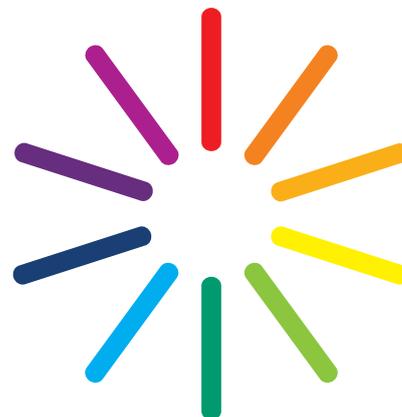


# Museum Co-operation 2015

Newsletter of the Museums and  
Community Development Course

Steering Committee  
International Museology Course  
National Museum of Ethnology, Japan





# Museum Co-operation 2015

Newsletter of the Museums and  
Community Development Course

Steering Committee  
International Museology Course  
National Museum of Ethnology, Japan



**Museum Co-operation 2015**  
**Newsletter of the Museums and Community Development Course**

*General Editors*

Naoko Sonoda

Mitsuhiro Shinmen

Isao Hayashi

Published by the National Museum of Ethnology, Japan  
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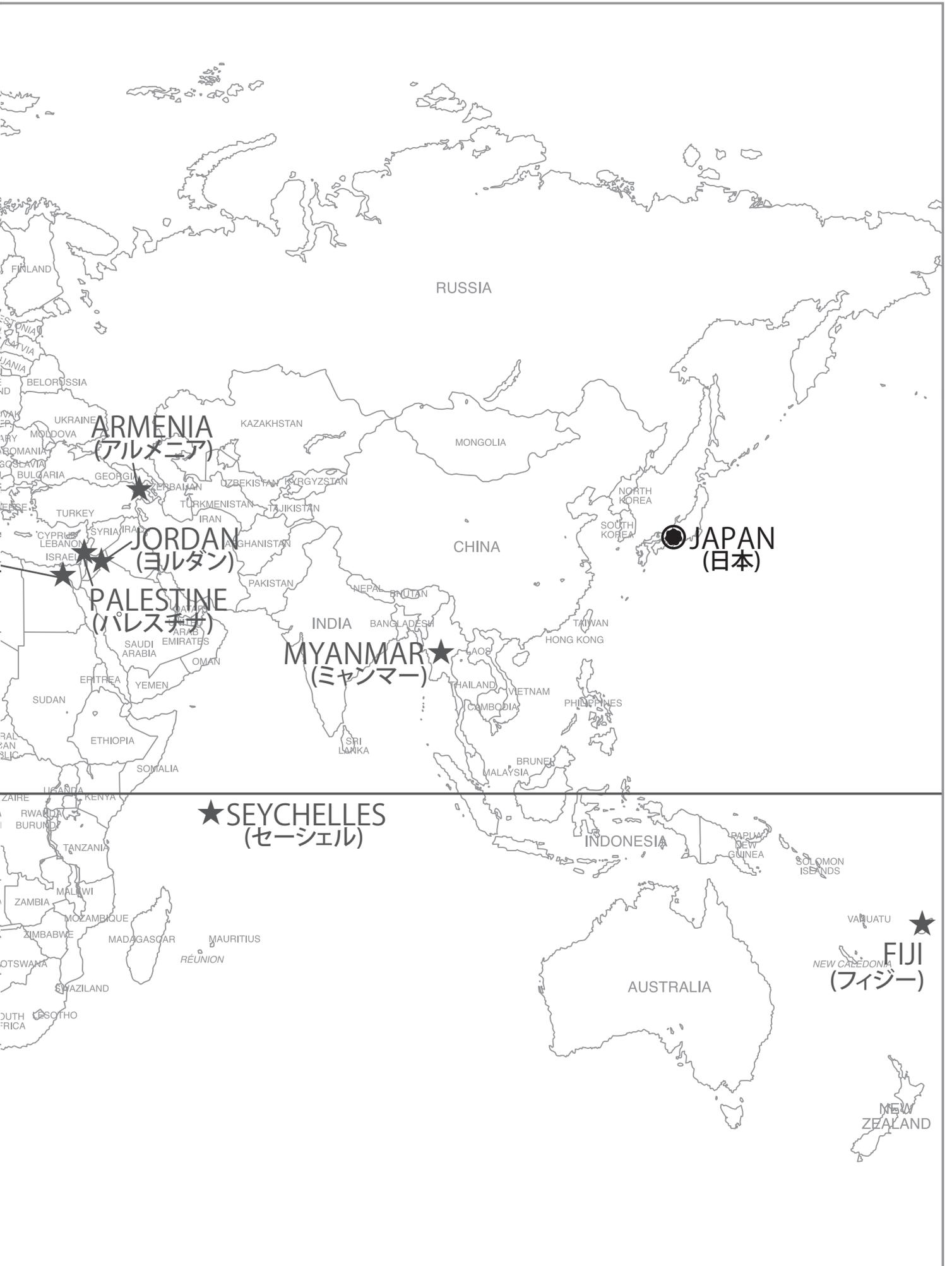
Closing Ceremony Speech December 17, 2015

**TUTANI Jason**

Number of Past Participants by Country and Region

# We are from





ARMENIA  
(アルメニア)

JORDAN  
(ヨルダン)

PALESTINE  
(パレスチナ)

MYANMAR  
(ミャンマー)

JAPAN  
(日本)

★ SEYCHELLES  
(セーシェル)

★ FIJI  
(フィジー)

★ NEW ZEALAND  
(ニュージーランド)

## Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development Course 2015.

The course was held from October 1 to December 18, mainly at the National Museum of Ethnology and the Lake Biwa Museum. This year saw curators and museum professionals joining the course from Armenia, Egypt, Fiji, Myanmar, Peru, Seychelles, Jordan, and Palestine.

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 22-year history, 200 participants (226 including observers) from 57 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.



**Naoko Sonoda**  
Professor,  
Chairperson, Steering Committee  
International Museology Course  
National Museum of Ethnology, Japan

## Introduction and Acknowledgements

Kansai International Center,  
The Japan International Cooperation Agency (JICA)

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

Museums serve to collect, conserve, and display tangible and intangible cultural and natural heritage, and play vital roles not only in introducing regional cultures to the world, but also in cultivating national or ethnic identity. Museums often promote tourism activities that support regional economies, and therefore are now attracting wider attention. Based on this background, from 1994, JICA has been providing this program for more than 20 years.

During the program, participants discuss various aspects of museum management, from collection planning, conservation, and exhibition to education and public relations, with experts from both public and private museums in Japan. As a museum is a hub for compiling and disseminating a community's cultural and natural heritage and knowledge, the course provides a comprehensive training program in practical skills and knowledge that are indispensable for community-based museum activities, thereby fostering human resources who can contribute to the economic and cultural development of local communities in their respective countries.

A broad and expanding human network is another important product of this training program. Towards the end of the 2015 program, our 22 years of efforts (including the earlier Museum Technology Course) saw the network of 200 ex-participants from 57 different countries, together with many Japanese experts involved in the program. We are confident that this training program has provided both training participants and Japanese experts with opportunities to share knowledge and experiences across generations, and we will continue to enjoy the fruits of the network overseas and in Japan to expand the horizons of museum potentiality.

