when I applied for the position of the Curator. I was accepted. I took up my training in curatorship at the National Museum of New Caledonia, in storage management and conservation.

I also work along with Volunteer Curators from France and New Zealand who are attached to the National Museum of Vanuatu.

The main thing I like in this job is research and conservation. Working with objects in storage is what I really like, and it helps me greatly to increase my knowledge on our culture, and it also helps to protect the object for future generations to see and learn from.

I often make awareness programs on local media outlets, specifically about the importance of keeping our Traditional Knowledge or making research on our own cultural heritages, both tangible and intangible.

I believe that it is really important because this will surely dress each person's identity. Further, sharing the knowledge will continue to keep the information of the traditional knowledge passing from generation to generation.

### Research on Museum objects

Also while I am making research or working with all objects from the storage, that means I am learning about each culture from each island of Vanuatu. I say this because I believe that these objects identify the clan, language group, and which island they are from. In the future everyone must learn about all these objects and information about them to prove which clan or island he or she is from.

I travelled to the islands to make research on the objects that are there in the storage without information attached. I believe that when an object remains with no information, it has no value. The information tells how valuable the object is.

Most objects which were brought to the museums in the past have no information attached. So one of my priorities is to go out to the islands where each object is from and make research and collect information.

The information I am researching is, where is it from? When was it made? Who is the owner? What is it made of? What is the local language name? What ceremony is it used in/for? Who has the right to use or make this kind of object? Language name? Which part of the island? Name of village?, etc.

I have to approach the person who is the owner of the object to give me the information, because only the tribe has the right to give information about his/her object.

Being interested in transferring traditional knowledge to the future, I spoke to the Director of Vanuatu Cultural Centre to see if I could start a *Kastom* School in my Area. He was happy with my idea, so I obtained a grant from TCF and

## National Museum of Vanuatu



Objects on Shelves at the Storage



Head Dresses in Show Case in the Gallery



Field trips to communities to make research and collect information of objects that we have in our museum, but have no information.

started a School.

Moun *kastom skul* located in South West Bay, Malekula. The *Kastom Skul* commenced operations in late 2010. The *skul* came about due to the concerns regarding: a) language loss, and; b) a decline in customary knowledge and practices.

My main role as Senior Curator is to manage and coordinate the deposition of artifacts, process them for storage, input their information into a database, appropriately store the artifacts, and work on displaying the artifacts through the organizing of exhibitions.

### Export Permit

I am in charge of approving exports of cultural artifacts and preventing the exportation of artifacts, which are not meant for export.

Every object to be exported from Vanuatu should be inspected by The Curator of the National Museum of Vanuatu. An export permit must be issued to a person who wishes to travel with an object or export any object. Anyone who wishes to export any object from any island or clan must ensure that the owners of the object are aware of this object is to be exported. We are working very closely with the Customs Department for the control on illicit trafficking of artifacts.

In 2014, the Pacific Island Museum Association held a meeting on Fighting against Cultural Property Right on Illicit Trafficking, at the National Museum of Papua New Guinea.

### Registration and Catalog

All objects brought to the museum to be stored are always registered in the Museum catalog. Most items are presented to the museum as gifts. Some items are kept in the museum, but they are still under the owner control, which means that the owner has the right to it. If the museum wants to exhibit or use it in any occasion, it must always get approval from the owner. The objects purchased by the museum, belong to the museum. Inventory and update of the data base is usually done every year.

### Database

Every object must always be entered onto the database, after it has been registered, even if it is on loan, or borrowed, etc. This is to prevent the loss or to monitor the movement of the objects, and also make it easier to locate, either in the storage or out on display. Also this is where to help researchers access information on what we have in the storage. (The Storage Section has it's own data base.) Our database is not online, because some of the objects are under taboo, which means that information on it is not allowed to be shared.

## National Museum of Vanuatu



Kastom Dancer from SW  
Malekula (NMV)



Bamboo Flute (NMV)



Storing Fragile Objects

### Exhibition and Festivals

I usually draw up a yearly plan for the museum exhibitions. I also make designs for the exhibition, which is then approved by an exhibition team. They will look at the design and discuss it. The exhibition team is composed of members from every sections of the institution. This is because they know more about the objects and how communicate regarding them. Also other departments or organization can also come and hold exhibition at the museum or the national archives gallery. These are mainly temporary exhibitions.

Another way of exhibition is through festivals. Sometimes the museum organizes festivals at the museum. This is when we invite schools or general public to come see and learn from other people demonstrating what they can do, such as waving mat, carving, preparing local food, sand drawing, dancing using objects similar to those in the museum, etc.

### Conservation

Conservation is very important role of our museum activities since we receive original objects from their owners and it is very important to keep it in the original form for the future generation to see.



Directorate of  
Regional Laboratory  
for Restoration  
and Conservation,  
In Ankara



Directorate of Regional Laboratory for  
Restoration and Conservation, In Ankara

İVGİN İlkey

Archaeologist, Restorer

Turkey

## Turkey

The Republic of Turkey is a transcontinental country located in both Europe and Asia. Turkey is bordered by eight countries; Greece, Bulgaria, Georgia, Armenia, Iran, Iraq, Azerbaijan (Nakhichevan), and Syria. The country is encircled by sea on three sides, with the Aegean Sea, Black Sea and the Mediterranean Sea. Language is Turkish, currency is Turkish Lira, the government is Unitary Parliamentary Constitutional Republic and the population is 80 million. Mustafa Kemal Atatürk is the founder of the Republic of Turkey.



Mustafa Kemal Atatürk



Geographical Position of Turkey



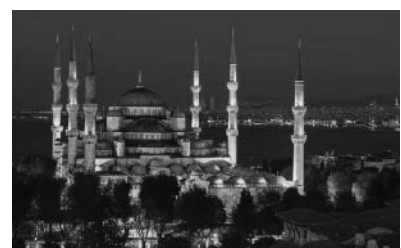
Flag

Turkey's capital city is Ankara. Ankara was Mustafa Kemal Atatürk's headquarters before independence. Declaration of Republic occurred on 29 October 1923, following the end of several wars with Allied Powers.

Prior to the Republic of Turkey, the Ottoman Empire had been founded at the end of the 13th century, in northwestern Anatolia. Later the local empire was transformed into a transcontinental one. The Ottomans ended the Byzantine Empire with the 1453 conquest of Constantinople, by Mehmed the Conqueror. And Sultan declared İstanbul to be the new capital of the Ottoman Empire. İstanbul has been very important also down the ages. İstanbul was the capital city of the Roman/Byzantine, and then known as Constantinople. Anatolia is the cradle of the Emperors. So it can be said that Anatolia is a mosaic of nations and civilizations.



Capital City Ankara



İstanbul

# Directorate of Regional Laboratory for Restoration and Conservation, In Ankara



X-ray Researches



XRF Researches



Laboratory Members



Museum of Anatolian  
Civilizations



Award Board

## Laboratory & Museum

Ankara Restoration-Conservation Regional Laboratory and Anatolian Museum of Civilizations are located in the same complex. Although the conservation area laboratory was previously part of the Museum, it has been a separate unit since 2013.

Performing advanced technical analysis of inorganic and organic movable/fixed cultural property in museums and historical sites operating under the Ministry of Culture and Tourism, our laboratory ensures that this property is researched (XRF, X-Ray, etc.), protected/conserved and inspected. It protects works in accordance with universal protection criteria. It identifies suitable storage conditions by carrying out air conditioning work in the museum depots in accordance with preventive conservation criteria. It cooperates with international organizations and academia for the restoration/conservation of cultural assets, conducts internship activities, and publishes educational programs with related departments of universities. It contributes to country by preparing scientific papers and publications and attending symposia and seminars at both national and international levels. Apart from these activities, our laboratory also gives public education for the protection of cultural property. In particular we hold public education meetings for state institutions and organizations with security forces (police, gendarmerie, etc.) regarding what is cultural property, why it should be protected, how it is protected.

Our laboratory offers to apply new information in 18 museums and archaeological sites in 12 cities, which are included in its activity field.

Also apart from closed display of “untouchable artifacts” according the old logic of display, our studies on entertaining and informative display understanding for children are in progress. Especially starting from “learning by touching”, we make copies of museum artifacts using the epoxy formwork technique in our laboratory, and present them to the visitors. Museum visitors derive pleasure from touching the copies of artifacts, the effect which remains permanently in their minds.

The Museum of Anatolian Civilization is one of the largest museums in Turkey. The first museum in Ankara, it was established in 1921 on Atatürk’s recommendation, in a section of the Castle of Ankara. The Museum of Anatolian Civilizations, reaching to the present with its historical buildings and its deeply rooted history was selected as the first “European Museum of the Year” in Switzerland on April 19, 1997. The Anatolian Civilization Museum is among the leading museums of the world on account of its unique collection. The archaeology of Anatolia from the Paleolithic Age to the present is displayed in chronological order in the pleasant ambience of Ottoman surroundings.

Since 2002 the “Anatolian Civilization Museum has linked its museum policies with contemporary museum models with their projects for children. The

## Directorate of Regional Laboratory for Restoration and Conservation, In Ankara



Epoxy Formworks



Education Workshops



Mechanical Cleaning by Sand



View from Seminars



Works with Bronze Artefacts

education program at the Museum of Anatolian Civilizations is carried out in two methods: distance learning and face-to-face learning. For distance learning presentations, exhibitions, publications and videos are used. For face-to-face learning, hand examination, drawing, speaking, drama, workshops, and conferences are the techniques employed.

The workshops to be held during museum visits and within the frame of the museum education programs have an effective role in contemporary education. Workshops based on the museum collections help participants to make the reproductions of the items they saw in the museum, develop their creative thinking skills and ensure permanent learning. The Museum Education Workshop consisted of six simultaneous workshops, which were prepared in harmony with the contents of the museum collections. These were the Tabloid Workshop, the Ceramic Workshop, Ceramic Recognition and Puzzle Workshop, Coin Workshop, Restoration and Conservation Workshop and Neolithic Period Niche”<sup>1</sup>.

The museum also undertakes other work regarding cultural properties within its service limits. It examines legal treasure excavation applications and participates in excavations as an observer. If there are any construction activities in archeological sites, it participates in them and does salvage excavations, if necessary. It makes salvage excavations with the Laboratory Department.

### My Role at the Laboratory

I have experience of both museum and laboratory jobs, taking archeology education besides restoration and conservation education very proactively. Among my current duties in the laboratory, I carry out preventive conservation practices at museum depots in the regions where our directorate is affiliated. I also conduct information dissemination meetings about protection of cultural properties by holding public education and seminars. I give information to students at secondary and high school levels visiting museum on cultures in Anatolia and protection of these cultural properties that were derived from these cultures. At the same time I encourage students to visit museums by going to their schools. I give demonstrations of museums and seminars on how to visit a museum.

I have hands-on experience in conserving a wide range of artifacts, including both dry and waterlogged materials, and organic and inorganic. These include mostly wood, stone and ceramics.

I am working on preventive conservation and risk assessment studies as part

<sup>1</sup> Ali Akin Akyol and Asuman Alpagut, “Educational Projects for the Children at Anatolian Civilization Museum between the Years 2002-2008”, *Procedia – Social and Behavioral Sciences* 51, 2012, p. 1087-1096.

Directorate of  
Regional Laboratory  
for Restoration  
and Conservation,  
In Ankara

of my position in the laboratory and will synthesize the preventive conservation methods applied in our museums.

### My Previous Vocational Experiences

I have done excavation and laboratory work with the experience I gained from both archeology and restoration training. During my training, I attended The Archaeological Settlement of Turkey (TAY Project) and visited all the regions of Turkey, and a cultural inventory was taken. I worked on project photography during these inventorying works. After completing my undergraduate studies, I worked as an archaeologist and restorer at the Marmaray Tube Tunnel Project in the period 2004-2010. In this salvage excavation, I have improved on-site documentation techniques and my land management skills. At the same time, during the laboratory works of the excavation, I carried out the restoration and conservation practices of the artifacts found in the excavation.

In February 2010, I worked at the Ertuğrul Fırkateyni Shipwreck Excavation in Kushimoto-Japan as a conservator. I performed desalination of 19th-century ceramic, brass artifacts and performed it on bronze cooking pot. I have been working in the Ministry of Culture and Tourism since 2013.

Between 2013 and 2016, I worked at the Samsun Museum Directorate as a museum restorer.



Works with Waterlogged  
Woods



Works with Concretions from  
the Sea



## Seychelles National Museum of History: Treasuring Our Culture



### Seychelles National Museum of History: Treasuring Our Culture

**FIGARO Natasha Fiona**

Senior Museum Assistant

Seychelles



Victoria, Capital City



Seychelles Island

## Seychelles Island

The name “Seychelles” comes from the 1756 French expedition that led to the annexation of the islands. The commander of the expedition named the islands Séchelles after the French controller of finance, Vicomte Moreau des Séchelles.

**Where is Seychelles?** Seychelles is an archipelago of 115 islands in the Indian Ocean. Located some 1600 km from Africa, Seychelles has an approximate population of 95,000 people, of mixed Asian, European and African origin.

About 90 percent of the population lives in the main island of Mahé, where the capital, Victoria, is located. There are three official languages, Seychellois Creole, English and French.



Map of Seychelles



The Carnegie Building as it  
Looked in the Early 1900's

## The Culture Department

The National Museum is a section under the Department of Culture within the Ministry of Youth, Sport and Culture. The Principal Secretary heads the department, assisted by a Director General, and other heads of different sections. The National Museum is entirely government funded and 1.5 million is given as a fund annually to be used for the upkeep of the museum

## Brief History of the National Museums

The National Museum started in 1965 as an outgrowth of the National Archives, housed in the Carnegie Building. It is responsible to society for the proper care, interpretation and preservation of items of the cultural and natural heritage.

The last 50 years have witnessed a dramatic transformation of the National Museum into an active institution. The changes created the History Museum in

# Seychelles National Museum of History: Treasuring Our Culture



Museum Logo



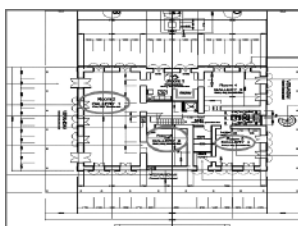
Museum Collection



French Gallery



British Gallery



Seychellois Gallery

1996, followed by the Natural History Museum in 1997, and a National Herbarium.

## Mission Statement

The Museum is dedicated to the collecting, preserving, studying, interpreting, and exhibiting the unique historical and cultural heritage of Seychelles from the nation's past to the present, through the implementation of efficient museum services and dynamic outreach programs.

## THE MUSEUM COLLECTION

The National Museum of History has a total of 1500 inventoried artifacts of historical value, which reveal information of historical events and traditional life of the nation's ancestors. At present the museum is closed to the public, since it is being relocated. A grand opening in the new location will coincide with the International Museum Day next year. Previously the museum was previously divided into three main exhibition galleries, each of which contains collections of maps, plans, photographs, books, and artifacts depicting the historical and cultural heritage of the Seychelles. To the left are some photos of the history collection as it was in the previous location.

## Exhibition Gallery

### The French Period Gallery

This gallery displays the history of Seychelles around the end of the 15th century during the unique age of the great sea explorers and navigators, followed by French taking possession of Seychelles. The special attraction on display in this gallery is the Stone of Possession, the oldest monument of Seychelles, which was brought there by Captain Nicholas Morphey, in 1756, in a small ceremony known as the Act of Possession.