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

## Museums and Community Development Course 2015

### Organizing Committee

---

Chairperson	<b>Naoko SONODA</b>	National Museum of Ethnology
Vice-Chairperson	<b>Mitsuhiro SHINMEN</b>	National Museum of Ethnology
Vice-Chairperson	<b>Isao HAYASHI</b>	National Museum of Ethnology
Members	<b>Atsushi NOBAYASHI</b>	National Museum of Ethnology
	<b>Kenji YOSHIDA</b>	National Museum of Ethnology
	<b>Michitaka YAMAMOTO</b>	Lake Biwa Museum
	<b>Mark J. GRYGIER</b>	Lake Biwa Museum
Consulting Members	<b>Kazuo ICHINOSE</b>	Kyoto Tachibana University
	<b>Naomi UEDA</b>	Gangoji Institute for Research of Cultural Property
	<b>Kenji SAOTOME</b>	Suita City Museum
	<b>Masaharu YODA</b>	Lake Biwa Museum

### Steering Committee

---

Chairperson	<b>Naoko SONODA</b>	National Museum of Ethnology
Vice-Chairperson	<b>Mitsuhiro SHINMEN</b>	National Museum of Ethnology
Vice-Chairperson	<b>Isao HAYASHI</b>	National Museum of Ethnology
Members	<b>Yuji SEKI</b>	National Museum of Ethnology
	<b>Yoko UEBA</b>	National Museum of Ethnology
	<b>Shingo HIDAKA</b>	National Museum of Ethnology
	<b>Itsushi KAWASE</b>	National Museum of Ethnology
	<b>Akiko SUGASE</b>	National Museum of Ethnology

# Curriculum 2015

## 1. General Program: October 5 – December 17

### (1) General Theory

1-1 Museum Systems in Japan

1-2 Museums in Japan

1-3 Intellectual Property Rights

1-4 Museum Buildings

### (2) Museum Management and Community

2-1 Management of Museums

2-2 Museums and Tourism Development

2-3 Museum Marketing

2-4 Museum Shop Management

### (3) Collection Management

3-1 Use and Management of Collections

3-2 Conservation and Restoration of Cultural Properties

3-3 Packing and Transportation

3-4 Risk Management and Disaster Management for Collections

### (4) Exhibition and Community

4-1 Representing Culture in Museums

4-2 Permanent Exhibition (Design and Installation)

4-3 Temporary Exhibition (Design and Installation)

4-4 Evaluation (Visitor Studies)

### (5) Education/Public Relations for Community

5-1 Museum Education Services

5-2 Public Relations

5-3 Universal Design

5-4 Peace Education

### (6) Museum and Local Community

6-1 Museum for Community Development

6-2 Collaboration with Local Communities

6-3 Representing Local Communities History

6-4 Public Participation in Museum Activities

## 2. Specialized Program: November 23 – December 12

A Preventive Conservation

B Exhibition Design

C Filming

D Conservation and Restoration of Objects

E Landscape Model-Making

F Photography

G Excavating and Controlling Archaeological Resources

H Management of a Local History Museum

I Documentation and Databases

## 3. Communication Program

- |   |  |
|---|--|
| A | Museum Report Presentation<br>A report on museum activities in the participant's country and participant's own activity on the specialization. |
| B | Specialty Report Presentation<br>A report on the participant's specialty in their museum.  |
| C | Public Forum "Museums in the World 2015"<br>Introducing museum activities in the participant's own country to the general public.              |
| D | Discussion<br>General discussion of the training.<br>Planning dissemination program.   |
| E | Final Report Presentation<br>Presenting knowledge acquired during the training and dissemination program based on it.                          |

# Program 2015

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

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

Date	Category	Content No.	Contents	Lecturer and Organization	
<b>October</b>					
1 Thu.			Opening Ceremony/Guidance/Reception		
2 Fri.	D		Museum Report Presentation		
3 Sat.					
4 Sun.	O	6-2	Participation in the Cultural Local Event -Autumn Festival "Ashiya Danjiri" 1		Ashiya-city
	L	4-1	Representation of Cultures in Museums		
5 Mon.	L	4-1	Cultural Exhibition Today Briefing about "Non-guided museum observation"	Kenji YOSHIDA	NME
	O	4-1	Exhibition in National Museum of Ethnology	Taku IIDA	NME
6 Tue.	L	1-1	Policies on Cultural Properties Protection	Satoshi TARASHIMA	Tokyo National Museum
	L	1-2	Folk Museums in Japan Festivals and Community	Ryoji SASAHARA	NME
7 Wed.	L	1-1	History of Museums and Museum Law in Japan	Kazuyoshi OHTSUKA	Osaka Gakuin University
	L	1-2	Indigenous Cultures in Japan	Reiko SAITO	NME
8 Thu.	L	3-1	Management of Audio-Visual Materials	Yasuyuki OKUMURA	NME
9 Fri.	L	2-1	Management of Museums	Yutaka MINO	Hyogo Prefectural Museum of Art
	O	2-1	Hyogo Prefectural Museum		
10 Sat.	O	6-2	Participation in the Cultural Local Event -Autumn Festival "Ashiya Danjiri" 2		Ashiya-city
11 Sun.	O	1-2	Individual Visits to Museums in the Vicinity Oct 11 & 12		
12 Mon.					
	L	4-2	General Guidance: Process of Building the Lake Biwa Museum	Keiichi TAKAHASHI	LBM
13 Tue.	O	4-2	Guided Tour of the Lake Biwa Museum; Exhibition 1&2 (Outline and Tour )	Mark J. GRYGIER	LBM
	L	4-2	From Exhibition Planning to Construction (LBM's Renewal)	Toshiki FUJIMURA	LBM
	L	5-1	Cooperation between Schools and Museums	Kazuhiro MASUNAGA	LBM
	L	6-4	Experiencing the Field Program	Youzou OKABE Tadaaki MADOKORO	LBM
14 Wed.	L	3-1	Use and Management of Collections -Citing an example of Butterfly Specimen at Rikuzen-Takada City Museum	Katsuro YAHIRO	LBM
	L	3-1	Museums and Research -focusing on participatory research and community development	Katsuro YAHIRO Keiichi TAKAHASHI Taisuke OHTSUKA	LBM

Date	Category	Content No.	Contents	Lecturer and Organization	
15 Thu.	O		Higashi Omi City Notogawa Museum		
	O	6-4	The Edo Period Houses of the Omi Merchants in Gokasho District	Mark J. GRYGIER Michitaka YAMAMOTO	LBM
	O		Collaboration with Companies; Protection of Endangered Species in a Biotope		
16 Fri.	O		MIHO MUSEUM -Tour and lecture on educational programs		
	O	6-4	The Shigaraki Ceramic Cultural Park - Observation of preparation for the temporary on-the-street exhibition, "Shigaraki Inspiration"	Mark J. GRYGIER Masaharu YODA	LBM
17 Sat.	P		Meeting Field Reporters	Yasushi KUSUOKA Hashikake members and Field Reporters	LBM
	O	6-4	Observation of Community Activities and Interaction	Mark J. GRYGIER Michitaka YAMAMOTO Daisuke NAKAMURA	LBM
	D		Interaction with Museum Staff	Museum Staff	LBM
18 Sun.	L	4-4	Museum Evaluation Method-Lecture	Keiko KUROIWA	Learning Innovation Network
	P	4-4	Museum Evaluation Method-Practical Exercise	Keiko KUROIWA	Learning Innovation Network
	D		Specialty Report 1		
	D		Discussion with LBM Staff	Museum Staff	LBM
19 Mon.					
20 Tue.	L	3-1	Systematic Storage of Materials	Shingo HIDAKA Mao MATSUDA	NME
	L	6-1	The Cultural Heritage and Communities Development	Taku IIDA	NME
21 Wed.	L	3-1	Museum Environment - Lighting 1		
	L	3-1	Museum Environment - Temperature and Humidity	Naoko SONODA	NME
22 Thu.	L	3-1	Museum Environment-Pest Control	Kazushi KAWAGOE	IKARI Corporation
	O		Specialty Report 2		
23 Fri.	L	3-2	Conservation and Restoration 1	Naomi UEDA	Gangoji Institute for Research of Cultural Property
	L	3-2	Conservation and Restoration 2	Toru MORIMOTO	Chikatsu Asuka Museum
24 Sat.	O	1-2	Individual Visits to Museum in the Vicinity (24 Sat. - 25. Sun)		
25 Sun.					
26 Mon.	L	1-4	Museum Buildings as an Architecture	Kazuoki OHARA	Yokohama National University
27 Tue.	T/O	6-2	Art House Project, ANDO MUSEUM, Chichu Museum, Benesse House Museum		
28 Wed.	T/O	5-4	Hiroshima Peace Memorial Museum	Noriyuki MASUDA	Hiroshima Peace Memorial Museum
29 Thu.	L	2-2	Museums and Tourism	Hideo YOSHIKANE	Hannan University
30 Fri.	L	6-3	Representation of a Regional History	Hiroyuki MAMETANI	Osaka Museum of History
	L	6-3	Communities and Human Rights Education	Tomohiro YOSHIMURA	Osaka Human Rights Museum
31 Sat.					

Date	Category	Content No.	Contents	Lecturer and Organization	
<b>November</b>					
1	Sun.				
2	Mon.	P	3-1 Databases	Yuzo MARUKAWA	NME
3	Tue.	D	Public Forum		
4	Wed.	L	3-4 Security for Museum	Norimune WADA	Oct Security Inc.
		L	3-4 Risk Management	Shingo HIDAKA	NME
5	Thu.	L	4-3 Temporary Exhibition - Design	Minoru FUKUSHIMA	Design Factory
		L	4-3 Temporary Exhibition - Display		
6	Fri.	L	6-3 Exhibiting Disaster and Civic Activities in Museum	Isao HAYASHI	NME
		O	6-3 Disaster Reduction and Human Renovation Institution	Masahiko MURATA	Disaster Reducation and Human Renovation Institution
7	Sat.				
8	Sun.				
9	Mon.	L	5-3 Museums and Barrier-Free 2	Kayoko OKUNO	Kanagawa Prefectural Museum of Natural History
		L	5-3 Museums and Barrier-Free 1	Koujirou HIROSE	NME
10	Tue.	O	6-3 Nagaoka Earthquake Disaster Archive Center	Mariko YAMAZAKI	The CHU-ETSU Earthquake Memorial Corridor
		O	6-3 The Archive Room, Nagaoka City Library	Hiroshi TANAKA	Nagaoka City Library
11	Wed.	O	6-3 Myoken Earthquake Memorial Park The Kizuna Center in Kawaguchi Ojiya Earthquake Disaster Museum Kogomo Memorial Park Orataru-Yamakoshi Restoration Center	Isao HAYASHI	NME
12	Thu.	L/O	3-1 Museum Environment - Lighting 2	Seiji NAKAYA	Musashino Art University
		T/O	4-2 National Museum of Nature and Science	Mika MORINAGA	National Museum of Nature and Science
13	Fri.	T/O	4-2 Tokyo National Museum	Tomomi KITO	Tokyo National Museum
		T/O	5-4 The University Art Museum, Tokyo University of the Arts		
14	Sat.				
15	Sun.	P	1-2 The Kamuynomi Crafts Workshop	Reiko SAITO	NME
16	Mon.	L	5-1 Education and Participation Programs of Museums	Kenji SAOTOME	Suita City Museum
		L	5-1 Children and Museums	Kasumi SOMEKAWA	Hands on Planning
17	Tue.	L	1-3 Intellectual Property Rights	Atsunori ITO	NME
		L	6-1 Local Community Participation to the Management of Culture Heritage	Yuji SEKI	NME
18	Wed.	L	6-1 Negative Cultural Heritage and Community Museums	Kyonosuke HIRAI	NME
		L	6-2 Developing Relations with Local Community	Tomoo NUNOTANI	Mie Prefectural Museum
19	Thu.	L	2-3 Museums Marketing	Hiroki TANAKA	Osaka Aquarium Kaiyukan
		L	5-2 Public Relations for Cultural Institutions	Kunihiro TSUJI	Knowledge Capital Association

Date	Category	Content No.	Contents	Lecturer and Organization	
20 Fri.	L	3-4	Cultural Properties and Property Damage Insurance	Eiichi HAKOMORI	Keio University
21 Sat.					
22 Sun.					
23 Mon.- 27 Fri.			Specialized Program (A,B,C)		
		7	(A) Preventive Conservation	Naoko SONODA	NME
		7	(B) Exhibition Design	Minoru FUKUSHIMA	Design Factory
		7	(C) Filming	Itsushi KAWASE	NME
28 Sat.					
29 Sun.					
30 Mon.- 12/4 Fri.			Specialized Program (D,E,F)		
		7	(D) Conservation and Restoration of Objects	Naomi UEDA	Gangoji Institute for Research of Cultural Property
		7	(E) Landscape Model-Making	Masaaki MORIGUCHI	Keikan Mokei Studio
		7	(F) Photography	Hitoshi TAGAMI	Formerly NME
<b>December</b>					
5 Sat.					
6 Sun.					
7 Mon. - 12 Sat.			Specialized Program (G, H, I)		
		7	(G) Excavating & Controlling Archaeological Resources	Gen MIYOSHI Satoru OKADA	Osaka Prefectural Board of Education
		7	(H) Management of Local History Museum (Tue.-Sat.)	Kenji SAOTOME	Suita City Museum
		7	(I) Documentation and Databases	Yuzo MARUKAWA	NME
13 Sun.					
14 Mon.	L	3-3	Packing and Transportation	Hiroshi HOSOKAWA	Nippon Express Co. Ltd.
15 Tue.	L	2-4	Management of Museum Shop and Museum Goods Development	Shinya ODA	The Senri Foundation
	D		Preparation of the Final Report Presentation		
16 Wed.	D		Preparation of the Final Report Presentation		
	D		Briefing on JICA's Follow-up Program	Fukiko GOTODA	JICA
	D		Final Report Presentation		
17 Thu.	D		Comprehensive Discussion		
			Closing Ceremony		
18 Fri.	D		Evaluation Meeting		
19 Sat.			Departure from Japan		