### The British Period Gallery

There followed the British Period gallery, which recounted that the British assumed control of the Ile de France in 1810, by which the Seychelles became automatically the property of Britain

### The Seychellois Period Gallery

Seychelles is a blend of different nationalities, all of which brought their own customs and cultures to the islands. This Gallery illustrated the traditional life of our ancestors. On display were a collection of models of traditional houses domestic pottery, a diorama featuring a typical traditional Creole kitchen with its traditional kitchen utensils and household articles. Also featured were the different traditional musical instruments, as well as information on traditional

# Seychelles National Museum of History: Treasuring Our Culture



Symposium Day



At Outdoor Educational  
Activities



Indoor Educational Activities



Seychelles National Museum  
of History 2018

dances of Seychelles, tools and many other features.

## **Museum Activities**

For advancement and promoting its remarkable resource, the museum Educational Section is committed for organizes various activities to allow the community participation.

## **Travelling and Temporary Exhibition and Offer for Viewing via DVDs**

- **Outreach programs and lectures, symposia**

Special museum lectures can be conducted for school children at their school to familiarize them of the roles and functions of the museum. These are followed by a detailed guided tour at the museum.

## **Educational Activities**

In order to stimulate student awareness, the National Museum of History organizes various indoor and outdoor activities during school holidays for school children aged 6 – 18 years.

These activities are of educational value where the participants learn about the country's history through visits to historical sites and monuments, evaluation of these visits, through essay writing, quizzes, and drawing competition, among other activities. An exhibition will be organized at the end of the year to showcase and display the work of the participants and reward them for their efforts

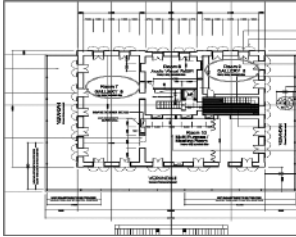
## **The Reopening of the Museum**

The Museum has experienced considerable movement to different locations since 1996. It moved to the former Governor's office, on State House Avenue, and in 2004 to the ground floor at the National Cultural Centre building. Soon will move to the two- storey former Supreme Court Building, located on Francis Rachel Street. It is a National Monument.

## **What is proposed for the new museum?**

It is proposed that all the galleries of the different sections will be presented in a completely new format and design to illustrate an overview of Seychelles history – from Pre- Independence the French Period (1756-1815), the British Period (1815-1976), to the post-Independence Period (1976-2017).

# Seychelles National Museum of History: Treasuring Our Culture



Gallery Plan for the Ground  
Floor's Display



Working in the Museum's  
Storage

## My Role in the Museum:

As a Senior Museum Assistant, I am responsible for the Storage and the collection of the historical artifacts and to ensure that they are well preserved, in conformity with the museum code of ethics. This will ensure the development of the museum display for the enjoyment and education of future generations. My duties are as follows:

- Conduct artifact-related research and regular inventories of the collection
- Update inventory database and reconcile with artifact records
- Retrieve and prepare artifacts, and provide input to staff regarding collection for exhibitions, educational programs, and other museum needs.
- Processing all artifacts/objects loan request and record- keeping of loan requests
- Assist with the implementation of museum outreach programs



Layout of the New Museum Galleries





## National Museum of Samoa

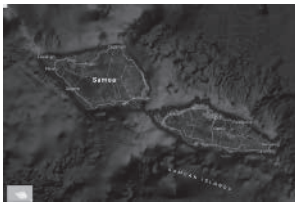


### National Museum of Samoa

#### TUMAMA Matauaina Christina Lakena

Museum Officer

Samoa



World Map/ Samoa Islands.  
Photo: Google maps



National Museum of Samoa  
Logo



Photographs Along the  
Stairway. Photo: Museum of Samoa

## Introduction

Known as the “Heart of the Pacific”, Samoa is a nation consisting of 10 islands, of which Upolu and Savai’i are the two main ones. Samoa is located south of the Equator, halfway between Hawaii and New Zealand, in the Polynesian Region of the Pacific Ocean. Samoa’s capital is Apia, located on the island of Upolu, on which most of the population resides. With a population of only 195,125 (2016) and a land area of 2,842 km<sup>2</sup>, Samoa is fairly a small island nation. However, the island of Savai’i is considered to be one of the largest islands in the region.

Samoa has been ruled by several colonial powers. Germany was the first, and “German Samoa” was ruled by them for 14 years. Samoa was next colonized by New Zealand annexed the islands from Germany at the end of the World War I. Samoa then adopted the name of “Western Samoa”, as they were located west of the eastern islands, the present “American Samoa”. In 1962 the country became the first Pacific nation to gain political independence, and in 1997 they officially dropped the adjective “Western” from the title of the country.

## The National Museum of Samoa

The National Museum of Samoa is a unit of the Culture Division under the Ministry of Education, Sports and Culture (MESC). Officially opened in 1999, the museum was first housed in Samoa’s Old Court Building. When the building was considered unsafe, the museum then moved to its present location, in another historical two-storey school building that was used as classrooms during the German Administration in the 1900s.

The museum prioritizes the distribution of historical and cultural information through educational programs, displays and exhibitions, and the enhancing of this information through research. It aims to be an institution of knowledge for all persons.

The museum receives state funding through the MESC. Aside from salaries, funds are not specifically allocated to the museum. . This means the museum must engage the support of third party stakeholders.

## The National Museum of Samoa Collection

The museum’s collection is modest, comprising some 15,000 objects. These include items on material culture, documentary heritage, audio-visual materials and photographs. Some artifacts are by the subjects of research study, by donors and partners or are used by students during various workshops conducted in the Museum.

Most of these are old photographs, or result from excavations by Helene Martinsson–Wallin, a professor who is working closely with the National University of Samoa and the museum. Most of the artifacts are from our own

## National Museum of Samoa



Sennit Exhibition Gallery.  
Photo: Museum of Samoa



Old Masters Exhibition



Example of an Educational  
Program



Students During the  
Educational Programs Photo:  
Museum of Samoa



College Students at One of  
the Vocational Programs Held  
by the Museum

exhibitions in collaborations with our overseas and local partners.

Since 2012, efforts have been made to develop the museum's collection, although a lack of storage space and limited access to collection care and management expertise remain continuous problems.

### Exhibitions

The museum consists of four display rooms and one room for temporary exhibitions. Some of the exhibitions displayed are “The Entangled Islands” an exhibition donated by the Auckland War Memorial Museum under the directorship of Dr. Roy Clare.

Another exhibition is called the “Sennit Exhibition”, which displays the process of weaving this traditional robe-like item. This exhibition was produced by the Tiapapata Arts Centre and funded by the US Embassy.

Further, in a collaboration with the Samoa Voyaging Society had made the “Voyaging is a part of us” Exhibition, possible. It highlighted the craftsmanship travel expertise of the Pacific Island people in the olden days.

In addition, the “Old Masters” a touring exhibition, was a collaborative undertaking between the museum and the Australian High Commission in Samoa. Although it celebrates the artwork of the Australian aboriginal people, the highlight of the opening event was having the Governor General of Australia, officiate the exhibition himself.

### Educational Workshops

One of the museum's objectives is to engage with the community through educational programs, whereby children can participate in and be able to visit and understand what museums are.

An example of an educational workshop that the museum conducted was the “The Museum Discovery Trip.” The children were taken on an interesting journey around the museum, explaining and demonstrating to them the significance of each artifact. They were then given the opportunity to venture around the museum alone and pick an artefact they liked, drew a picture of it and said why they find such an object appealing. Their artworks and activities are displayed around the museum for all to enjoy their expressive works.

### Vocational Workshops

The museum puts great emphasis on vocational workshops where people, particularly college students, can experience and interact with custodians and cultural heritage professionals while they demonstrate a certain activity or event. One of our latest vocational programs, conducted in August, was about “Siapo – tapa making and lalaga” which is the making of traditional wear made from a certain tree bark found in Samoa, and the process of weaving using the

pandanus leaves. Students were so interested that it did not take them long to work in groups and prepare presentations, with which they presented after the three day workshop.

### **Professional Roles**

- Assist in logistical planning and support for all museum activities with staff and stakeholders, whereby Museum activities are efficiently coordinated with debriefing and reports submitted at the end of each activity.
- Assist in planning and designing of exhibitions, museum talks and workshops with various topics regarding the culture of Samoa.
- Assist in effective promotions and implementation of museum activities through professional media visibility and representation.
- Assist in maintaining museum a visitor logbook by arranging through a museum database of visitors, trends and seasonal impacts, along with the museum artifact collection.
- Assist in the Museum's ongoing research of heritage sites and issues answering public queries, as well as maintaining the museum's collection catalogs.
- Further, I am involved in conducting museum educational programs for students and the general public, which are often conducted once or twice per quarter.

### **Final Observations**

As tourism being the main source of income for Samoa, the museum must therefore, be more proactive in promoting itself and emphasise the importance of its cultural values and collections as an approach to attract more visitors. Through this course, it has an opened door policy ideas and strategies regarding how to achieve this.

It is very important that all visitors enjoy their time in the museum. One drawback of my museum is that we lack materials and the facilities to cater for people with special needs, such as the visually impaired. This is an aspect to consider and an objective to achieve if we are to become a universal museum.

Community involvement in museums is crucial, as these are the people to whom we must reach out. That having been said, the museum must have programs addressed to the communities and engage with them more actively through museum activities and workshops. This will improve not only the museum but the communities as well.

## Papua New Guinea National Museum & Art Gallery



Map of the South Pacific  
Showing the Location of  
Papua New Guinea

PNG, located in the south-west Pacific, covers the eastern half of New Guinea and its offshore islands. A country of massive cultural and biological diversity, it's known for its beaches and coral reefs. Inland, PNG consists of active volcanoes, rocky mountain like Mt. Wilhelm, and dense rainforest and mountain climbing routes like the famous Kokoda Trail, etc. There are also traditional tribal villages with more than 850 culture & language groups. The Western half of New Guinea forms the Indonesian Province-West Papua. Archaeological sites from **Huon Peninsula and Ivani Valley** suggested that human occupation of New Guinea started about 50 thousand years ago. Kuk cultural heritage site also proves that New Guinean people were believed to be first subsistence agriculturists in the World, beginning over 10 thousand years ago.

### Fact about Papua New Guinea

*Independence-1975, Capital City-Port Moresby, Population-8.7million, Population Density-15/km<sup>2</sup>, Economy- agricultural, forestry, fishing and minerals and energy extraction, Official Languages – Hiri Motu, Pidgin, English, Government- Constitutional Democracy, GDP(Growth Domestic Product) -4.14 percent from 1995 until present, Number of persons per km<sup>2</sup>*

*20-50 persons, Topography.* Papua New Guinea has a total area of 462,840 km<sup>2</sup>, of which 452,860 km<sup>2</sup> island and 9,980 km<sup>2</sup> is water.

### Papua New Guinea National Museum Art Gallery



PNG National Museum

The first Museum collections were made by Lieutenant-Governor of British New Guinea, Sir William McGregor beginning in 1889. These collections were stored in the old house of Assembly in Port Moresby during 1960's. The present Museum building was sketched in 1973 and new building erected in 1975. Now the New Museum is located next to Papua New Guinea National Parliament, Waigani Drive and situated on the section 374, Allotment 20. It is bordered to the west by the Prime Minister's official state residence (Mirigini House). It has a large ground of 5.5 ha. To provide a distinctive identity the Museum building architecture was designed in the form of Papua New Guinean traditional house. The museum consists of 180,000 artifacts housed in six exhibition galleries. Plans are being drawn-up for further development and improvement. The existing facilities will be developed for major cultural attractions for both the general public and tourists when the funding becomes available.

### The Mission Statement

To shape the future of the nation through preserving the historical past, conserving our natural heritage and promoting our contemporary culture.



# Papua New Guinea National Museum & Art Gallery



J.K McCarthy Museum building

## J.K. McCarthy Museum

J.K. McCarthy Museum is a branch museum of the National of Museum, located in the highlands regions and outside of Port Moresby. The building was designed to reflect traditional highland housing architecture, but used modern materials. The exhibition hall have hexagonal skylights at the apex of each unit. Since its opening in 1968, the museum has been expended by adding further modules.

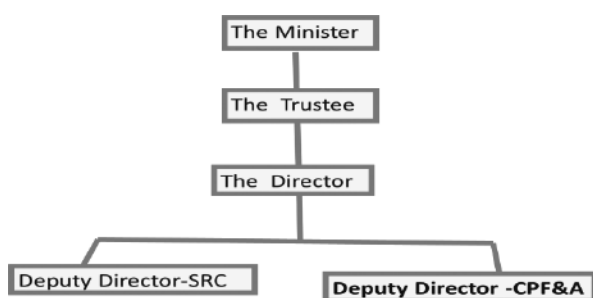
J.K. McCarthy Museum consists of seven galleries, one room and one storage room. The museum has a colourful display of traditional highlands customs, weapons, war shields, and traditional shell monies, musical instrument, war relics and historical photographs.

The J.K. McCarthy Museum is named after a most distinguished pioneer in the Australian administration of Papua New Guinea, Mr. John Keithy McCarthy. He was a member of the Board of Trustee of Papua New Guinea National Museum and Art Gallery.

## Organisational Structure

- a) **Minister for Culture, Art and Tourism** –The Minister has absolute powers that cannot be delegated (National Museum Art Gallery Act,1992)
- b) **Board of Trustee**-set policy direction and priorities for the museum to achieve its major objectives within the parameters of funds allocated and human resources available. The Trustees are also responsible for advising the minister on policy issues and recommend changes as required
- c) **Director** responsible for daily management and the administration of the museum
- c-1) **Director-Science, Research and Consultancy (SRC)** is responsible for scientific and technical branches. These branches include Prehistory, Anthropology, Natural History, Modern History, Contemporary Arts, Conservation, ITC and JK Macarthy Museum, Goroka. This division consist of more than 55 employees with vocational and scientific expertise who specialise in specific scientific branches.

- c-2) **Deputy Director-Corporate Service, Planning, Finance and Administration (CPF&A)** consist of more than 60 f employees with their respective branch managers. They are Finance, Planning and Marketing, Properties, Library, Securities, Human Resources, Education, Exhibition, Photography and Cultural centers throughout Papua New Guinea.



## **Division of Science, Research & Consultancy Plays the Significant Role in the Museum**

### **The Activities of Science**

#### **1) Collection**

The Science Division of the museum is responsible for collecting, documenting and conserving the national collection of Prehistoric artifacts, traditional art and material culture, contemporary history and biological specimens. The management and conservation of these collections are the most important functions of the scientific division

#### **2) Research**

The Science Division is responsible for carrying out research on the prehistory of art and material culture, natural history, and colonial history of Papua New Guinea. It is also required to produce the results of these research in a form accessible to Papua New Guinea and outside world.

#### **3) Education**

PNG National museum is an educational institution which seeks to inform Papua New Guineans about their history and natural environment. PNG National museum does this through exhibitions and public presentations. The main audience for the national museum is Papua New Guineans.

#### **4) Enforcement of Legislation**

Scientific division of PNG National Museum is responsible for enforcing two important pieces of legislations relating to the cultural heritage of our country- the National Cultural Property and (Preservation) Act 1965 and War Suppliers Material Act. These two pieces of legislation governs the collecting and exporting of artefacts and war relics from PNG.

#### **5) National Registers**

Scientific division of National Museum is responsible for maintaining the National Registrar of Archaeological, Traditional Site and Registerer of Proclaimed National Cultural Properties. In addition to these functions, our scientific division is also responsible for monitoring and affiliating foreign researcher carrying out research in PNG.



With My Collection in Storage Area, Room 1

## **My Responsibilities in the Museum**

I am a Principal curator of Anthropology Branch in the Scientific Division, where I also execute the above functions. However, I am more specialized in specific areas as described below.

### **Firstly, Anthropology Branch**

This branch is the largest in terms of collection, which consist of more than 80,000 ethnographic materials. The Anthropology Branch is responsible for curating these collections, carrying out research with the aim of documenting

them, enforcing the National Cultural Property (Preservation) Act, investigating possible breaches of this Act, issuing export permit for artifacts and mounting exhibitions for traditional arts.

**In this section, I am fully designated in two responsibilities**

**1) Enforcement and implementation of Legislation (National Cultural Property (Presentation) Act, (Chapter 156) .**

This law protects objects of cultural or historical important of Papua New Guinea. I am responsible for its enforcement. The legislation protects artifacts that are allowed to be exported and also restricts export. The National Cultural properties are objects or items deemed very important to the country in terms of their artistic and religious value and may have been carved or made before independence (1975). PNG National Museum does not restrict export permits for recently made artifacts or objects . We are promoting and giving opportunities for art dealers and craft makers to participate in that commercial activity .

This legislation governs the collecting and the exporting of cultural properties. The enforcement of this Act is often done in connection with the Customs Department of Environment and Conservation and the Police.

In line with that, I am responsible for enforcing this important legislation relating to cultural and historical heritage, particularly anthropological collection of the country. I carry out artifact inspection and produce export permits for the artefact when I satisfied during the inspection.

I am also responsible for inspecting the Proclaimed National Cultural Properties under the custodianship of local communities. Proclaimed National Cultural Property means that the PNG National Museum keeps the record of what is declared National Cultural Property, but the actual artifact remains in the local village. This inspection is very important, because these artifacts are vulnerable to theft , illegally smuggling out of the country or damage related to conservation issues.

**2) Education Activities**

PNG National museum is an educational institution which seeks to inform Papua New Guineans about their history and culture. Therefore, I am executing these responsibilities in collaboration with the Education Section of the Museum and mounting exhibitions, preparing publications of brochures, booklets and photographs about recent research and collections and carry out awareness and public presentations for my section.

**a) Permanent Exhibition**

The Built on Culture exhibition launched at the National Museum on the September 14, 2015. This is a new exhibition for which I was part of the planning team. This exhibition was supported by the Australian High Commission for PNG and is now open to the general public. This exhibition consists all



Inspection of National Cultural Property



Inspection of Proclaimed National Cultural Property



Built on Culture Exhibition



Temporary Exhibition

## Papua New Guinea National Museum & Art Gallery



Travelling Exhibition



School Holiday Program

ethnographic collections that attract most of the visitors every day.

### **b) Temporary Exhibition**

Temporary exhibition is mostly conceived in a general sense. This is an organized presentation and display of selected items. In practice, exhibitions usually occur within museums, galleries and exhibition halls. However, the PNG Museum exhibit commercial objects, posters, brochures, booklets, etc., outside of the museum owing to limited space.

### **c) Travelling Exhibitions**

I also am involved in carrying out “travelling or touring exhibition”. These are organised usually by the Public Program Section for the purpose of exposing, marketing and disseminating the museum through general public, particularly in large shops and schools.

This has also a commercial object, result of recent research, photographic items, brochures, booklets, etc. This gives new insights or a different way of understanding items in museum collections. We usually conduct them within the capital city of Port Moresby only due to many factors particularly, insurance, shipping, storage, conservation, mounting, set up, etc. which makes it difficult to operate distance areas.

### **d) School Holiday Programs**

I work in collaboration with the Education and Public Program manager for developing and disseminating innovative educational programs and activities for school children and adults. “We create programs and activities that are challenging, entertaining, fun and enjoyable. The overall mission is to promote awareness of the role museum collection plays to inspire learning through our diverse cultures.

We are providing accessible programs and enhancing student’s and visitors’ understanding of the subject matters in our collection. In this way, developing greater learning, engagement and encouraging the use of the museum and its collections by schools, tertiary institutions, youths and community education groups. This is an ongoing program that our museum organized three times a year according to the country’s education calendar. Designated curators for respective scientific divisions take part in this program. Therefore, I am responsible for teaching the children about ethno-historical aspects of the country and most cases I organize children to research on particular artifacts from their respective provinces and present their researches.

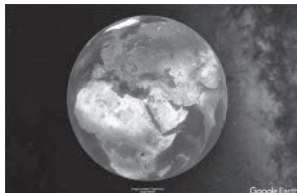
## Petra Archaeology Museum



### Petra Archaeology Museum

**AL MSHAILH Ibrahim Mohammad Ibrahim**  
Curator

Hashemite Kingdom of Jordan



## JORDAN

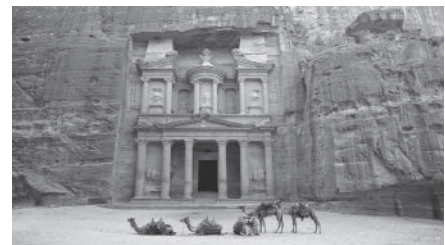
Officially known as “the Hashemite Kingdom of Jordan”, an Arab country located in the Western Asia, is bordered by Saudi Arabia to the south and east, Iraq to the north-east, Syria to the north, and Palestine and Israel to the west. The population of Jordan is almost 10 million. The country’s terrain varies significantly; the most important mountains are Ajloun in the north-west, and al-Sharah in the south, with the highest peak being that of Mount Dameah at 1,854m and the lowest point being the Dead Sea (the lowest point on earth!) where the beach is about 400m below sea level.

## Petra Archaeological Park

Petra is a Greek word that means “rocks”. The name of Petra became famous during the Nabataean Period, about 2,000 years ago. The Petra 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 that inhabited northern Arabia in the late-4th century BC (312 BC – 106 AD), and later acquired great wealth by controlling the ancient incense and spice trade road.



Monastery



Treasury

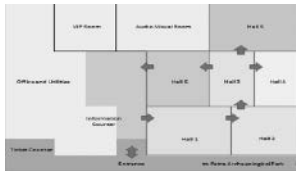
## There have been 4 museums in Petra Archaeological Park

1. Petra Cave Museum (1963 – 2015 closed)
2. Petra Archaeological Museum (1994 – 2016 closed)
3. Visitor Center Exhibition (2014 – to date)
4. New Petra Museum (November 2018) (being constructed by a Japanese Grant Aid)

The current museum is the Exhibition of Petra Visitor Center. It contains 280 artifacts, dating back to different ages, the exhibition consists of six halls showing the history of Petra and information about the Nabataean’s life and their civilization and showing their tools used in everyday life and statues which were discovered in Petra by archaeological excavations teams, and many other historical pieces.



## Petra Archaeology Museum



Visitor Center

**The Exhibition Theme of Each Hall at the Visitor Center is as follows:**

1. Petra through the Ages
2. Living in the Desert
3. Art and Architecture
4. Industry and Mining
5. Politics and Society
6. Gods and worship

### New Petra Museum

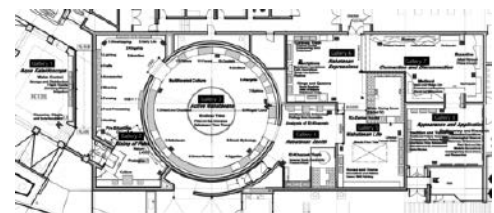
On March 1, 2014, PDTRA and JICA signed an agreement to establish a new modern museum near the visitor center, to showcase the antiquities of the Nabataean City of Petra. The museum will provide an appropriate venue for exhibiting historical cultural property and preserving the archaeological site. The construction will be finished in November, 2018 near to the main entrance of Petra.



New Petra Museum Under Construction

There will be eight exhibition halls in the planned New Petra Museum. The theme of each hall will be as follows:

1. Aqua Kaleidoscope
2. Rising of Petra
3. Active Nabataeans
4. Nabataean Zenith
5. Nabataean Life
6. Nabataean Expressions
7. Connection and Disconnection
8. Appearance and Application



Exhibition in New Petra Museum

The New Petra Museum will not simply display artefacts according to their categories such as pottery, decorations, or coins, but systematically exhibit artefacts telling stories of life scenes of Petra such as living, creating, or worshipping, which the latest researches have been clarifying.



## Petra Archaeology Museum



### My Duties in the Museum as Educational are as Follows:

#### The Reception Entrance

- Our duties include to be good at hospitality and guiding them to take brochures from the information center before starting their visit to the Museum.
- Guiding the tourists during their visit to the site. Their trip starts from the Visitor Center and Museum, and at this point our duties start by explaining what could be interesting in the site. This includes distributing brochures with some information related to security and safety, the history of the site, and services available in the site.
- Inside the Museum Halls there are lap tops and monitors to provide tourists with additional information about the history of the site.
- Working on the event “Petra by Night”, which includes distribution of the brochures, promoting show for the tourists, and giving them information about the program.

#### Petra By Night

This programme was established by the Petra Archaeological Park in cooperation with the private sector, enabling tourists to experience the city by night, and experience what it was like in the Nabatean Period. (Recently the management has engaged the local community in the show to recognize the city at night.)

This event is a magical way to see a part of the rock city lit by candlelight and explore the old city, which has become a world wonder. This incomparable experience starts by walking the entire Siq to the Treasury. Lit with over 1,500 candles, it is a the major attraction owing to the spectacular view it provides.

“Petra by Night” runs every Monday, Wednesday and Thursday of each week. It starts at 20:30 from Petra Visitor Centre and delivers you back by licensed guide to the Visitor Centre around 22:30pm.

The entrance fee for Petra by Night is 17 JD, children under 10 years are admitted free of charge. Tickets can be bought at the Visitor Centre shops, local tour agencies in Petra, or at your hotel reception.

<u>Tour duration</u>	2 hours
<u>Tour runs</u>	It runs every Monday, Wednesday and Thursday of each week
<u>Start point &amp; time</u>	Petra visitor center 20:30
<u>End point &amp; time</u>	Petra visitor center 22:30
<u>Difficulty</u>	Easy

## Petra Archaeology Museum



### Museum Event

- Proposal for a Museum Event March 2017
- JICA-PETRA Community-Based Regional Tourism Project

By profiting from the result of training in Japan “Museum and Community Development”, the following event for promoting Nabatean Culture to the visitors and residents in Petra region is proposed.

The Title of Event: Let’s draw Nabataean design on the earthenware!

Purpose of Event: To promote Nabataean culture to the visitors to Petra as well as residents in Petra Region, particularly to children.

Time and Period: May 2017 for 1 week period

Venue: At the terrace of Visitor Center

Event Contents: Visitors and residents of Petra Region can draw a Nabataean design on Earthenware.

Cost sharing:

PDTRA – allocate space for this event, grant a room of Visitor Center for keeping materials and earthenware during the event period.

JICA Project Team – compensate materials and earthenware to be used for this event, provide daily allowance and transportation to the members of Petra Pottery Association in Taybeh.



Association

## The Cairo Egyptian Museum



### The Cairo Egyptian Museum

#### ALI Gehad Shawky Ibrahim

Museum Curator, Member of the Temporary Exhibition Department and Cultral Event Department

Egypt



Flag of Egypt



Egypt Map



The Garden of the Cairo Egyptian Museum

### Egypt

"*km.t, dšr.t, Egypt, Mišr*", all of those names can express one of the longest histories of any modern country. Egypt emerged as one of the world's first nation states in the tenth millennium BC. Egypt has one of the world's oldest tangible and intangible heritages. Its cultural heritage is considered an integral part of Egypt's national identity. Egypt is considered a cradle of civilization and cradle of religions.

Egypt, located in northern Africa, where it covers an area of about one million km<sup>2</sup>. Egypt is one of the most populous nations in Africa and the Middle East, with a population of about 99 million 90% of which live near the River Nile or its main branches.

### The Cairo Egyptian Museum

Cairo Egyptian Museum was the first national museum established in the Middle East and was built specifically as a Museum .

The Museum was opened to the public on November 15, 1902 and is located in the renowned Tahrir Square.

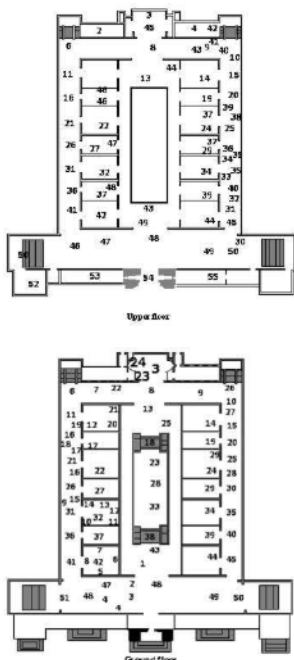
The Museum was designed by French architect Marcel Dourgnon, who followed the neo-classical style that was regarded at that time to be suitable for displaying ancient Egyptian artifacts and monuments.

The Egyptian Museum is one of the leading and most accessible museums in Egypt. It is inspirational and strives for excellence in all its activities.

### Building Zone

Cairo Egyptian Museum houses around 160,000 artifacts. They cover the 7,000 years of ancient Egyptian history, from the Pre-dynastic period until the end of the Greco-Roman period. The Museum is divided into 54 Halls on three levels and 7 sections with their own storage rooms. Storage is on the third level, which is closed to visitors but open to scholars.

The Museum includes also a massive basement for all the museum, and other departments, such as Collection Registration and Documentation Section, Restoration Section, Papyrus Department, Archive Department, Photography Department, and a large library that contains many rare books and manuscripts, and references.



# The Cairo Egyptian Museum



The Golden Mask of Tutankhamun



The Royal Mummyroom

## Display Methods

The collection and exhibition inside the museum are displayed chronologically, starting in the first level with pre-history and continuing to the Greco-Roman period. There is a display of massive statues and stone sarcophagus.

The thematic display on the second level contains such items as the Tutankhamen collections, the Mummies Rooms. There are three mummy rooms two for kings and queens and the a third for of Animal mummies) the Golden room, Daily life, etc.

## Vision & Mission

The Egyptian Museum formulated the following statement.

### Vision

Its vision is based on the Museum's mission. The Egyptian Museum's aim is to be an active platform that engages the public with the masterpieces of Egyptian art of every era, by inspiring the public to go farther and deeper into culture and history and to learn from the past experiences offering inspiration through diverse curatorial approaches and exciting programs, events and activities. Also, it must consider the Museum's aspirations, strengths, weaknesses, opportunities, and current environment.

The Cairo Egyptian Museum is regarded as a non-profit institution, which like all the museums has a particular mission and vision that it seeks to achieve and apply.

### Mission

The Egyptian Museum makes a personal link to the masterpieces of Egyptian art of every era as accessible to as many people as possible, in order to enrich and inspire the general public.

The Museum's primary mission is to preserve, study, and exhibit the objects of the masterpieces of Egyptian art, in the service of the general public. To present the works of Egyptian art in the most intellectually stimulating manner, so as to support, encourage and facilitate understanding of Egyptian art at all levels.

## The Temporary Exhibition Department

This department of which I am one of team members, is responsible for preparing the exhibition, starting of the idea and culminating in its installation. There is a special hall for the exhibition in the first level "Hall 44", where each temporary exhibition lasts about 3-4 months. There is a strategy plan for the exhibition in the Museum. This contains an annual schedule for the exhibitions, display the date and time, and the topics of each exhibition. Further, there is a regulation for exhibitions which displays all the conditions and costs for the



The First Temporary Exhibition in Egyptian Museum for Seized Antiquities at Egyptian Ports 1986-2016

## The Cairo Egyptian Museum

Exhibition.

There is cooperation between the Exhibition Department, and Children Museum of Lego, and the Educational Department.

The exhibition is organized with the cooperation of the Central Administration for Archaeological Units at Egyptian Ports, and the Egyptian Museum departments of the Temporary Exhibitions, the Basement, the Conservation and Restoration, the Children's Museum of Lego, and the Education Department. This exhibition came as a celebration of the continuous successful efforts of "the Central Administration for Archaeological Units at Egyptian Ports" that lasted for 30 years. The exhibition will include 300 artifacts of different periods of history that will be displayed for the first time at the Egyptian Museum.