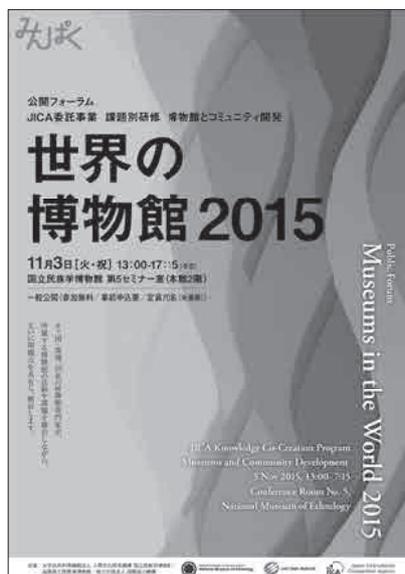
## List of Participants 2015

Country/Region	Name	Position	Organization
Armenia	GHUKASYAN Vahagn	Director	Gallery of Mariam and Eranuhi Aslamazyan Sisters
Egypt	Abdelrahman Othman Masoud ELSAYED	Curator	National Museum of Egyptian Civilization
Egypt	MOHAMED Emam Abdallah Emam	Head, Inorganic Artifacts Conserv. Lab	Grand Egyptian Museum Conservation Center (GEM-CC)
Fiji	KORO Vika Naiovi	Exhibition Officer	Fiji Museum
Fiji	TUTANI Jason	Park Manager	National Trust of Fiji
Myanmar	Aye Thidar Oo	Assistant Curator Grade 2	Department of Archaeology and National Museum
Peru	CARRION ALBAN Rosangela Yanina	Assistant	Site Museum Pachacamac
Seychelles	BARREAU Nicole Sabrina	Museum Assistant-Senior	National Museum
Jordan	Qais Tweissi	Museums Technical	Petra Museums
Palestine	ALAMA Elham Hussien	Curator	Hisham's Palace Museum



# Public Forum

## *Museums in the World 2015*



## Public Forum

### *Museums in the World 2015*

Date : November 3, 2015  
Place : 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

Naoko Sonoda	Chairperson, Steering Committee, International Museology Course	National Museum of Ethnology
Kazuhiko Sakamoto	Director, Program Division 2, JICA Kansai Center	Japan International Cooperation Agency (JICA)

13:10 – 17:00

Museum Report

ALAMA Elham Hussien	Palestine
Qais Tweissi	Jordan
BARREAU Nicole Sabrina	Seychelles
CARRION ALBAN Rosangela Yanina	Peru
Aye Thidar Oo	Myanmar
TUTANI Jason	Fiji
KORO Vika Naiovi	Fiji
MOHAMED Emam Abdallah Emam	Egypt
Abdelrahman Othman Masoud ELSAYED	Egypt
GHUKASYAN Vahagn	Armenia

17:00 – 17:05

Closing Speech

Mark J. Grygier	Executive Senior Research Scientist	Lake Biwa Museum
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## Hisham's Palace Museum



### Hisham's Palace Museum

#### ALAMA Elham Hussien

Curator, Hisham's Palace Museum, Museums Department  
Ministry of Tourism and Antiquities

Palestine



Flag of Palestine



Jerusalem



Jericho



Star of Hisham's Palace



The Mozaic Floor "Tree of Life"

### Introduction – Palestine

Historic Palestine is located on the eastern coast of the Mediterranean Sea, south of Lebanon and Syria and west of Jordan, northern Egypt, and the gulf of Aqaba. Palestine Authority has a population of six million and the main language is Arabic. Despite its small area, it has a rich cultural diversity. This is reflected in the thousands of registered archeological finds representing all the historical periods from prehistoric times to the present day.



Map of Palestine

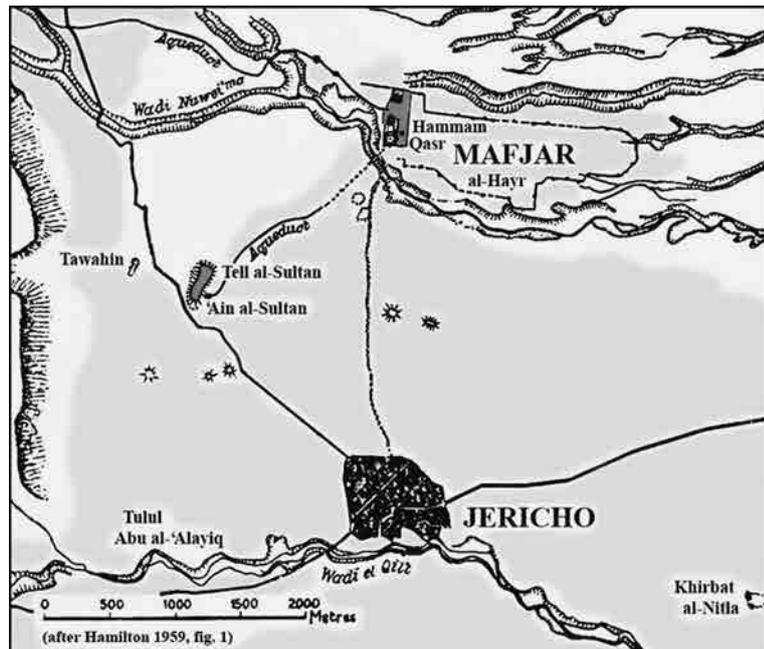
### Jericho

Jericho, a Palestinian city located on the West Bank, near the Jordan River dates back to 8,000-10,000 BC, making it one of the oldest cities in history. It is located 16 km from the Dead Sea. Jericho is in the lowest region in the world, and is also called "the city of the moon".

### Hisham's Palace

Hisham's Palace archaeological site is located 5 km north of the city of Jericho. The Palace was built in the period of the Umayyad caliphs (Hisham bin Abdul Malik) in the period between 724 to 743 AD. Hisham's Palace is characterized by the presence of a hexagonal star (Star of Hisham's Palace), which was extensively used in Islamic architecture throughout the ages. The mosaic floors in Hisham's Palace and the private mosaic floor "Tree of Life" are the most important elements of attraction for the tourists and visitors from around the world that visit Hisham's Palace.

## Hisham's Palace Museum



Map of Jericho

### The Importance of Museums in Palestine

- The museum is the right place to preserve and prevent the nation's heritage from being lost, both physical and non-physical.
- The museum is a tourist attraction and contributes to the economic and social development.
- The museum plays an important role in the educational process.
- The museum delivers a message to the world regarding the importance of the cultural heritage in Palestine and in proving Palestinian identity.



Archaeological Museum



Heritage Museum

### The Important Types of Museums in Palestine

**Archaeological Museums:** Archaeological materials that are being disclosed through scientific or archaeological excavation of materials seized by the Department of Antiquities represent the physical evidence of the cultural history of Palestine and they are important elements in the cultural identity and definition.

**Heritage Museums:** Intangible cultural heritage and different expressions including customs and rituals, music, singing, fashion and daily life activities such as work, agriculture and handicrafts are displayed.

# Hisham's Palace Museum



Opening of Hisham's Palace Museum



Exhibition Room of Hisham's Palace Museum



Pottery



Stucco Decoration



Coins

## Hisham's Palace Museum

This new museum at Hisham's Palace was opened to the public on May 28, 2014. The museum presents archaeological artifacts, architectural elements, and stucco decoration, providing a range of information to visitors about the site's rich history and aspects of daily life in the Palace back then.

### - The Museum Space

The museum is small in size at no more than 15 m in length and 6 m in width. The number of visitors is limited to 15 people, due to its small space.

### - The Contents of the Museum

**Pottery:** The museum contains a distinct range of different formats and multiple uses of pottery pieces such as jars, jugs, lamps, dishes, and cups.

**Stucco Decoration:** The museum contains a distinct set of stucco decorations of plant, animal, human, and geometric shapes, which indicated the extent of techniques and industry characteristic of that period of human evolution. The stucco decoration shows the high accuracy achieved by people in the decoration process inside buildings and palaces.