### Interpretation Methods

The Egyptian Museum was not interested in using technical applications in the permanent display, since they were very conservative because the museum is an archeological museum and they were afraid of damaging the artifacts. Further, the Museum philosophy did not allow its use previously. But now, and for keeping up with the times, the Egyptian Museum has begun to use the technology in the temporary exhibitions as method of attraction and interpretation and for more engagement. For example, in the One God exhibition, the Museum used the Culturama and Selim Hassan, where a hologram and virtual reality were used. Also the Museum now uses mobile applications in form of a digital guide to add more information to the visitor's experience. Moreover, recently the museum uses the Wall of Knowledge as an important augmented reality in a permanent display in the special gallery of King Tutankhamen. It will be gradually added to some permanent galleries later.



Culturama

### Cultural Events and the Object of the Month

Each month the Department of Scientific and Cultural Events, in cooperation with the Museum's curators, organizes cultural events on nights where the museum opening hours are extended on two days each week (Sunday and Thursday from 5:30 to 9 pm).

The Events include guided tours. There is a special circulation which are related to the topic of the events, and at the end of the guiding tours there are workshops or concerts at the garden of the museum. These events are organized either monthly or annually to coincide with specific occasion such as, Women's Day, Treasure of Egypt (Kemt خيرات), Valentine's Day (Mrwt حكايات) -the February celebration of love. The Museum tries to display Ancient Egyptian love, the concept of love poems, the love of one's mother, the love of a husband for his wife, and brotherly love. We were starting to think about the reason for the selection of the month of February. At the end of the guided tour there was



Music-concert



# The Cairo Egyptian Museum

a volunteer concert in the garden of the museum.

## - The Purpose of the Cultural events

We are seeking to create a specific community engagement with a specific segment of the community of young people and old people, where there are a gap between the museum and those segments of the population.

## - Children's Museum of Lego Children

This is a special Exhibition at the Egyptian Museum to present ancient Egyptian history using Lego blocks. The idea of build this Museum come to the previous general Director named "Wafaa EL Sdeek" during her visit to the Exhibition of Lego titled "the Pharaos Secrets", 15 years ago in Europe. She succeeded in reaching agreement and obtaining the cooperation of the Embassy of Denmark to implement the exhibition in the museum and to make it permanent display. The museum consists of 6 halls that display main topics of the ancient Civilization, such as daily life, writing, etc.

The museum presents several dynamic programs, such as teaching languages, and drawing. The Museum Lego targets; different ages from 4 years old up to secondary school students.



The Artifacts of Lego

## - Educational Department

The Education Department is seeking to increase community engagement spreading and raising awareness of cultural and archaeological factors; by Outreach Educational Programs and inside the museum. The Department. Targets all segments of the community (for example, those with special needs, women, children)

The Educational Department includes Experience Hand Programs of restoration of artifacts in cooperation with the restorer involved.



Workshop of the Ornaments of Ancient Egyptian

## - Present Condition of the Museum

On the upper floor of Egyptian Museum the Exhibition is undergoing renewal within the projects.

- Some collections are being transferred to the National Museum of Egyptian Civilization, and the Grand Egyptian Museum, which will have a "soft opening" in 2018. After the renewal, our Museum will be even more attractive with the new objects of exhibition.

## • The Financial Status

There is no funding resource for the Museum at the Ministry of Antiquities, to which the Cairo Egyptian Museum belongs. So the Museum is required to be the self-financing. But there are some exceptions, like the regulation for the



Reconstruction and Redis Play for Display Room of the Museum



temporary exhibitions and cultural events.

- **The Challenges**

We are seeking to overcome many challenges:

- The political situation in Egypt
- Location of the Museum in the most crowded site (Thahrir Square)
- Misunderstanding of the cultural of the Museum
- Marketing
- Facilitates
- Competition

- **My Professional**

- I am a Curator at Egyptian Museum. I function as a keeper, researcher, helping students and scholars, guiding official visits at the Museum both in English and Arabic.
- I am a member of the team of the Basement Department in the museum, which considers one of the biggest antiquities storage within all Egyptian museums. It contains more than 100,000 objects which cover all Ancient Egyptian History until the Greco Roman period (they consist of coffins, blocks, and statues and mummies - even human or animal mummies).

- My role:

1. Take photos for all the objects inside the basement
2. Write reports explaining the object condition (condition check), helping scholars and students
3. Receive artifacts that come to the Museum as a Repatriated Artifacts from outside Egypt.
4. Deliver the objects to the Grand Egyptian Museum and NMEC Museum to be displayed there.
  - As a member of the Temporary Exhibition Department, I arrange the annual schedule for different exhibitions, where each one lasts about 3-4 months.

- My responsibility:

1. Preparing the ideas, contents, context and objectives for an exhibition
2. Collecting data related to the topic and objects
3. Making final list of objects, writing labels, marketing
4. Guiding visits of the Exhibition.
  - As a member of the section of Scientific and the Cultural Events, I arrange monthly schedules for different events that relate to universal

celebrations and local celebrations related with the objects at the Museum.

5. Designing cultural events, select the objects and make a suitable circulation of a museum tour, collecting data, marketing and making cooperation with the official institutions, like the Ministry of Culture and the Ministry of Irrigation and Water Resources to participate in the Events
  - As a member of the Essential Projects held at the Museum with the recommendation of the General Director of the Egyptian Museum, I have the main responsibility for these projects.
6. The Egyptian Museum Coffin Conservation Project organized by the American Ambassador's Fund Box for Cultural Preservation.
7. Documenting and monitoring the environmental conditions of the mineral effects of the Egyptian Museum basement artifacts supported by National Research Center.
8. The Archive Project at the Egyptian Museum organized by The Ministry of Antiquities and the British Museum. This project is based on the training of cadres. At the same time, recording, documenting and saving the existing materials with the provision of materials and equipment necessary to carry out the work according to the international standards with the conservation security for groups.
  - And on the sidelines of my activities, as a member of cultural initiatives team organized by the scientific office of the Egyptian Ministry of Antiquities' Cultural Developments Department, I organize different cultural initiatives that aim to raise the public awareness to the importance of sites and museums such as Keep Egypt Beauty Cultural Initiative, Mosque of Salah El Talia, Mosque of Amir al-Maridani, Hosh el- Basha (Tombs of the Royal Family of Mohamed Ali).

## KOMITAS MUSEUM- INSTITUTE



### KOMITAS MUSEUM-INSTITUTE

#### HAKOBYAN Aleta

Assistant to the Head of Exhibition and Education

Armenia



The Map of Armenia



Armenian Alphabet



Komitas Museum-Institute



Komitas



Permanent Exhibition's Hall:  
The Music of Komitas

## Brief Introduction about the Country

### Armenia

Armenia is located in the Caucasus. Its capital, Yerevan, was founded in 782 BC. The population of Armenia is approximately 3 million people, but the Armenian Diaspora consists of more than 10 million persons. The modern Republic of Armenia became an independent nation in 1991, with the dissolution of the Soviet Union. The country's official language is Armenian.

- Armenia has an ancient history, since its name was presented on a clay tablet, the Babylonian Map of the World, which dates from the 5th century BC.
- In 2007, the world's oldest winery of the world was discovered in the village of Areni, during excavations by Armenian and Irish scientists. It is 6100 years old.
- Armenia adopted Christianity as a state religion in 301 AD. It was the first land to do so.
- Armenian alphabet was created in 451AD

### Komitas Museum-Institute

Komitas Museum-Institute is a new institution. It opened its doors in January 2015. The mission of the Museum-Institute is to develop academic research on the work of Komitas and to spread his artistic heritage. The Museum-Institute comprises permanent and temporary exhibition halls, a research center, a concert hall, a library, and a publishing house.

### Komitas

Komitas was born on September 26, 1869 in the city of Kütahya, in the former Ottoman Empire. He was an Armenian composer, ethnomusicologist, choir conductor, singer, and teacher. He is the founder of the Armenian classical school of composition. Komitas collected thousands of Armenian folk songs from different regions. He promoted Armenian music through his concerts and lectures held in different countries around world. Komitas concentrated his activities on the study and arrangement of both Armenian folk and sacred music. He made an immense contribution to the field and contributed to spreading the worldwide reputation of Armenian music.

### Permanent Exhibition

The museum's permanent exhibition is presented in eight halls: Chronology, Komitas and his Contemporaries, Komitas' Thought, Komitas' Ethnographic Activity, The Music of Komitas, Komitas and Sacred Music, Komitas' Performances, After Komitas. The museum collection comprises musical scores, artworks, archival documents, photographs, musical instruments, and Komitas'

personal belongings. There are also screens, which show maps and photographs. Visitors can also hear Komitas' music during tours.

### Temporary Exhibitions

The museum organizes temporary exhibitions twice or three times a year. The last one was entitled "Sound and Silence: The Musician and Musical Instruments Throughout the Centuries". The exhibition aimed to illuminate the history of creation and development of musical instruments, their functions, and the role of the musician and the master instrument-maker throughout history. The exhibition included not only national folk musical instruments, but also descriptions of how musical instruments were presented in different spheres: Archeology, Manuscripts, Gravestones, and Cross-stones.



Temporary Exhibition: Sound and Silence

### Komitas International Festival

Each year, we celebrate Komitas' birthday (from 26 September to 8 October according to the New and Old Calendars) and organize the "Komitas International Festival" which aims to spread Komitas' activity worldwide. Last year, musicologists from USA, Germany, France, Russia, and Cyprus took part in the conference. During the festival, we also had guests from Japan: Takahiro Akiba, chairman of the Komitas Music Society of Japan, and the ancient Japanese Noh Theatre performed in the museum.



Komitas International Conference-Festival: Opening Ceremony

### Concerts and Events

Since its establishment, the museum organizes weekly concerts to spread Armenian folk and classical Music. Many lectures are organized in the museum. This year the first summer school "Komitas and Armenian Music" was organized for young scholars and students.



Summer School

### Guided Tour with Songbook

The museum decided to incorporate educational material during the guided tours for schoolchildren. Each school group entering the museum has a chance to appreciate and experience Komitas songs by singing collectively. For that purpose, songbooks were prepared by the museum's Educational Department to hand to children to sing while touring the museum. Some of the songs included in the songbook are familiar to children, since they know them from kindergarten. Quickly, the museum saw the impact. Children are so interested that they come to the museum wanting to sing other songs they have prepared in advance.



Schoolgroup in the Museum

## Educational Programs

### Singing Workshops

The museum aims to spread the Armenian folk songs that Komitas and other ethnographers collected and raise awareness of the importance of folklore and oral traditions in our cultural enrichment and education. Singing was part of the everyday life of Armenians, they sang during rituals or while working in the fields or while going to pilgrimage. The museum seeks to give visitors a chance to rediscover this tradition. For that purpose, the museum conceived and implemented different singing workshops. For each singing workshop a specific topic is chosen: wedding songs, work songs, dance songs, and songs of praise, for example. During those programs, participants learn about those songs, about the environment and the era during which they were created. Then they start to learn the lyrics and melody of the songs and sing together. This singing workshop is conducted both inside the museum and outside the institution: in the inner yard or in the museum's amphitheater. Participants are both children and adults.



Singing Workshop: "One Thousand and One Songs"



Outdoor Singing Workshop



Lullabies Singing Workshop

### Lullabies Singing Workshop

The objective of the workshop is to revive lullaby singing, provide resources and support parents in feeling confident in singing Armenian folk lullabies to their children because in today's modernworld, many social and technological factors are threatening the continuation of the lullaby singing tradition. Other main goals are for parents to bond and communicate with their child through music, and to build confidence and develop their child's musical awareness. There is no age limit for this program. All mothers, fathers, couples, grandparents can participate in it. This program is appreciated not only by visitors, but also by professionals. The "Lullabies Singing Workshop" was named by ICOM in 2016 as being among the five best practices in museum education.

### Armenian New Notation System

In medieval times, Armenians wrote music with a neumatic notation system, called "Khazer". In the 19th century, another notation system was created, it is known as the Armenian new notation system, or the Limondjian system, in honor of its founder, Hambartsoum Limondjian. The participants of this program become acquainted with both the medieval and the new notation, learn some practical skills and use them to read some songs written with the new notation system, since the old one has been forgotten over the ages.



Armenian New Notation System



### Medieval Authors

Armenian sacred music has been transmitted both orally and in transcribed form. There are beautiful sacred songs and hymns that were created by medieval authors. We have sacred music dating back to the 5th century. The author of the Armenian Alphabet, Mesrop Mashtoc, also wrote sacred music. The main goal of this program is to shed light on the life and work of these authors and to learn the songs they created.



Armenian Ceramic Art of  
Kütaya

### Armenian Ceramic Art of Kütahya

The “Armenian Ceramic Art of Kütahya” is a program which enables schoolchildren to become acquainted with the Armenian Ceramic Art of Kütahya, Komitas hometown, where masters began creating ceramic art from the 17th century. The program helps schoolchildren develop their creative thinking while drawing patterns and logograms (imitating the masters’ signatures). At the end of the program, they can take their artwork home. This way, they will carry with them something from the museum.



Let the Sound Echo

### Let the Sound Echo

“Let the Sound Echo” is organized in the framework of the temporary exhibition entitled “Sound and Silence”. During this program schoolchildren are heroes of a fairy tale, where many musicians are present. They discover together the amazing and magical world of national musical instruments, learn about the history and development of musical instruments and have a hands-on experience playing some instruments.

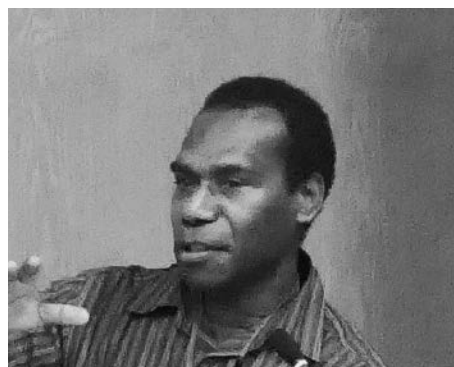


Guided Tour in the Museum

### My Current Duties

I started working in the museum from August 2015 as a guide. I was also deeply interested in Educational programs because I’m keen on working with children. Now I conduct guided tours, organize and conduct educational programs related to the permanent and temporary exhibitions. Prior to my current job I was working as a teacher of the Armenian language and Armenian literature in a school and learned what kind of education children need today at school, but do not receive. Now I try to fill this gap. I try to create interactive learning-experiences to make the museum a place where children can enjoy learning, something which was impossible in traditional schools.





# Specialized Program



## A. Preventive Conservation

November 6 – 10, 2017



Kazushi KAWAGOE

Institute for  
Environmental Culture



Naoko SONODA

National Museum of  
Ethnology

The theme of the first two days was Integrated Pest Management (IPM) by Kawagoe. The training included instruction in ways of finding and observing bugs, basics to identify bugs, collecting molds, and effective methods of IPM maintenance (cleaning method). Trainees experienced how to introduce IPM to their museums through lectures and practice.

Wednesday was also the day of the museum's 40th anniversary ceremony. Trainees who participated in special training in preventive conservation were required to attend the International Symposium "Preservation of Cultural Heritage in a Changing World," held at the National Museum of Ethnology on October 7 and 8. They then prepared a report on the symposium that day. The symposium seemed to extend trainees' knowledge through cases in foreign countries in addition to those in Japan.

In the last two days, Sonoda provided more detailed explanations to complement the contents of lectures on preventive conservation in the general training. Trainees attended the condition check of materials and a round in the Exhibition Hall in the morning with the cooperation of Information Planning Section to experience actual collection management activities in a museum. In addition, trainees cooperatively prepared manuals explaining the use of a luxmeter and a wet-and-dry-bulb thermometer. The manuals are to be distributed to and used by other trainees.

The special training was scheduled to allow proper time for discussion, Q&A through the training period, so that each trainee was able to think of answers to questions from other trainees and to find solutions independently.