**Coins:** The museum contains a distinct set of coins, which date back to the Umayyad period. These coins are very important in the history of archaeological sites.

**Mosaic Glass:** This was used in the painting process in the hospitality and relaxation places of the caliph as well as cellars and a variety of different colors and geometric forms were used.

### - Museum Design

The leading publishing foundation specialized in developing museums in the Middle East designed Hisham's Palace, taking into account several things, including:

- Work perfection.
- Creativity that reflects the story of the palace.
- Interior Design.
- Design and production of showcases.

Explanatory panels tell the story of Hisham's Palace and archaeological discoveries in Jericho and artifacts displayed in the museum.

- Connection via TV and PowerPoint of the museum with the largest collection of artifacts displayed in the museum in Jerusalem.
- Development and design of a printed manual for the museum.

# Hisham's Palace Museum



Mosaic Glass



Panel Illustrations



Workshops



Excavation

- Design interpretation of signs inside the museum and the site.

## - Museum Activities

- Visitor entry to the museum is regulated due to the small area. It can accommodate 15 people in each visit.
- Explanation and clarification from the material presented inside the museum especially for children and school students.
- Organizing of workshops in the same location near the museum building and clarification of the importance of museums and development and their role in the preservation of cultural heritage.
- Promotion and advertising for the museum and through the media. Provision of action workshops for archaeological excavations.

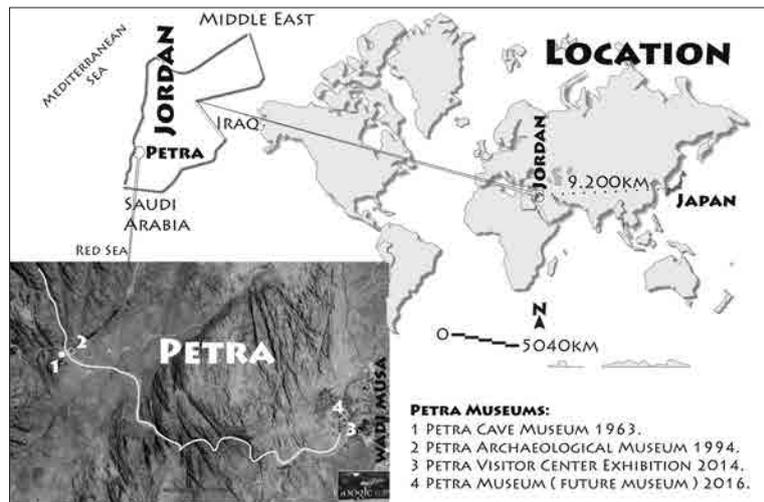
# Petra Museums



**Petra Museums**  
**Qais Tweissi**  
Museum Technician, Cultural Resources Management,  
Petra Archaeological Park (PAP)  
Petra Development and Tourism Region Authority (PDTRA)  
Jordan

## Jordan

Officially the Hashemite Kingdom of Jordan, an Arab country located south-west of 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. Jordan terrain varies significantly, and 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 1854m and the lowest point being the Dead Sea (the lowest point in the world!) where the beach is about 400m below sea level.



Location of Jordan on the World Map



The Most Famous Façade in the Petra Site

Petra is a Greek word that means rocks. The name of Petra became famous during the Nabataean period, about 2000 years ago. The Petra site has been a World Heritage Site since 1985, and it was named one of the new Seven Wonders of the World in 2007. Nabataeans are Arabians 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!

## Petra Museums

Petra Archaeological Park manages two museums and one center exhibition. The main museum called the Petra Archaeological Museum was established in 1994; The other is the oldest and smaller museum located in one of the rocky ancient caves in the Petra site called the Petra Cave Museum founded in 1963. Both the Petra Archaeological Museum and Petra Cave Museum are situated inside the ancient site of Petra.

A new small modern exhibition, located outside of the ancient site of Petra



Petra Archaeological Museum

# Petra Museums



Petra Cave Museum



Petra Visitor Center Exhibition



Nabataean Fine Ware Painted Plate, 1st Century AD



Mosaic Restoration at Petra Museums

within the visitor center and called the Petra Visitor Center Exhibition was established in 2014.

Hopefully, at the beginning of 2016, a new modern museum will be established near the Visitor Center, close to the entrance of the ancient site of Petra. The museum will provide an appropriate venue for exhibiting historical cultural property and preserving the archaeological site. This museum is the result of cooperation between the governments of Jordan and Japan, represented by JICA.

In the future, the collections of the two old museums and the center exhibition will be moved to the new museum, and the new museum will be the main museum for the Petra site.

## Collection

The collections we handle at the Petra museums are mostly historical artifacts such as potteries (the main elements), stones (stone carvings), mud artifacts, glass and beads, metals, organics, mosaics, wall paintings, stucco and flint tools. We currently have around 10,000 artifacts in the Petra storerooms.

## Museum Staff

The museum department team has twelve members, consisting of 1 curator, 1 artifact documentation person (registration), various guards and museum controllers, and myself who is the museum technician. This shows that we are already suffering from a shortage of specialties in our museums, which means that we have to deal with many issues within the museums' issues! This is why I have been given the title of museum technician as I must deal with many things in one specialty.

## Role

- Restoration and Conservation

During my work within the museum field in Jordan, I dealt with several issues related to the museums works, such as artifact restoration and conservation. I can say in all honesty that I am doing good work in this field, especially with potteries, stones, mosaics, wall paintings and glass. However, I do lack in depth knowledge of the restoration and conservation of metals, but am looking forward to obtaining such knowledge and developing my skills in this field.

- Documentation

Artifact documentation is one of the tasks that I used to do for the Jordanian

## Petra Museums



Teaching the Skills of Artifact Documentation at One of the Local Colleges



Mounting of Agricultural Tools of the Stone Age

collections, as well as stone molding documentation (stone molding documentation is very important as I work for a historical site that has several archaeological buildings).

- **Mounting**

Mounting is a new field in Jordan and I think in the region in general. It is very important in Museology, not only for display, but also to protect artifacts. My interest in this field started during my early work, in which the display method resembled that of produce display in a supermarket. Therefore, I shifted my interest to this field recently. The Jordan Museum was my first real chance to get involved in such type of work. I am looking forward to more development in this field, especially in the tools and how to work with the materials used in this type of work.

### **Conclusion**

Hopefully the new Petra Museum will be a new step in developing Museology in the region, in cooperation with the local Jordan Museum and JICA. It is very important to have local staff that can manage the future of these monuments and diffuse the knowledge to other locals for better museums in the future. In addition, it is important to strengthen the links between the museum and the community, as the museum will not be able to send its message without the development and embodiment of this relationship. We are looking forward to activating this relationship within the new museum.

## Seychelles National History

We conserve nature so nature can conserve us.



### Seychelles National History

We conserve nature so nature can conserve us.

#### BARREAU Nicole Sabrina

Museum Assistant – Senior, National Museum  
Department of Culture, Ministry of Tourism and Culture

Seychelles

## Seychelles Islands

Thousands of miles from anywhere in the middle of the ocean lies the pearl of the ocean, the Seychelles, my native land.

*Lyrics of well-known songs by Jean Ally*

The Seychelles archipelago was discovered by the Great Portuguese explorer Vasco da Gama in 1502 on his voyage from India to Africa.

It was in 1756 that the French claimed the Seychelles Islands but in 1811, the British took possession of the island and governed it until it became an independent state in 1976. The Seychelles archipelago has 115 islands with Mahe being its largest island.



Map of the Seychelles



Anse Lazio, Praslin Island



White Sandy Beach



Giant Land Tortoises

The Seychelles has a population of 95,000 people. We are of African, Asian and European descent, giving the Seychelles a multi-racial demography with its diverse culture and heritage. Creole is the common language spoken by our people but English is the official language.

It was with the opening of the airport in 1971 that tourism became and still is the main pillar of our economy followed by fisheries.

The Seychelles is home to two World Natural Heritage sites. The Aldabra is the world's largest atoll containing important natural habitats for studying evolutionary and ecological processes. It is also home to the largest giant tortoise population in the world. The second is the Vallee de mai on Praslin Island where the largest and heaviest seed of the plant kingdom can be found, the Coco de mer (*Lodoicea maldivica*).

# Seychelles National History

We conserve nature so nature can conserve us.



Seychelles Natural History Museum



Museum Entrance



The World's Heaviest Seed



Female Coco de mer



Male Coco de mer palm



Different Insects



Shark Collection

## The Seychelles Natural History Museum

The museum is housed in the Carnegie Building, which was officially opened in 1909 as a donation from the Andrew Foundation. The building has in the past housed the Carnegie Library, National Archives and Museum. Situated in the heart of the city just a few meters from the Victoria Clock Tower, it is the best-known landmark in the Seychelles. The present Natural History Museum was officially opened in 1998.

The museum can be easily recognized from the life size models of a crocodile and a dugong that flank its main entrance.

## Our Mission

The mission of the Natural History Museum is to promote awareness, appreciation and respect for our biodiversity and enjoyment of the natural heritage of the Seychelles through quality exhibitions and education.

## Special Attractions in the Museum

One of the highlights of the museum is the display of the unique Coco de mer seed (*Lodoicea maldivica*). The Coco de mer grows only in the Seychelles on two islands, Praslin and Curieuse. The world's heaviest seed, weighing 18.03 kg, collected in 2001 is on display in the museum.

- The fruit famously bears a resemblance to a shapely female pelvis, while the male catkin is somewhat phallic in its appearance. Visitors are most welcome to hold the fruit, guess its weight and take a souvenir photo with it.
- On exhibition are some invertebrates that are native to the Seychelles including scorpions, palm spiders, centipedes and giant millipedes.
- A section is devoted to the Seychelles marine life and on exhibition are different types of sea shells and coral and a new collection of 16 species of sharks.
- The next section explains how weathering over several millennia has created the interesting granitic structures that are seen on the island. On permanent display are various mineral specimens found on different parts of the island.
- The upper gallery is devoted more to hands-on experiences. One special corner is devoted to the art work of Marianne North, a botanist and artist who visited the Seychelles in the 19th century. The entire collection, about 800 paintings, can be viewed at the North Gallery, Royal Botanical Garden at Kew, in the UK.
- The National Herbarium is also located in the same building. Here, a reference collection of preserved plants can be found. Also stored on a database is the record of the country's flora. It is an ideal place for

# Seychelles National History

We conserve nature so nature can conserve us.



Upper Jaw of Sperm Whale



Collection of Rocks



Marianne North Painting Source



Plant Specimen of the Herbarium



Temporary Exhibition



Friends of the Museum Club

research on plant-related subjects.

## My role in the Museum

- I have been working in the museum for the past nine years.
- My role is to implement the museum's educational and outreach programs.
- Assist with the development of the program of temporary exhibitions that will interpret the museum collections for visitors of all ages and background; devise markets and oversee the provision of appropriate booking procedures for group visits, tour events and special activities that are attractive and relevant to different key audiences.
- Promote the use of the Natural History Museum as a resource for community education by developing links with schools, colleges, universities, non-governmental organizations (NGOs), day care centers, organizations catering for special needs, and other community groups.
- Organize museum staff and volunteers in the delivery of Museum education services and the provision of museum interpretation.
- Keep abreast of developments in education and interpretation and in the Museum curriculum development.
- Assist in the development of the Natural History Museum website as a heritage and educational resource.

## Educational program at the Museum

- **Museum Club**  
This has been established to engage children in all the museum educational programs. They will be at the forefront of museum representation, in other words, they will be the young ambassadors for the museum. The aim of the club is to educate them, create a connection between them, their school, their parents and their community. Learn about the diverse biodiversity of our country and the motives of why we should place protection and conservation first.
- **Saturday Activity**  
This activity is held every last Saturday of the month in collaboration with the Save Our Seas foundation (SOS) for visitors. At these sessions, visitors learn the characteristic of the various marine animals found in the Seychelles and their species status by creating different artworks.
- **Holiday Program**  
For each holiday we design a program to attract as many children as

# Seychelles National History

We conserve nature so nature can conserve us.



Saturday Activity at the Museum



Holiday Activity at the Museum



Using Recycled Materials



Nature Trail



Planting Trees



Environment Program at School

possible.

Why so many? It is because we want the children, teachers, and parents, those who design holiday programs, to use the museum as a tool to further their children's learning.

- **Annual Program**

This is a yearly program compiled in conjunction with important international events such as World Water Day and International Museum Day that are celebrated by the museum. The activities are either held at the museum, a school or in the community.

- **Environment Awareness Program at School**

As an institution we consider it our obligation to raise awareness of any issues affecting our environment or our community and we go to the community to convey such subjects to inform and to educate them on what to do.

## **My sincere wish for my Museum**

I have a very big vision for my Museum. I am blessed to be living on an island enclosed by a beautiful ocean where unique species can be found from the beach to the mountain top.

But for us to display our natural heritage to the world is a struggle. We do have big plans. We need a bigger and modern museum to showcase what is truly ours, but until now this has not been possible.

My wish is that one day we can have a large and well-stocked Natural History Museum in the Seychelles that enriches our people and the world.

## Site Museum of Pachacamac



### Site Museum of Pachacamac

**CARRION ALBAN Rosangela Yanina**

Assistant, Registration and Collection, Site Museum Pachacamac, Ministry of Culture

Peru



General View of the Sanctuary Archaeological Site of Pachacamac



Acllawasi, Pachacamac



Pyramid with Ramp N° 2, Pachacamac



Views of the Construction of the New Museum

### Introduction

Peru is located on the western side of South America. Its territory borders with the Pacific Ocean, Ecuador, Colombia, Brazil, Bolivia and Chile. The primary and most spoken language is Spanish, although a significant number of Peruvians speak different native languages, with the most extensively spoken one being Quechua. Peru has an area of 1,285,215 square kilometers and a population of over 30 million inhabitants, making it the twentieth largest country in the world. Its capital is the city of Lima.

Its area is composed of diverse landscapes: valleys, plateaus and the highest summits of the Andes extending west to the desert coast and east to the Amazon. It is one of the most biologically diverse countries in the world and has major mineral resources.

Peru has about 400 museums but only 53 of them are under the protection of the Ministry of Culture. In addition, almost 25% of them are located in Lima.

### Site Museum of Pachacamac

The Site Museum of Pachacamac is located in the south of Lima, in the district of Lurin, on the central coast of Peru. The museum serves as a prelude to visits to the Archaeological Sanctuary, explains its importance and displays the main archaeological remains recovered at the site. The museum is organized thematically showing the entire cultural sequence of the Sanctuary of Pachacamac, from 200 AD until 1533, the time when the Spanish arrived at the site.