IPM Lecture and Discussion



Insect Observation



Observation of Contents of a  
Cleaner Dust Bag



Practice with a Temperature/  
Humidity Data Logger



Trainees and IPM Training Staff



Trainees and Storage Area Staff

## B. Management of a Local History Museum

November 7 – 11, 2017



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 m<sup>2</sup>; 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.



## C. Photography

November 6 – 10, 2017



Hitoshi TAGAMI

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





## D. Excavating and Controlling Archaeological Resources

November 27 – December 1, 2017



Satoru OKADA

Osaka Prefectural  
Board of Education



Tsukuru ICHIKAWA

Osaka Prefectural  
Board of Education

This program 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 Miyacho Site  
(Tondabayashi City)



At the Imashirozuka Museum  
(Takatsuki City)



At the Osaka University  
(Toyonaka City)

## E. Exhibition Design

November 27 – December 1, 2017



Minoru FUKUSHIMA

Design Factory

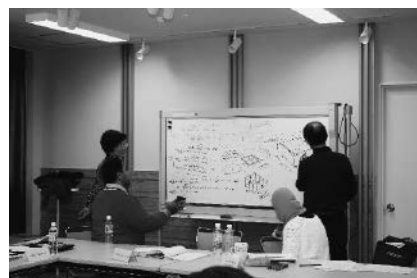
Training of “general training” on October 6 was performed on the overview of tasks in the two categories of “design = planning and design” and “display = installation of works and presentation” of special exhibitions, introducing cases mainly of “special exhibitions” of Minpaku. Specifically, the textbook included exhibitions on “Kon Wajiro” in the past and “Beads” and “Siebold” held this year, and more recently the “Mucha” exhibition of the National Art Center, Tokyo, the “Le Corbusier” exhibition of the National Museum of Western Art, and “Travel around the World in Sand ‘United States of America’” of the Sand Museum, and “Japan Alps Art Festival” as an art festival so that visitor needs can be considered in training.

During five-day “specialized program” held from November 27 to December 1, specific methods for the progress of planning, competition, basic design, final design and design supervision were explained in “design” so that these could be applied to the renewal of exhibitions. In addition, key points of installation of works and display and presentation were explained along with the textbook in “display,” also introducing images on PC.

The “Kyoto Railway Museum,” which is now a major site of cultural tourism in Kyoto and the “Kyoto Museum for World Peace, Ritsumeikan University,” which is a university museum, were visited and observed as field trips to other museums. Proper cost balance was verified between historical materials such as locomotives exhibited indoors and outdoors and railway dioramas at the Railway Museum. Relations between standard exhibition methods (mainly by materials, explanation and graphic exhibition) and video materials, and the effects of explanations by curators in exhibition halls, etc. were verified.

In the workshop, participants prepared “papercraft: tatebanko” to experience the importance of using the head and hands, made a plan of “exhibition setup” and zoning of “design” to embody the independent project of participants, and made presentations of the results.

Active exchanges of views and discussion took place for “general” and “specialized program” this year. We hope that participants, when they return home, will make the most of this new communications in their respective museum management experiences and between our countries.





## F. Documentation and Databases

November 27 – December 1, 2017



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 4 – 8, 2017



Naomi Ueda

Gangoji Institute for  
Research of Cultural  
Property

The training objectives were to understand the general process of conservation and restoration of cultural properties including historical heritage materials and excavated materials, to understand the principles of conservation treatment and restoration in Japan through actual operations, and to learn related methods and techniques. For that purpose, experiences of analysis and conservation treatment of various materials were provided, although only for a short time for each. Subjects selected for this occasion were excavated earthenware and clay images, folk materials, ancient documents, and excavated woodenware, considering some requests from trainees. First, trainees learned knowledge related to the general conservation treatment process and materials to be actually used for each item before practice. Additionally, materials for training were substitutes such as unglazed oil lamp dishes because cultural properties cannot be used directly. As described below, investigation and analysis to be conducted before conservation treatment were also performed: identification of metal products using X-ray fluorescence analysis; X-ray radiography of metals and metal products; identification of organic matter (various natural and synthetic fibers) using infrared spectroscopy; and identification of the species of excavated wood. Restoration by adhesion was performed for excavated earthenware using synthetic resins such as epoxy resin. For folk materials, trainees experienced the process of rust removal and resin application on the surface of boat spikes, and the filling of wood damaged by insects using resin. For ancient records, trainees practiced a method of repairing wormholes in ancient documents by lining, etc.

These practices provided experience with specific methods for the conservation and restoration of resources of various materials, and provided opportunities to learn basic skills and knowledge to be applied for the conservation and restoration of subject resources in their countries in the future.



Conservation and Restoration of  
Earthenware (Adhesion and Restoration  
Using Oil Lamp Dishes (contemporary))



Wood Species Identification (Preparation of  
Sections)



Cleaning (Rust Removal) of Boat Spikes  
(Folk Material)



Repair of Ancient Documents (Repair by  
Lining)

## H. Landscape Model-Making

December 4 – 8, 2017



Masaaki Moriguchi

Keikan Mokei  
Studio

Before the practice of modeling, trainees heard a lecture to examine landscapes while referring to the reports and works of previous trainees, and understood the meaning of landscape models.

Trainees chose a landscape from their own country to be modeled, and learned methods of expression of landscape models through collection of materials and discussion.

They reexamined the landscape and scenes in their countries through representation elements in addition to technical elements during the modeling process for better understanding.

These works are to be brought back to their respective home countries (1/300th scale, A4-sized work).

Ibrahim's landscape (Jordan) "Memory of my grandparents when I was a little boy"

When I was young, I used to go the house owned by my grandparents, who lived near my home.

I played soccer, rode a donkey, fed animals, collected eggs, and picked up nuts. It is also unforgettable that I once fell off the swing. It hurt quite a lot.

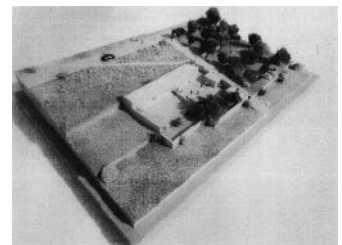
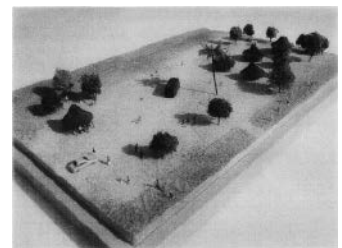
Precious' landscape (Zambia) "My village memories"

I used to go to the village where my grandparents lived in my school vacations.

My grandfather, a village headman, used to give advice to villagers often in his open house "NKUNTA." I watched how he solved problems. Those solutions are still very useful in my life should anything happen. I love this village very much.

Trainees also considered museum goods and made trial products.

- Ibrahim (Jordan) made "a key chain in the shape of the country of Jordan"
- Precious (Zambia) made "a key chain in the shape of the country of Zambia"



## I. Filming

December 4 – 8, 2017



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 28



Courtesy Call on the Director-General, September 28



Exchange Session with MMP Members, September 29



Museum Report Presentation at the Lake Biwa Museum, October 3



General Program (Lecture), October 16



General Program (Practice), October 17





Public Forum, November 3



Reception after the Public Forum, November 3



Specialty Report Presentation, November 13



General Program (Practice), December 11



After Closing Ceremony, December 14

## **Museums and Community Development 2017**

**September 28-December 15, 2017**

**National Museum of Ethnology  
Lake Biwa Museum, Shiga Prefecture  
Japan International Cooperation Agency**

## Records of Study Trips and Visits



### Kobe

Oct.4 Wed.	Hyogo Prefectural Museum of Art
Oct. 20 Fri.	Disaster Reduction and Human Renovation Institution

### Osaka

Oct 13 Fri.	Osaka Museum of History Osaka Human Rights Museum
Oct. 30 Mon.	KNOWLEDGE CAPITAL

### Tokyo

Oct. 25 Wed.	National Museum of Nature and Science
Oct. 26 Thu.	Tokyo National Museum Shiodome Museum

### Niigata

Oct.27 Fri.	Nagaoka City Central Library Nagaoka Earthquake Disaster Archive Center - KiokuMirai
Oct. 28 Sat.	Kogomo Earthquake Memorial Park Yamakoshi Restoration Center Farm Guest House "Okkonoki" Ojiya Earthquake Disaster Museum

### Nara

Oct. 31 Tue.	Gangoji Institute for Research of Cultural Property Osaka Pref. Chikatsu-Asuka Museum
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### Hiroshima

Nov. 21 Tue.	Hiroshima Peace Memorial Museum
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### Naoshima

Nov. 22 Wed.	Art House Project ANDO Museum Chichu Art Museum Benesse House Museum
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Hyogo Prefectural Museum Of Art



## Hyogo Prefectural Museum of Art (A must see museum)

We began the study trip by visiting the Hyogo Prefectural Museum of Art, which is one of the largest art museums in Japan with a major collection of art. A renowned architect Tadao Ando designed this museum. It is located centrally and is conspicuous because of a large frog, a symbolic object on the museum roof, which is a fantastic architectural landmark in the Kobe area.

The current Director, Dr. Yutaka Mino welcomed us and explained how the museum developed. He provided an insight of where the museum was before. From his explanation we were grateful to hear how pragmatic and charismatic he is to see the museum attain its fullest potential in terms of visitors. He was so passionate and sensitive to the needs of visitors and throughout his explanation, he was passionate about meeting their needs and placing an emphasis of museums being places that visitors can enjoy.

After having a talk with the Director, a curator in charge of conservation gave us a background tour and a lecture on conservation and restoration done in the museum.

We were able to tour both the temporary exhibition drawn from the state Hermitage's collection and the permanent exhibition.

The displays of the art in the permanent exhibition are beyond imagination and what surprised me is the simplicity of the display. Yet it is a museum that is well known by visitors; the secret of its beauty could be in its simple style of display.

The tour of the temporary exhibition was also most interesting in that we were able to see how the museum has overcome the barriers in providing for persons with special needs. The exhibition attracted the visually impaired and the physically challenged to have a unique opportunity to appreciate the museum collection. The museum is accessible, and well-equipped with devices, which people with visual impairment can use as they tour through the exhibition.

I would simply say, a trip to the Hyogo Prefectural Museum of Art was a very worthwhile visit and provided a memorable experience of seeing an art museum such as we do not have in our home countries.

It was indeed a precious experience for us all.

(Precious)

## Osaka Museum of History

Before we took a tour inside the museum, we looked at the reconstruction of a 5<sup>th</sup>-century Hoenzaka warehouse, which stands just outside the exit. There are the remains of 16 of these thatch-roofed warehouses.

On October 13, the Museum and Community Program participants visited the Osaka Museum of History. I found this museum to be well organized. We really loved this museum, and spent a half day there. The building in which it is housed is very interesting, and the Osaka castle is right next door. We did not visit the castle, but the view of it from the windows of each floor of the museum was great.

The museum is very interesting because of the entertaining and memorable wonderful facility that provides an in-depth look at local history. It showcases the series of displays that graphically tell the story of Osaka's development from ancient times to the present day, and hopefully this will help students and researchers in studying in Osaka's history.

The floor which was dedicated to Osaka's ancient past is very interesting also, because just outside the museum are the remains of the ancient Palace, a center of Japanese past government. These ruins were discovered years later, but can now be viewed from the broad windows at top of the museum.

One of the floors also tells the story of Osaka City's development as a busy port and center of trade during the Middle Ages and the early modern period. It also talks about the present. So we can see the differences from the past until today.

(Kaitip)



Osaka Museum of History





Osaka Human Rights Museum

## Osaka Human Rights Museum

After visiting the Osaka Museum of History, we moved to the Human Rights Museum, which is designed to help people face the real history of discrimination and to learn the importance of human rights. It collects, conserves, and publicizes historical human rights materials associated with discriminated-against groups, women, handicapped people, and environmental problems. Its purpose is to spread human rights awareness and contribute to the development of a more human rights-sensitive culture. We then had a lecture by the director of that museum.

I found it a very interesting and informative museum, because it explains about the situation of a number of (former or current) disadvantaged groups of Japanese society (e.g. Ainu, Koreans, and women). The museum also tells about the history of the discrimination of different groups of people and it has many interesting sociological photos as well.

I would say that this is one of the wonderfully informative museums, and the only human rights museum in the world! (Kaitip)



Disaster Reduction and Human Renovation Institution

## Disaster Reduction and Human Renovation Institution

On the journey from Osaka to Kobe there were many people hurrying along the sidewalks and many cars in the streets. Our bus went along the new streets and over bridges among high rise and beautiful buildings. It was hard to believe that the lively life in this city had stopped suddenly in one moment: on 17.1.1995 because of a massive earthquake that took over 6400 lives. We were going to the Disaster Reduction and Human Renovation Institution to see the link between a difficult past and a hopeful present.

In the museum's theatre we first had a powerful experience regarding what exactly had happened that day. Then we went to the exhibition.

The story of earthquake in the exhibition was told by a volunteer guide, himself a survivor of the earthquake, which made us feel the pain of survivors more intensely. Damaged coins from the ruins and a shopping arcade signboard that had been retrieved bore witness to the earthquake. On the third floor the volunteer guide showed us the damage caused by the natural disaster.

On the second floor we learned about approaches developed by Japanese engineers to mitigate earthquake damage. It was illuminating to follow step-by-step the way in which the Japanese people overcame pain. It was a way full of hope and love for each other and their lovely city.

We also visited the library and archives of the museum and were impressed by the touching stories behind each artifact.

During the lecture "Disasters and Museums" (lecturer: Isao Hayashi) each participant remembered natural disasters in his/her own country. After visiting the Disaster Reduction and Human Renovation Institution, each of us was full of ideas and thoughts about the ways that can help us be prepared to prevent or overcome natural disasters.

(Aleta)

January 17, 1995 was not a typical morning for the people of Hyogo Prefecture, who were struck by a 7.3 magnitude earthquake that changed their lives forever. It was named the "Great Hanshin-Awaji Earthquake".

When we visited the museum, we were guided by a survivor of the earthquake, to the theater, on the third floor and designed to provide a 3D view. We watched in shock as the events of that fateful day unfolded. After that, we were guided "through the streets" of Kobe, to further experience the enormity of the effects of the earthquake. After reading some of the objects displayed, I cannot help but feel their pain through the stories behind the materials, and as we progressed through the displays, that despon-

dent feeling was instantly replaced by a sense of joy. It was wonderful to see how the people of Japan helped each other, encourages one another and sent letters or made gestures of inspirations to brighten the day for the affected people.

It fascinates me how the museum objects and displays draws one in and connects with the viewer both mentally and physically. The objects displayed are not typical historical artifacts, but rather a combination of everyday materials, utensils and remains of people's belongings. If I were to have to select one message from this museum, it would be that "Your simple message of hope can give life". (Christina)

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



National Museum of Nature  
and Science



Tokyo National Museum



Shiodome Museum

During our two day's visit to Tokyo we were able to visit three museums or, rather, two famous museums, the National Museum of Nature and Science and the Tokyo National Museum, and one of the most advanced technology institution in Tokyo, the Panasonic Shiodome Museum.

On the first day we visited the National Museum of Nature and Science, which is among the largest of all. Established in 1877, it offers a wide variety of natural history exhibitions and interactive scientific experiences. I was lucky to see all those different kind of animals and, the most of all, the dinosaurs. Just imagine living on earth at the same time as those dinosaurs. Owing to the limited time and the quantity of exhibits, there was not enough time to see everything.

Tokyo National Museum was opened in 1872. It has the longest history among all Japanese museums.

It has a collection of 116,000 of items, including 88 National Treasures and 636 Important Cultural Properties, with a total of five galleries which exhibit all of this collection.

The museum was so large that I had to choose which exhibition to view. So I selected the Honkan Japanese Gallery, on the second floor, where the exhibition is in chronological order, and provides an overview of Japanese art from ancient times to the 19<sup>th</sup> century. For me the most attractive part in this section was the "Fashion of Garments" about the traditional costume (kimono) and how today's kimono came to be worn by people of all sectors of society.

In the afternoon we visited the Panasonic Shiodome Museum, which highlighted the latest lighting technologies, especially in the exhibition gallery. Upon entering the gallery, I could feel very protective in viewing the beauty that the effect of the light shadows brought to the pictures on display, without blinking my eyes for a second. It was truly amazing! (Natasha)

On October 25, 2017 at 13:00, according to our official program we visited the National Museum of Nature and Science, located at the North of Ueno Garden.

This Museum is considered to be the only Comprehensive Museum of Science in Japan, and contains 4,529,689 objects.

The Museum consists of two buildings with two different ideas. The building I visited first is a display of the Japan archipelago and the second building houses a display of the History of Life on Earth, where the chronological and thematic display methods were observed.

I decided that first I enjoy museum just as one of the ordinary visitors from a local community, and secondly as a museologist, either student or specialist lacking prior information. This is because I wanted to know the message that the museum is seeking to present to the community, and the benefits I will acquire from visiting the museum.

I was really impressed by this Museum's idea, content, context and the objectives, I



absorbed many information, specifically about the natural development of the human animal, and I was curious to know every detail regarding the objects displayed.

As a specialist and student, I was so impressed by all the methods of interpretation (labels, planners, technological applications) that the Museum used as required to communicate information to all segments of the community.

For me the most exciting things in the Museum offered are:

- 1- The theater. It was my first time to experience a show like this. First we stand on a bridge and then the show started by presenting panoramic images in 360 degrees. I think this panorama shows the museum's introductory presentation, gives visitors an overview of the idea of the Museum, where it presents the natural development of the universe.
- 2- The announcement or the invention that the museum presented for the teachers when the Museum noticed a gap between it and segments of the community. In that way it knows there something in need of fixing. So, when it says that "the Museum is an open house for Teachers:" it means the museum is seeking to collect all segments of the local community especially teachers who participate in education.
- 3- The Compass, which was built especially for children less than eight years of age. This is wonderful! It is like a small park, but embodies the shape of the Museum. This compass displays a masterpiece of animals. There are also special parts, like library and space for parents of the children.
- 4- The facilities are considered an important factor in attracting the community.

(Gehad)

On October 26, 2017, at 14:30, we visited the Panasonic Company which consists of 24 floors. We listened to a lecture and visited an Exhibition installed on the first floor.

It was my first visit to Shiodome Museum, and it enabled me to identify the basic colors and effects on paintings, and to discern the differences among the diversity of color and lighting in particular, like LED lighting equipments designed for museums.

For me, the most exiting aspects of our visit to Shiodome Museum were:

- The Dome Screens. This is the experience of a virtual world of urban environments, infrastructure lighting, and residential environments all rendered via sophisticated 3D-imaging on one of the world's largest dome screens.
- The Exhibition of Painting. This returned one to the 20<sup>th</sup> Century. The lighting was superb and very well suited to the nature of the paintings.
- Tea Ceremony Room. This is located on the 24th floor, and is equipped with specially designed furniture for the ritual of tea, which, for the past thousand years or more has been considered one of the most important celebrations in Japan to give blessing.

(Gehad)

### **Nagaoka Earthquake Disaster Archive Center - KiokuMirai / Nagaoka City Central Library / Kogomo Earthquake Memorial Park / Yamakoshi Restoration Center / Ojiya Earthquake Disaster Museum / Farm Guest House "Okkonoki"**

The trip to Niigata, a place where an earthquake occurred was full of mixed feelings and of emotions regarding revisiting the past. What we expected to see when we arrived at the place is not what we found. The earthquake took human lives, destroyed the natural beauty of the area, and left the villagers with absolutely nothing. However, on visiting them, one could not tell that they had experienced such a tragic loss. Despite their loss, the local people had managed to bounce back, and not only to restore what they had lost, but also improved their industries and to become closer as a community



Nagaoka



Farm Guest House  
"Okkonoki"

and worked as a team. Visiting Wakatochi village gave us an insight into what it means to unite and work together. Despite being surrounded by devastating memories, the local community welcomed us and prepared a good meal for the group. We enjoyed the food and the dance and some of us could not sit back to watch, but felt compelled to join in the dancing.

What we liked the most about visiting Niigata Prefecture is the preparedness of the Japanese people for natural disasters. The experiences we had was unique, we liked the technology, used in presenting and interpreting to the visitors the impacts of the natural disasters. The vibrating chair, the theater, walking on the map using an iPad to learn about the earthquake was amazing, and one wondered the technology behind it. However, with such technology in place, we felt the memories of the earthquake. Above all, we were happy to see how the Nagaoka City library is keeping historical materials affected by natural disasters for the community. (Precious)

### Nagaoka City Central Library

Nagaoka City was damaged by the Chuetsu earthquake, which occurred on October 23, 2004. A large quantity of historical knowledge and document was classified by the Document Library and through the huge efforts of civil society. Then the classified documents were gathered together under the same roof of a library established and named "The Nagaoka City Disaster and Recovery Library". This library, opened on October 21 2014, aimed to gather the historical documents that were damaged by the natural disaster in the Nagaoka City. Another mission of the library is to form a collective memory for the city by being a location at which to assemble for further use the historical documents damaged by the natural disaster. The rescue and archiving workings were recounted as a thematic exhibition in the library.

The documents belonging to Nagaoka City were taken to the Nagaoka City Library, which was not damaged by the earthquake, and studies of them were conducted in this building. This building was used also as a shelter. The information includes 9,651 historical documents, photographs, newspapers, and maps that were damaged during the earthquake. The documents were classified to comprise the collection of the "Nagaoka City Document Museum" (tentative name), to be opened in the future. (İlkay)

### Chu-Etsu Earthquake Memorial Corridor

A great number of buildings were damaged, 68 people died and 4,785 people got injured in Chuetsu Earthquake at 17:56 on October 23 in 2004. 18 aftershocks, in the total that their magnitude changed at the range of 5 and 6, happened after the earthquake at the magnitude of 7. The partly damaged fields were fully damaged due to those aftershocks. Especially, Yamakoshi, the town on a mountainside, had a great pecuniary and nonpecuniary loss due to the landslides which occurred in the earthquake. Especially, 99.99% of the houses and the cultivated areas of the town which has rice fields and carp farms got damaged during the earthquake.

The Chu-Etsu Earthquake Memorial Corridor which was established with the domestic people's initiative after the earthquake includes three "Memorial Parks", three "Centers" and one museum. Nagaoka Earthquake Disaster Archive Center – Kioku Mirai in the aforementioned "Chu-Etsu Earthquake Memorial Corridor" was visited on October 27, 2017 and Myoken Memorial Park and Kogomo Memorial Parks, Yamakoshi Restoration Exchange Center and Ojiya Earthquake Disaster Museum-Sonaekan were visited on October 28, 2017, within the framework of the educational tour on the region of Niigata.

Most of the visitors who come to the centers the students. Both students and the inhabitants who come to the centers learn about the damage from past earthquakes and

the ways of protecting against them. This kind of center which creates social awareness teaches that we need to be prepared for natural disasters, and to live with earthquakes requires keeping alive the memory of past ones. Thus people build their housing ready for natural disasters and they learn how to survive during them.

Our thank must be given to JICA which organized this trip that provided us with experience of bad memories that were also beneficial. Moreover, we thank especially the habitants of Okko-no-Ki farm that hosted us in a warm family atmosphere and presented us with their delicious local foods, and to everybody who contributed to this organization. (İlkay)

## Osaka Knowledge Capital



Knowledge Capital

The “Knowledge Capital” located in Osaka is not only an impressive and aesthetic building, but also embodies the spirit of innovation and development as intrinsic human values of knowledge creation. As its name implies, it is a center for intellectual creation with its facilities equipped for intellectual interaction and exchange. The “Knowledge Capital” provides a forum for people from different fields to interact and exchange innovative ideas. The forum spaces, such as the café, theater, meeting rooms and the “Labs” are created in such a manner that they encourage open communication between individuals based on the core value of is of “OMOSIROI,” meaning ‘fun’, ‘interesting’ and ‘convivial’, which is a refreshing antidote in this busy world which expects people to be rigid and fit in a fixed box.

I was in awe struck at the way the “Knowledge Capital” seeks to provide this interesting venue for interaction in order to create new values. The “Labs”, which provide cutting edge technology, stimulate the mind and made me feel free to interact in an enjoyable way that stimulated my mind to go beyond the possibilities I had long held. It gave me the feeling that there is no limit to what I could do and imagine.

I was also impressed with the way the Minpaku utilizes the “Knowledge Capital” for its forum and also for the public relations. The patronage of the venue ensures that at least 2.5 million passengers daily go through the entrances and exits. This huge number of passengers will come into contact with the advertisements of the museum and thus publicize it way beyond Osaka. This expands the horizon of museum professionals interacting with the world. (Choolwe)

Our journey to the “Knowledge Capital” was full of new and innovative information. We learned how human creativity combines technology to establish new values. It provides a chance to various professionals from different organizations and individual people to meet, discuss and develop their ideas. In this way they can create a better product and values for the future generations.

The “Knowledge Capital” was established in 2013. It is located in a huge complex, where there are many offices, salons, laboratories, showrooms, and event spaces. The building is connected to JR Osaka station, which serves approximately 2.5 million passengers each day. Owing to its location people can enter there easily to exchange and combine knowledge and ideas.

We went to different showrooms and had a hands-on experience of watching 3D painting, wearing digital clothes, hats and playing music.

In one of the rooms we also saw a shelf full of books published by the National Museum of Ethnology (Minpaku).

“Knowledge Capital” is a place where museums can also present their programs by organizing lectures, workshops or educational programs. It offers museums a chance to meet the needs of potential visitors, and to both improve programs and develop new ones. (Aleta)

## Gangoji Institute for Research of Cultural Property / Osaka Prefecture Chikatsu Asuka Museum Gangoji Institute for Research of Cultural Property

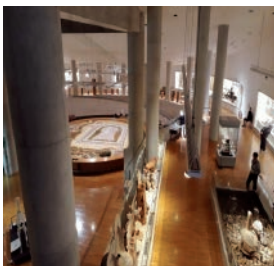


Gangoji Institute for Research  
on Cultural Property

Gangoji Institute was established in 1967 for the restoration and conservation of Buddhist objects of Gangoji Temple in Nara, the city and the materials that were obtained from the archaeological excavations were made around the temple.

The study areas were made of the waterlogged wood conservation and of the different materials, such as the objects were made of the ceramic, metal, paper and dry wood were studied in the institute. Stabilization jobs are the primary objective of this institute as the metallic and wooden objects are preserved once they are obtained from the excavations. The institute's other task is to ensure that the restoration and conservation are made scientifically for the objects previously restored using incorrect methods.

The institute constitutes one of the conservation centers where waterlogged wood is especially important. The conservation of waterlogged wood is more difficult and time-consuming than that of other artifacts since if not conserved wood will begin to deform as the water within in it is released. To prevent deformation, the chemical PEG (Polyethylene Glycol) is the most efficient material for protecting wood in the long term. Further, this is a highly specialized subject and Gangoji Institute is one of the outstanding institutes in it. Another study made in the institute is a type analytical study through which the species of tree used to make a wooden object can be determined. A truck with all the required technical equipment is available in the institute to the objects transformed to it for restoration and conservation are not damaged during transportation. The truck has a box body equipped with a seismic isolation system designed specifically to ensure that the objects are not damaged by seismic shocks. Our thanks are due to Naomi Ueda-sensei who introduced this institute. (İlkay)



Exhibition Floor

## Osaka Prefecture Chikatsu Asuka Museum

Chikatsu Asuka Museum is located in the southern part of Osaka, about half an hour's drive from Osaka. The participants were privileged to visit the museum on the 30th /10/2017, and to discover a very interesting chapter in Japanese history and civilization, from the origins of the ancient Japanese empire and international influences on early Japan. Chikatsu Asuka museum consists of former imperial tombs (Kofun). There are more than 200 ancient burial mounds in this heritage site. These burial site were discovered in 19<sup>th</sup> centuries to recent development and extension of human settlements in the upper land.

The museum building was designed by the famous Japanese modern architect, Tadao Ado, to depict Japanese history and belief system. The museum exhibition hall is divided into three sections, consisting of prehistoric and ethnographic materials from the Kofun Era. However, most artifacts in the exhibition hall are replicas of tools, weapons, costumes, etc. used during the Kofun Era, from around 250 to 538 AD. There was no oral history associated with these collections, but assumptions from recent study trace most of these collections to China and the Korean Peninsula. Both China and Korea share much in common with the Japanese. Japan ancestors were believed to have migrated from the Asian mainland before the Kofun and Asuka periods. Most of the exhibit's artifacts, particularly Gilt Bronze Footwear, Swords with a decorated ring pommels and others items demonstrate that the Japanese were directly linked to their two Asian brothers (China and Korea), No skeletal remains were found in the graves or even in the exhibition hall as evidence, because of Japanese high soil humidity (pH). The highly humid soil destroys skeletal remains. I assumed from the evidence like weapons, shields, and settlement pattern surrounding the multiple tombs depicted that there were a series of wars among the tribes and clans during the Kofun and Asuka eras.



Forest Vegetation to the  
Tomb



Burial Tomb on the Hill



However, the curator of the collection informed us that there was no history of war in that area.

Outside the Museum building, we trekked to the hillside covered with trees and lush vegetation, which portrays the Japanese life a century ago. Just few miles up, we came across number of amazing burial mounds. We looked around closely and saw that gradual changes had occurred from the Kofun and Asuka eras until more recent times. Some graves were bigger than others and built with bigger and larger stones; maybe gradual skills development occurred or maybe two people were buried in one grave. The tour guide informed us that the construction of larger burial pits is not a Japanese tradition. Further up to the hill, we reached two tombs dug sideways, they are deep, and roughly 7-15 meters long. We decided to trek further up to the hill but we could not make it because of the limited time. (Tiko)

## Nagahama Hikiyama Museum

Nagahama Hikiyama Museum explains the history and culture of the Hikiyama Festival. Within this Museum, one can see the real Hikiyama floats used whenever such festivals are conducted. During the festival many ceremonies and events are held, and the highlight of the event is the traditional performance by the children on the floats known as the *kodomo-kyogen* (kabuki). One of the museum displays, consist of a theater room, where one can enjoy and witness the ongoing events of the festival that is said to last about a week. Some people are even moved to tears when the festival ends. The floats are not only important for the Hikiyama Festival but it's also offer a platform to show techniques of metalwork, wood carving, tapestry art and lacquer ware. The twelve floats are kept in good condition by the curators of the Museum and the people of the community, and are displayed two at a time, every three months. Keeping and exhibiting these important Japanese cultural heritage in the museum, preserves the historical significance of these heritage for the future generations, and helps the community connect to its past through the museum. (Ibrahim)

## Nagahama Castle Historical Museum



Nagahama Castle Historical Museum

Nagahama Castle was originally built by Hashiba Hideyoshi around 1577, but owing to many feuds among the lords during the past the castle deteriorated. However, in 1983, under the leadership of the late- Mr. Michio Fujioka, Doctor of Engineering and Professor Emeritus at Tokyo Institute of Technology, the castle opened and named the Nagahama Castle Historical Museum. The museum is an imitation of, or was built to model, the early-era castle style and is built over the old one. It has five levels of which only three can be accessed using an elevator. To visit the remaining top floors; you have to use the stairs. The top floor affords a panoramic view of Lake Biwa and the surrounding beautiful scenery.