The Site Museum of Pachacamac is one of the 53 museums that is managed by the Ministry of Culture. It was founded in 1965 by Arturo Jimenez Borja with the aim of preserving and exhibiting the archaeological material recovered during the excavations conducted by national and foreign researchers. Currently, the museum continues to fulfill this first objective and works to bring cultural heritage to the community, through research, conservation, display of the monuments and cultural materials and education for visitors. The museum has a director and 70 workers consisting of archaeologists, field staff, conservators and support staff in administration and maintenance.

### The New Museum Building

The new Museum of Pachacamac is currently under construction. At the beginning of next year its new installations will open to the public, showing a new exhibition in modern environments suitable for our visitors.

This project has been carried out by the Ministry of Culture in order to reflect in this new building the size and importance of the cultural heritage.

The new museum has a contemporary design that allows it to be inserted into the archaeological landscape without altering it. The architecture resembles the architecture of the sanctuary, with ramps and walled streets.

## Site Museum of Pachacamac



Pachacamac Idol



Educational Activities



Sisan, a Small Business of Nearby Residents

The new museum building strictly respects the area of the previous building, it does not affect the restricted area of the Sanctuary. The area destined for the permanent exhibition is 900 square meters and the temporary exhibition is 100 square meters.

### Museum Collection

The museum guards and displays the archaeological objects that have been found at the site over the past 75 years. We started the registration of the objects in the National Register System of the Ministry of Culture in 2008. Actually, the museum collection is composed of more than 7,000 registered objects, most of which are archaeological objects.

The collection includes: potteries, textiles, wooden objects, metal objects, spondylus shells, stone artifacts, human, animal and vegetal remains.

The most important and distinctive object is the Pachacamac Idol which is carved in wood, and the door of the Idol's chamber.

### Educational Program

Since 2008, the museum has developed an educational plan aimed at nearby schools that tries to involve them in the implementation of programs related to the environment and local history environment, promoting their local identity. Consequently, many lectures, guided tours and workshops have been held on iconography, *quipu* (recording devices made of thread or strings), and oral history among others.

Students from schools in the surrounding areas permanently participate in different educational activities such as: the pre-Hispanic farm, iconography workshop, offering to the earth, quipu workshop, painting workshop and *origami* (paper folding) workshop.

With the development of educational programs in schools in the local community, parents consider it an adequate alternative to avoid crime problems that threaten the school community.

### SPI-Pachacamac Project: Promotion of community development

Since 2014, the museum in cooperation with the Sustainable Preservation Initiative (SPI) has developed an educational workshop with social projection, which has developed a small business to generate sustainability among nearby residents. This project not only promotes the creation of jobs, but also the preservation and valuing of the sanctuary by its users and the local community.

### My professional role in the museum

I started working at the site museum in 2012, working specifically in the area of registration and collection management as a museography assistant. I am an

## Site Museum of Pachacamac



Packing Cultural Material



Storing Cultural Material in Boxes



Work Team Packing Cultural Material



Process of Registration



Team of the Archaeological Sanctuary of Pachacamac

archaeologist and I am taking a master's course in Museology and Cultural Management at the University Ricardo Palma in Lima in order to organize and manage efficiently the areas of the museum, and from there to promote culture. I believe that museums should be a source by which their functions of communication and education generate the educational and socio-cultural development of every society.

My work at the site museum of Pachacamac is focused on developing the follow items:

- Create an updated inventory of the entire museum collection.
- Supervise the preventive conservation of the objects.
- Check the appropriate storage of objects in the storage rooms.
- Supply the relevant information and the objects for the realization of exhibitions and catalogs.
- Provide support in the area of museography for the implementation of the new permanent exhibition and temporary exhibition.

In addition, I have started the project of the Pachacamac virtual museum that allows wider dissemination of our heritage through an interactive platform for strengthening the knowledge of our past history, to show the relationship that existed between the site, the inhabitants and landscape.

I believe that the creation of the virtual museum can complement the information obtained during a visit to the museum, because the plan of the institution is to generate new mass media with the aim of disseminating the cultural heritage to a larger number of online users. The technological tools allow us to show the entire collection that safeguards the deposits, as well as interactive online learning resources to serve as support material for teachers and students.

In these times the concept of the museum is changing, passing beyond the state of being mere repositories for keeping treasures, to becoming spaces with constantly renewed dynamism. In this sense, the museum should offer new services that promote and strengthen the history of the cultural heritage it preserves, becoming a learning center.

In the twenty-first century with the great progress of new technologies, I agree that museums have a new role to play in society. This new role is intrinsically related to education from the perspective that we should see new digital tools as aids to the cognitive development of the participants in educational workshops. To achieve this end, the curator must know how to manage all internal areas of this institution to act on them and achieve great educational and cultural development.

## National Museum (Yangon)



### National Museum (Yangon)

#### Aye Thidar Oo

Assistant Curator Grade 2, Department of Archaeology  
and National Museum Ministry of Culture

Myanmar

### Introduction

Myanmar is a sovereign state in Southeast Asia bordered by China, Thailand, India, Laos and Bangladesh. It has a population of over 50 million people. The official language is Myanmar and the main religion is Buddhism. Myanmar subscribes to the presidential political system. There are three seasons in Myanmar: the rainy season (June to September), the cold season (October to February) and the hot season (March to May). The major ethnic groups are the Burmese, the Chin, the Kachin, the Shan, the Kayah, the Kayin, the Mon and the Rakhine. All these ethnic groups are called the Myanmar.



Map of Myanmar

We have twelve months and each month has a special festival. Among them, the most popular festival is the New Year festival called the Water Festival (Thingyan). The main theme of the water festival is washing away the evils of the old year with water. It is celebrated on a grand scale nationwide. The hot days of the year spontaneously stimulate the people of Myanmar to prepare for their famous water festival.

### Ministry of Culture

The Ministry of Culture was established in 1952 and is now comprised of the office of the Minister for Culture and the following three departments

1. Department of Archaeology and National Museum
2. Department of Historical Research and
3. Department of Fine Arts

Under the Department of Archaeology and National Museums, there are 31 museums such as the National Museum, Regional Museums, Buddhist Museums, Archaeological Museums, Palace Museums and Memorial Museums.

## National Museum (Yangon)



National Museum (Yangon)



Pyu Stone Urn



Lion Throne



Betel Container



Silver Relic Casket



Neolithic Stone Ring

### National Museum (Yangon)

The National Museum was first established in June 1952 at the Jubilee Hall, Yangon, Myanmar. After shifting locations twice, the current National Museum was opened on 18<sup>th</sup> September 1996 at No. 66/74, Pyay Road, Dagon Township, Yangon. It is an imposing five-storied building with an exhibit area of 194,800 square feet.

- **Myanmar Epigraphy and Calligraphy Exhibition Room**

Myanmar alphabet, vowels and numbers, evidence of Myanmar calligraphy from successive periods and the handwriting of writers in the 20<sup>th</sup> century are on display.

- **Lion Throne Exhibition Room**

The main exhibit of the National Museum is the Lion Throne. This throne is over 150 years old and is made of gilded Yamanay wood. Originally, there were nine thrones in total. The Lion Throne was used by the King to adjudicate on legal cases. Taken to Kolkata for display at the museum there, it was returned to Myanmar after Independence in 1948. This is the only throne that remains intact as the other eight were destroyed during the World War II.