The museum is run by the government of the Shiga Prefecture together with the never-ending involvement of the 600 volunteers from the region. The place itself is considered a tourist destination. The volunteers are not only involved in the maintenance of the structure, but also provide information and guide the visitors around the castle. As part of its museum activities, they rent certain places to showcase the objects from the museum, as well as lending them to schools for their activities. This helps the community and the museum more acquainted. The first impression of the castle is that it makes a person want to visit the place, but the collection and museum itself it not what one would expect. The participation and the involvement of the community in the everyday running of the museum is unique and inspiring. (Ibrahim)





Harie Shozunosato

## Harie Shozunosato

The tour in Harie Village showed how much the people are keeping the cultural heritage in good shape, in cooperation with Shozunosato members.

The cultural heritage is based on the water as source of life that should be managed correctly. Further, this system connected the people as hometown of one family.

Most of houses in Harie use spring water (*kabata*), the water coming from the spring is conducted by pipes to the houses, ending up in three types of ponds; an upper pond used for drinking, the lower one for washing fruits and vegetables, and the third one for fishes. According to the fishers, people believe fish are more tasty than those from the lake, this pond also used for washing dishes and clothes. Finally, dirt is removed from the water, ensure that it is drinkable before it emerges to the channel, and circulates around the village. The water flows into Lake Biwa.

This system creates unity and relations among the people, especially when they gathered together every year, to remove the algae from the main channel. This is really a good occasion for people to know more about each other, which helps to strengthen relations and improve communication.

Such a beautiful cultural heritage as that in Harie village is an example for all of us.

(Ibrahim)

## Kozoku-no-sato Museum

The museum explains well the history of Katata Village from the dawn of time, when no settlement existed in the area. It describes the location, scenery and geography of the village, displaying the first artifacts found like, remains of kiln, unglazed vessels shards dating to the seventh century, as well as discovery the first Buddhist temple in Shiga Prefecture. In the ninth century the Katata Omiyaizo shrine was built, and ensured good relations with Kyoto, after which the village declined owing to conflict with Kyoto.

The museum also displays interestingly the leaders who had effective role in village development, and the events and stories about the village, working together and involving the locals in the museum's activities, to ensure that they appreciate their cultural heritage and that it becomes a part of them.

(Ibrahim)



Hiroshima Atomic Bomb Dome

## Hiroshima Peace Memorial Museum / Peace Memorial Park

Upon arriving to Hiroshima peace Memorial Park, we noted many visitors, not just Japanese, but different nationalities admiring the place and paying their respects to the victims of the unforgivable atomic bombing. It was exactly at 8.15 a.m., on August 6, 1945, that an atomic bomb, nicknamed 'Little Boy' was dropped. It destroyed the city's Nakajima area. Many people lost their lives; others bore witness and feel the still unforgettable event of that day.

The museum was crowded, with people of all ages exploring all evidence that the atomic bomb had left. I was able to understand the story through the audio guide English explanation. I learned about the atomic bomb at Hiroshima when I was a student, but did not know the exact damage done on that day and the past year. When seeing the exhibit of the atomic bomb I just wondered how this small bomb can be a destroyer of society. But it happened. Just imagine that the temperature on the ground near the hypocenter rose to about 3,000 or 4,000°C, survivors suffering from burns and other injuries brings pain to my heart. Among those who survived, the long-term effects of radiation sickness, genetic and chromosome injury, and mental trauma have been catastrophic, even unborn children were stunted and sometimes mentally retarded. A place to remember and a warning for peace.

(Natasha)

Finally the chance came to me to visit the Hiroshima Peace Memorial Museum. When I

first came to Japan, I was eagerly awaiting this day to visit the museum.

I asked myself what was my feeling when I came to Hiroshima, the first city in the world to experience atomic bombing that destroyed everything. Until the present day, its citizens are still suffering from the consequence of this terrible event.

Until now, I can't believe the ability of the Japanese people to create and build this museum to commemorate the atomic bomb event, and that the vision and mission of the museum is to call for peace and advocate the prohibition of the use of atomic bombs and chemical weapons.

The Hiroshima Peace Memorial Museum displays everything related to the atomic attack bomb on Hiroshima and Nagasaki. It is like a time machine filled with artifacts and displays and interpretation methods. You can go back to 1945 and imagine yourself one of the citizens and you can live and feel every minute from the beginning when the atomic bomb was dropped until the present time ; the pain, the sadness, the moments of death, suffering, and challenges to stand up again and start to repair what has been destroyed.

There are many things that have made me wonder during my visit to the Museum such as:

- The most impressive thing is the huge number of visitors of different nationalities and I did not have enough time to look at the displays. These huge numbers assure me that the museum is really very wonderful and is an attractive museum.
- There are many different interpretation methods which use many languages (Arabic, English, Chinese, Korean, for example) and there is interpretation for the deaf and blind people.
- The educational programs and events that the museum presents to the local community, especially children.
- The Museum is considered a case study in school. I saw on this day groups of uniformed children recording much information of the museum and artifacts using App technology.
- My one comment on the museum display is about the crowdedness around artifact displays and labeling and apps technology/panels.

Finally, the Hiroshima National Peace Memorial Museum is still in my mind and heart and even if the world wants to forget, the Hiroshima and Nagasaki Museums will commemorate the peace which should be preserved all over the world. Hiroshima National Peace Memorial Museum is the real messenger of peace.

(Gehad)

Hiroshima is a place well known all over the world. A place where the world first witnessed the obliteration and destruction by an atomic bomb during WWII. It is not an event one would like to think about and remember.

When we arrived at the Peace Memorial Park, just across the street from where the tram stopped, is the A-Bomb Dome, the remains of a brick building designed by Czech architect Jan Letzel as the Hiroshima Prefectural Commercial Exhibition Hall. The building was one of the structures that remained upright after the bombing, and it became a symbol of that event. In 1996 it was inscribed as a UNESCO World Heritage site.

There is the cenotaph within the park, designed for the victims of the bombing. Under the cenotaph is a record of all the victims' names. It was built for all the souls of the victims of the bombing to find rest and peace as well as from a desire to reconstruct postwar Hiroshima as a city dedicated to peace.

Further, within the park, there is the Children's Peace Monument dedicated to a



Hiroshima Peace Memorial Park

young girl who made more than 1,300 paper cranes in hope that she would be cured of leukemia. However, that did not happen, but because of how determined she was to hope for a cure, her cranes soon became so moving, that the municipal government created this monument dedicated to the children who lost their lives due to the bombing. When we visited the monument, there were students there, sharing a moment of peace for the victims and offering their cranes to add to the collection of them.

Among the aforementioned monuments, is the Hiroshima Peace Memorial Museum, built by the city of Hiroshima to present a true representation of the events before and after the A bomb attack. The museum displays events leading up to the bombing; for instance the theories behind the attack as well as during and after the event. There were also displays of materials from that day, making such an experience even more moving and realistic.

Overall, among the destruction and devastation, the painful memories and the unforgettable experience of that day, Hiroshima has repeatedly mentioned the need for all to live peacefully and is actively working and advocating for such event never to happen again.

Such a mindset has left me with a newfound respect for the people of Hiroshima, as well as the whole of Japan, because they did not want to retaliate nor encourage the use of atomic bombs, but fought against the use of such weapons. Hiroshima no longer is a place of destruction, but a place of peace advocacy. (Christina)

The museum is fairly comprehensive and well arranged. It offers many expectedly sad, but informative displays. As far as I could tell, its account of the war and the bombing was also refreshingly object and factual. It was highly emotional to see the reality of the devastation and deaths caused by the Atomic bomb.

It provides so much information, definitely I learned much about the bombing. The stories of survivors were truly heartbreaking.

It was very interesting to see the Hiroshima Peace Memorial Atomic Bomb Dome, which is still standing, and which was unbelievable.

I also felt so sad when I stood near the monument watching school children as they sang a song dedicated to the death of the children during the bombing. It was a very emotional and moving experience. (Kaitip)

It was great pleasure for me to make the long journey from Osaka to the Hiroshima World Heritage site on November 19, 2017. The site is well known throughout the world. For example, I heard this famous Japanese historical story about 25 years ago, while enrolled in lower primary school. So it was unbelievable for me to be able to visit this Atomic Bomb Dome site.

Upon arrival, we spotted the famous A-Bomb Dome, the skeletal remains of former Prefectural Industrial Promotion Hall, one of the few skeleton of buildings standing after the atomic bombing. By crossing the Motoyasu River, we reached the general facility known as the Hiroshima Peace Memorial Park. The Park consists of two buildings and couple of ceremonial and recreational facilities. We have an interesting time exploring around and observed thousands of materials exhibited both inside and outside the buildings. These exhibits represent life before and after the atomic bombing.

Most importantly, I learned from many objects, pictures, videos, articles, and brochures, etc. on display in museum and outside in the park the realities of the atomic bombing; the horror, fear, shock and terror to the Japanese people after the terrible human disaster. The most paintings and written articles depict the imagined discomfort, pain, suffering, and sorrow for the atomic bomb survivors and their grieving families. The main reason for this display is to support an awareness campaign to do away with

nuclear weapons and begin a truly peaceful world. That all, “thank you JICA, for enabling me to visit this very significant historical site”.  
(Tiko)

## Naoshima

Naoshima Island is the Island of the Art and Beauty that houses many museums with different concepts and designs, such as Benesse House, Chichu Art Museum, Ando Museum, Art House project “Kadoya”, Yellow and Red Pumpkin.

### Chichu Art Museum

It is an unusual Museum in that everything in the museum very different; the idea, architectural design and the artifacts. It is truly a unique museum.

The Chichu Art Museum it was built directly into a southern portion of the island of Naoshima, in Kagawa Prefecture . It was designed by Tadao Ando, and opened its doors to the public on July 18, 2004.

It was first time for me to visit this kind of Museum which was built under the ground. It was very wonderful to see such a building design as well as to view the Museum’s display of paintings and drawings.

### Ando Museum

Ando Museum was designed by the famous Japanese architect, Tadao Ando. It is considered to be one of his best architectural works.

In the beginning of our visit to the museum, I thought that place was not a museum, rather that it was a house, because it looks like a traditional Japanese house and the museum is located between the houses and the wooden design of the house and the garden. But when we entered the museum it was very strange to find that it combines the past and present, the dark and light, and that there are some wooden artifacts.

### Benesse House Museum

This is a contemporary art museum, which has a unique design that shapps the slope of a hill. In addition to exhibiting painting, sculpture, and photography, there is an amazing room with beautiful paintings and evocative words such as “Live” and “Die”, etc.

Benesse House Museum is truly a rare site where nature, art, and architecture come together. It was designed by the famous architect Tadao Ando.  
(Gehad)



Naoshima



Naoshima

## Voice of Participants

### HAKOBYAN Aleta

Komitas Museum – Institute

Armenia



“with every passing day the autumn wind is blowing colder...”

*JAKUREN*

With every passing day, the autumn wind tries to weave our departure song. Soon, this song will be completed.

It was a great pleasure for me to be write one of the 10 Notes of this beautiful and moving song. Thanks to our lecturers’ and lovely Wada-san’s hard and patient work these Notes were arranged harmonically.

It seems that the duration of our song was long: three months in all. Yet, at the same time, it was short because each time we could enrich the melody of our song while discovering the environment in which the song was created. This environment is rich in Knowledge, Culture, Beauty, Respect and Love. JAPAN is LOVE.

Let’s rediscover the path through which our song was created.

When we first came to Japan, each person who met us said that we were lucky to come here in the autumn. At first, I could not imagine why people value autumn so much. Now, when we can enjoy Japanese autumn with its “Koyo” (colorful leaves), I can understand why people living here like autumn so much. Now, you can imagine how rich our song is by having an impression of Japan’s autumn’s colors.

During the course “Museums and Community Development 2017,” organized by JICA and conducted by the National Museum of Ethnology (Minpaku) and the Lake Biwa Museum, we all learned many things about a museum’s exhibition, conservation, educational programs, relationships with local communities, besides many other fields. During the lectures, we had the chance to learn not only the Japanese experience, but also to share our experiences with each participant. We visited many museums and learned their praxis. Now, you can imagine how rich our song is as it carries the knowledge of all the lessons and museum experiences.

We experienced also many sights where we could discover Japan’s ancient culture, colorful gardens, harmonious religion with peaceful shrines and temples, we felt the beauty of the Japanese language, we met complacent, smiley people, we felt how their daily life is in harmony with nature. I was impressed and inspired with the Japanese culture before coming here, but now I have fallen in love with it. Now, you can imagine how rich our song is thanks to the LOVE we received here.

Our song will be the hymn of the “Museums and Community Development 2017” program. This hymn will be unique because on one side it will be completed, but on the other side it will have 10 variations. During our stay in Japan, each of us has created its own song colored with our own sounds from Egypt, Jordan, Papua New Guinea, Samoa, Seychelles, Turkey, Vanuatu, Zambia, and Armenia. Now you can imagine how rich our song is having various tones from 9 countries.

I wish to thank JICA for giving me the opportunity to participate in this course. Many thanks to the National Museum of Ethnology (Minpaku) and the Lake Biwa Museum for organizing our lectures. Many thanks also to Wada-san, who took care of us attentively, like our mother. My special thanks to Shinmen-sensei and Toda-sensei for accompanying me to the Museum of the Osaka College of Music. Now you can imagine how rich my song is as it contains sounds from different nation’s musical instruments.

We enjoyed so much our stay in Japan in autumn, during which our song was created. We don’t want to listen to the last sound of the song, but as all good things come to an



end, the song as well must end sooner or later.

“This autumn will end. Nothing can last forever”.

YOSANO AKIKO

### **ALI Gehad Shawky Ibrahim**

The Cairo Egyptian Museum

Egypt



I'm very lucky, because my first time traveling outside Egypt has been to Japan as one of the participants in the program of the “Museum and Community Development 2017”. When my friends, who had traveled to Japan previously on the same program, learned about my selection for this program, they said that “it is a wonderful program and you will enjoy Japan. You will get a lot of information and the country is very beautiful. The people are very kind and you will really feel happy there.”

From the first day that I was here, those comments have not been contradicted. I'm wondering about everything: Nature, history of the country, festivals, culture, heritage, traditions, temples, shrines, and especially the tea ceremony.

I am surprised by the Japanese people, who are very hospitable with beautiful smiles. They are friendly and appreciate and respect everything in life, especially different cultures.

The program of Museum and Community Development is intensive, focusing mainly on the Museum and the community. It was really a useful program for me; from which I have obtained a highly interactive experience; such as history of the museums in Japan, activities and educational programs in Japanese museums, and how the museums create the innovative methods to assure community engagement with different sectors to reconnect the themes with their culture and heritage.

I'm truly amazed by the number of the museums that I have visited. There are many museums here with different concepts, methods of display and educational programs. From each museum I have visited, I learned much information and obtained ideas which are easy to apply in my own country.

I would like to thank JICA for giving me the chance to participate in this program, as well as the National Museum of Ethnology, the Lake Biwa Museum, the Suita Museum, and the senseis of the National Museum of Ethnology who shared their knowledge and experience in the museum field.

I wish to thank Ms. Miki Wada, our coordinator, for her care and for her attention for the most accurate and smallest details. She really is wonderful and she supported us during the program in every way. I would also like to thank the staff of JICA who have been very helpful and always with their great smiles.

Last but by no means least, I wish to thank my colleagues in the Program who have now become my great friends. I have learned much from them about different cultures and topics. I am so lucky and so glad to secure their friendship. They have made this course very useful and amazing.

## AL MSHAILH Ibrahim Mohammad Ibrahim

Petra Development and Tourism Region Authority

Jordan



It was great honor and pleasure to be part of this year's "Museums and Community Development Program". This trip is so relevant and inspirational for my future career. To be honest, the course duration seemed long, especially at the beginning of the first two weeks. But as the course progressed, gradually I recognized the significance of the training, not only for myself, but also our country's museums.

This course was an eye opener for my future career and cultural heritage, conservator, and protector. This course taught me concepts, strategies, and efforts of many communities that help sustain museums in their own societies.

The lectures were worthwhile, particularly the specialized programs, through which I learned and absorbed many ideas useful for my work back at home.

Words are not enough to explain and express my feelings about the course, and my gratitude to all my lecturers.

I would like to thank JICA. All this is framed in Japan, a very impressive country, with many museums, wonderful natural scenery, a great infrastructure, and especially the many kind, respectful, friendly and generous people. I believe they are the key to Japan's success. They know how to unite, work, rise above, and overcome adversities. I think the rest of the world should follow the example of Japan. I can only say thank you very much for everything.

## WAUNDU Tiko

National Museum & Art Gallery

Papua New Guinea



On behalf of my country, my museum, and my family, I would like to acknowledge JICA for offering me this opportunity to be an influential museum specialist in my country. Before proceeding, my wish to offer my special thanks and appreciation to the staffs and representatives of JICA, Minpaku, the Lake Biwa Museum, other museums and universities in Japan for their tireless effort in developing my skill and knowledge.

Before coming to Japan, the PNG museum was ransacked by politicians; there had been no director for the museum since April, 2017. Therefore, I thought that JICA will not consider my application. Nevertheless they made it, and I am very proud of JICA's decision to offer me a place on the Project.

I have learned so many things, both theoretical and practical. Most of the skills and knowledge I learned here, like conservation and restoration, mounting an exhibition, legislation and policy implementation, materials collection and documentation, data base management, photographing objects, public education and awareness, etc. ...are all general and universal concepts of museum obligations. However, I have learned that, Japanese museums are all very much more advanced than the PNG museum, and have very sophisticated technologies, skills, knowledge, equipment and human resource capacities.

On the other hand, I have learned many innovative concepts for the museums in Japan where each one is closely connected with its local community. For instance, the study trip to the Lake Biwa Museum in Shiga, the earthquake museums in Niigata, and museums in Naoshima (Kagawa prefectures) were very enjoyable. These visit showed that museums create network closely with local communities. During my trips in many

communities, people have strong relationships with their museum and feed “their” museum with rich raw data for research, publication and education so as to disseminate information to the general public and children. Simultaneously, museums attract and stimulate local communities to realize and understand their sense of pride and dignity regarding their cultural heritage and their identity and representation in the museum. Likewise, people have a strong sense of maintaining their connection to the museum and natural environment where they live.

As a curator, I believed that museum is the place where we preserve our cultural knowledge and skills for future generations. I never participated with local communities in any occasions; however, I learned many things here that will trigger me to perform to a higher standard when returning to my country. I will work closely with communities and school age groups so that they can understand the work of the museum. I will make sure that the museum will be facilitating the environment where communities and general public can exchange knowledge and skills for the benefit of future generations.

Lastly, I cannot forget the JICA representatives here; they are at the core of completion, particularly Miki Wada for her tireless effort of all kinds. She is very active and outstanding performer on this team, to whom all I can say is “thank you from the bottom of my heart”.

### **TUMAMA Matauaina Christina Lakena**

Ministry of Education, Sports & Culture

Samoa



Words cannot fully convey how significant and effective this program has been for me as a museum officer. It has taught, not only myself, but also my colleagues many aspects, characteristics, activities, and many more topics on the subject of museums. We have seen, discovered, experienced, felt and learned so much throughout our stay in Japan. So much so that at times, we are often engaged in heated conversations about certain subjects, agreeing and disagreeing, voicing our opinions and devising possible solutions that one can apply to his or her museum. Overall, it has been a program that has broadened my knowledge and understanding of museum operations and activities through the lectures, practical works and fieldtrips all over Japan.

Therefore, I wish to extend my sincere appreciation to the Japanese International Cooperation Agency (JICA), the Lake Biwa, and Minpaku for their devotion in continuing the Museums and Community Development Program. I am extremely thankful for their hospitality and generosity in making this a journey that will be remembered for many years to come. In addition, I would like to thank the staff of both the Lake Biwa Museum and Minpaku, as well as all the sensei and many museum professionals who took time from their busy schedules to share their knowledge, encourage and provide us with ideas and solutions to some of the drawbacks within our own museums. Thank you for the opportunity, because not only have I learned so much about the unique culture of Japan but also so much from each of the participant’s respective countries.

Further, I would like to say “thank you” to my colleagues, who have become my dear friends and my family over the past three months. We made it! And for that, I am blessed with the best people to be sharing this journey with! Lastly, to our ever patient coordinator, Wada-san; thank you so much for being with us since day one, and going out of your way to get the best information for us when it was needed. Thank you for

being the mother figure we could all rely on. As Christmas draws near, I hope you now have a good rest. No more deadlines! No more, head counts!

Thank you all very much, and I sincerely hope our paths will cross again. God bless you all!

Tofa Soifua.

### **FIGARO Natasha Fiona**

Ministry of Youth, Sports and Culture

Seychelles



I would like to offer my sincere thanks to the Japan International Cooperation Agency (JICA) for offering me this opportunity to be a participant in the Museums and Community Development Course in 2017. I would also like to extend my appreciation to National Museum of Ethnology and the Lake Biwa Museum for organizing this training, and all the professors, coordinators who made sure that we understood the objective at all times.

When I was first informed that I would be a participant in the next course in Museum Development and Communities in Japan, I was so excited. My expectation was high regarding the training plan that I would have to follow for the three months. The museology training was programmed to provide participants with the knowledge and skills required to advance our museums.

Professor from both the National Museum of Ethnology and the Lake Biwa Museum, as well as invited professors shared their knowledge and experience about different topic on Museum function, objective, design development, and challenges. This was materialized through a variety of study trips to different museum and site visits in Japan. It was adventurous and very fruitful.

This course offered me inspiration for my career development and future plans, especially with the reorganization and opening of the museum soon to be undertaken. I know that when I return home, everything I learned in Japan will be shared for the promotion and development of the National Museum of History.

Many thanks go to Mrs. Wada for her hospitality, and courage at all times. I also would like to express my gratitude to the Japanese culture for its hospitality, kindness, respectfulness and peaceful attitudes.

### **İVGİN İlkey**

Directorate of Regional Laboratory for Restoration and Conservation, In Ankara

Turkey



This is the third time that I have visited Japan. I came first in 2010 to work as a conservator in the research excavations of the Ertugrul Frigate, at Kushimoto. From that time I have admired Japanese culture and the manner of working in an organized way. When I returned to Turkey in 2010, while I was thinking of whether I could go to Japan again, I accepted an invitation from Ertugrul Frigate Research Institute to participate into a 2016 conservation workshop, so my dream of returning to Japan came true. While I was thinking at every turn about whether I could go again, I applied to the Museums and Community Development Course that JICA organized in 2017 and I was accepted. So I am in Japan for the third time! I haven't considered about whether I can come here again, but definitely, I will come again; I understand that my heart beats

here!

When I returned from Japan to Turkey, I mentioned the strong social system here. I understand that the people of this country have a single target “which is to take everyone in their country to the higher educational standards, to create a society with a high welfare level and to foster the really patriotic individuals who consider the benefits of their country but not individual wealth”. So the chance of making a mistake is very low in such a society, and a very organized society has emerged as a result. I had a chance to understand this system well this time. It keeps the society’s awareness feelings fresh with the seriousness of training of children in the museums , with the information for the visitors that the voluntary groups make devotedly without any personal benefit , with the private exhibitions’ magnificence that the museum specialists address to the every segment of society and which is renewed frequently, and the social connection with the museums that become strengthened with every passing day.

The hundreds of participants who have come from the different countries with this enormous course which has been made with the support of JICA from 1994 until today should transfer the motto “the museums should create a social connection” that I mentioned above. I had a chance to meet with my nine valuable colleagues who came from eight countries to this course in 2017. I believe that we will leave here in order to plant the art to the society when we return to our countries. Thus, we will be important members who build more beautiful world. I want to emphasize again that it is necessary not to forget that the development of societies will be possible through art and education, as stated by our founding leader, Mustafa Kemal Atatürk, “An artless nation means that it loses of its lifeblood”.

Before closing, I wish to thank all those who contributed to this wonderful project. Especially, thanks to our coordinators and JICA’s authorities who always tried to do something to solve all our problems. I also wish to reflect my gratitude to Latif Özen, our valuable manager, who gives importance to our personal development and who constantly encourages us in order that we share the knowledge that we learned with our workmates.

### **WULEP Kaitipsal**

National Museum of Vanuatu

Vanuatu



This Museum and Community Development training course has helped me a great deal. In the case of Japan, I learned how a museum commits itself to communities and how communities commit themselves to a museum, thereby keeping unique cultures in place and also safeguarding the natural resources and heritage. Not only did it introduce me to the unique culture of Japan, but also it has opened doors to experience the distinctiveness of this country’s care for museums.

I came here thinking that I knew more about museums, but the way I reconsidered myself during this course is that I came here empty-handed, but that I will be returning home with my hands full of ideas to start implementing with at my museum and to teach friends and colleagues there.

I have learned countless things, from museum management to conservation and restoration; exhibition design to data documentation, cultural property rights, etc. These courses have enriched me with general and fundamental knowledge and skills to work as a museum professional in my museum.



During our many discussions, and I have learned much from my friends, other museum specialists. I would like to say the prosperity of museums is one of the important elements for conservation and development of cultural heritage in our communities, regions and countries, because this will help a great deal in promoting the tourist industry and developing the local economy. When I return to my country, I will be working very hard with my museum to make the best use of my three months training here in Japan.

### **SHALWINDI Choolwe**

Livingstone Museum

**Zambia**



I look back on the time I arrived in Japan in September, 2017 for the Museums and Community Development course and reach a sincere conclusion regarding how much I have changed and benefited from the opportunity given to me by JICA. It has been three months of continued appreciation in knowledge and skill from both lectures and first-hand experience of the various museums' management. The experience has far exceeded my expectations!

The lectures and museum experiences have opened my mind to perceiving museums as ever more important contributors to not only the cultural fabric of a nation but also as vehicles to promote community development. The rich course content, which encouraged participants to be responsible for hands-on work at their museums, showed me how a museum professional must be connected to the community they serve, and not be satisfied with only objects and the storeroom.

I would like to express my deep appreciation to JICA for affording me the opportunity to be part of this historic training. Thank you to the staff and lecturers at Minpaku and the Lake Biwa Museum for opening the doors to me as a participant and sharing the practical skills during the entire period of the training. Thank you to the host of Japanese museum volunteers who shared a unique love for their museums and the activities they so ingeniously constructed to execute the many education activities. No amount of words will suffice to express the depth of my appreciation for the time spent in Japan; I have grown in so many ways from this experience.

### **MUBIANA Precious**

Lusaka National Museum

**Zambia**



When I received an email from the JICA office in our country that I was nominated to attend the "Museum and Community Development Program in Japan, I could not believe it since this was the first time for me to visit Japan. I was overwhelmed to be invited to attend a course in Museum and Community Development, because I have never been trained in museum studies, and this invitation came at a time when I needed it the most. Attending this program was a great boost to my career and professional development. The course has helped me to gain much knowledge and many new ideas that will be vital in improving my museum. I now understand the importance of community participation in museums. Each time we visited museums during our study trips, I would compare what I saw to my museum back home, I would whisper to myself that, "we are still far from this", but my consolation surely was we would get there one day;

it may not be now, but some day. The practical skills and knowledge that I acquired during this program have not only added value to my personal career development, but to my museum as a whole. During my stay in Japan, I was encouraged and inspired to see how the Japanese people have placed emphasis on the preservation of their cultural heritage. I have come to realize how the Japanese spend their time, they have good eating habits. They are a hardworking people; a reflection of their hard work is the way they organized this training program. I now understand the philosophy behind their hard work “*Wakon Yosai* (Japanese Spirit, Western Learning and Globalization)” This energizing power has made Japan the way it is today.

My profound gratitude to JICA for giving me this opportunity to attend the training. Many thanks to all the sensei at National Museum of Ethnology (Minpaku), the Lake Biwa Museum and all the sensei from other institutions, including all the support staff who devoted their time and worked hard to make this course a success. I loved being on the Shinkansen train, surely if you have been to Japan and you have never been on that train, then you have never been to Japan. Many thanks go to our dear Wada-san for being there for us.

Arigato Gozaimashita!

# Closing Ceremony Speech

MUBIANA Precious

December 14, 2017



Distinguished guests;

Representatives of the Japan International Cooperation Agency;

The National Museum of Ethnology;

Lake Biwa Museum;

Ladies and Gentlemen.

As the autumn season comes to the end, so are we, closing yet another chapter in our lives. As wonderful as it was to have spent three months in Japan, it is now time for us to leave. However, we cannot do so without acknowledging our host country and the hardworking, devoted and dedicated people who have made this Museums and Community Development training course such a resounding success.

We are 10 individuals from nine countries from different parts of the world and during our time in Japan, have bonded together becoming not 10 individuals, but one amazing team with a shared passion and love for its work and its museums.

This training course has helped us in numerous ways. Not only has it introduced us to the unique culture of Japan, but also it has opened doors to enable us to experience the distinctiveness of this country's care for museums. We came here with high expectations and after three months this training course has exceeded them all. You have taught us countless things, from museum management to conservation and restoration; exhibition design to documentation, photography to filming, and the list goes on. You have all enriched us with general and fundamental knowledge and skills to work effectively as professionals in our museums.

Therefore, on behalf of our countries, Armenia, Egypt, Jordan, Papua New Guinea, Samoa, Seychelles, Turkey, Vanuatu, and Zambia. We extend our heartfelt thanks and appreciation to the staff and members of the National Museum of Ethnology, the Lake Biwa Museum and the many other institutions we have visited, for providing us with the best service and hospitality.

To all the sensei who have shared their time, knowledge and skills with us, we thank you sincerely.

Thank you to the Japan International Cooperation Agency (JICA) for giving us the opportunity to experience Japan and to advance our Museum skills. In addition, to all the volunteers working in museums, we salute you for devoting your time and energy for the upward mobility of museums in Japan. We thank everyone who has been part of our learning experience.

Finally, we would like to extend a special 'thank you' to our dear Wada-san; you have been a relentless pillar for us to hold firmly onto. Thank you for being patient, loving and caring.

In conclusion, I would like to say to my fellow colleagues, I wish you all the success for the future!

And to the people of Japan, it is not 'good bye', but 'See you again'

Thank you very much.

Arigato Gozaimasu!

## 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	2017	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	1	7	
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																	1	5	
Solomon Islands	1	1						1																	3	
Samoa																							1	1	2	
Vanuatsu																								1	1	
Iran													1										1		2	
Jordan									2						1	1	2	1	2	1			1	1	1	13
Palestinian Authority										1										1	2	1	2		7	
Saudi Arabia				1			(1)	1	1	1		1												(1)	5(2)	
Syria				1																					1	
Turkey										1	1		1											1	4	
Benin								1																	1	
Botswana													1												1	
Cameroon				1																					1	
Cote d'Ivoire										1	1	1													3	
Egypt											1						2		2	2	3	2	2	1	15	
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	2	
Swaziland																			1						1	
Tanzania				(1)	1																				1(1)	
Zambia			1			1		1		2		1	1	2	3								2		14	
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	10(1)	222(27)	

Numbers in parentheses are observers

# Notice

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We welcome contributions and articles for the Newsletter concerning your work or research at your museum. Any article submitted before the end of 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	

Please Contact us at Steering Committee, International Museology Course  
Senri Expo Park, Suita, Osaka 565-8511, Japan  
Telephone +81-6-6878-8235  
Fax +81-6-6878-8479  
E-mail hakusemi@idc.minpaku.ac.jp