- **Yadanabon Period Exhibition Room**

The models, photographs and paintings of the Mandalay Myanan San Kyaw Palace, royal furniture, and royal ceremonial costumes are displayed here.

- **Royal Regalia Exhibition Room**

Royal regalia made of pure solid gold and studded with jewels, displayed in front of the Lion Throne are regularly exhibited. The royal regalia are used on ceremonial occasions where the King and the Queen receive homage from their subjects three times a year.

- **Myanmar Civilization Exhibition Room**

Objects on display from the Pyu period to the Yadanabon period are dolomite stone, votive tablets, terracotta votive tablets, decorative stucco beams, copies of mural paintings, photographs, statues and mataban jars.

- **Natural History and Prehistoric Exhibition Room**

Fossilized primate remains from 40 million years ago, fossils of vertebrates and invertebrate animals of land and sea, and fossils of tree bark and seeds from various parts of Myanmar from 50 million years ago are on display. Articles approximately ten thousand years old collected from Padalin Cave,

# National Museum (Yangon)



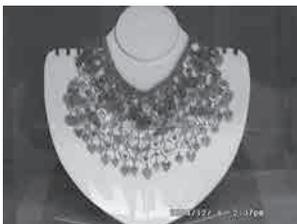
Fancy Bullock Cart



Myanmar Orchestra



Oil painting of U Ba Nyan



Necklace



Standing Buddha Image  
Bagan Period



Myanmar Indigenous People

and articles from the Bronze Age more than two thousand years old are on display.

- **Myanmar Traditional Folk Art Exhibition Room**

Artifacts related to religion, travelling, weaving etc. and ten types of Myanmar traditional arts and crafts are on display.

- **Myanmar Performing Arts Exhibition Room**

A traditional Myanmar orchestra, musical instruments of indigenous groups and Myanmar marionettes are shown.

- **Myanmar Art Gallery**

Paintings of past masters and the works of contemporary artists as well as oil paintings on tinplate of the Ten Jataka Tales painted in 1926 are on display.

- **Myanmar Ancient Ornaments Exhibition Room**

Ornaments of ancestors from the Pyu period to the Yadanabon period are exhibited.

- **Buddhist Images Exhibition Room**

Buddhist images and votive tablets from the Pyu to Yadanabon periods are exhibited.

- **Exhibition Room for the Culture of Indigenous People**

Statues of indigenous people with traditional costumes, musical instruments and cultural artifacts are displayed.

## Museum Activities

- **Museum Exhibitions Renewal**

Renewal of the Myanmar Epigraphy and Calligraphy Exhibition Room and change of media were undertaken. The floor plan of the Myanmar Art Gallery was changed and a new display was established. The new floor plan was drafted and the display of the Myanmar Civilization Exhibition was changed by adding the Pyu era. (On going project)

- **Collection**

New items are received for exhibitions on various subjects such as paintings, indigenous costumes, photographs and sculptures.

## National Museum (Yangon)



Myanmar Art Gallery (New Display Room)



Educational Program

### • Education Program

- A 47-inch television and 3-D glasses are used to view photographs of the gold parchment of King Alaungpaya that is in Germany. The TV and the 3D glasses were donated by the German Embassy in Myanmar.
- The “Myanmar Photo Exhibition” was created to celebrate the 60<sup>th</sup> anniversary of diplomatic relations between Myanmar and Japan.
- The free-of-charge “Thawara Mandalay” art exhibition was established for primary and college students who come to study at the National Museum.
- A free-of-charge Open Day was established on 18 May to celebrate “International Museum Day” and there is a Special Opening Day on Mondays.
- Free-of-charge audio guide services are provided every day for visitors and these audio guides were donated by Japan.
- State High School and Middle School students are educated on Pyu ancient cities by the Deputy Minister, H.E Daw Sanda Khin herself, in the Prehistoric Exhibition Room.

### My Role in the Museum

Now, I am responsible for renewal work of the Myanmar Civilization Exhibition Room. Under the guidance and supervision of the consultant, I have to design displays. I also have to participate in replacement of the exhibition on newly- made pedestals and to install some new exhibition panels. Moreover, I have to create a new list of the displayed items after moving some artifacts from other exhibition rooms to the Myanmar Civilization Exhibition Room.

## A New Museum: Amplifying Heritage Conservation



### A New Museum: Amplifying Heritage Conservation

#### TUTANI Jason

Park Manager, National Trust of Fiji, National Heritage,  
Culture & Arts

Fiji

### Fiji through a Fijian's eyes

Let me give you a more personalized insight into Fiji based on what I have experienced so far as a Fijian living in Fiji. It may be a little biased.

Fiji is a tropical island archipelago located in the South Pacific close to Australia, New Zealand and Papua New Guinea. When I say 'close', if you look at the World Map, we are practically millimetres apart but in reality, we are miles of ocean apart. And if you consider Japan's distance from Fiji, then you need to add 'many' to miles.



Map of the World



Map of Fiji

Fijians are typical islanders. We are stuck in a 'Fiji Time' operating system and over-enjoy life every day. So if you compared our time management, say with Japan again, we fail by a mile. But that doesn't mean we don't get any work done, it means we take our time to enjoy our work.

We have a very healthy appetite and love earth-oven cooked food, fish in coconut milk and of course, our hot chicken curries. You have to visit a Fijian home to appreciate our idea of a sumptuous meal. And since we are a pluralistic society, our range of culinary dishes has expanded over the years.

Our island's culture is a vibrant one, encompassing many cultures including the indigenous Fijians, the Indo-Fijians, the Rotumans, the Europeans, other

## A New Museum: Amplifying Heritage Conservation

Pacific Islanders and many more. We all happily co-exist and this makes many of our communities quite diverse. I can almost describe Fiji as a 'Peoples Museum'.

We do speak a good amount of English. This is an inheritance from our colonial past that we continue as a national tradition. We do have our own native languages and these are also spoken everyday.

Our Fijian hospitality is renowned as are our smiles, our sea, our sand and our sun. Fijians like to host and you can always expect us to go out of our way. Don't worry we don't invite you to eat you like our ancestors did but to share in the warmth of our home.

Our little archipelago is up-to-date with the rest of world in terms of modernity but she still holds onto her traditional island life tenaciously. We, Fijians, are gaining popularity globally because (strictly my opinion) of our island's paradisiacal appeal, our prowess on the rugby field and our very popular bottled water, Fiji Water.

In a nutshell, we are generally happy people with big hearts and we have all the time in the world to share a conversation and a laugh with anyone. You can expect to hear 'BULA' at every corner, you can expect to be invited for a meal, you can expect to hear boisterous laughing and you can expect things to happen on Fiji Time.

Fiji the way the world should be, perhaps.

Check the following link for more information: <https://en.wikipedia.org/wiki/Fiji>



Fiji Endemic Crested Iguana



Momi World War II Gun  
Battery



Sovi Basin Reserve

### Our Heritage in Trust

I work for the National Trust of Fiji (NTF) whose motto "our heritage in trust" guides our very purpose in Fiji.

The NTF, a statutory body funded jointly by the Fiji Government, independent donors and multi-lateral projects, was established in 1970 to provide for the protection of Fiji's natural, cultural and national heritage. It is the only National Trust in the South Pacific region that specializes in natural and cultural heritage conservation.

The NTF currently protects a total of 14 heritage sites within the Fiji islands. Of these 14 sites, five are natural and four are cultural, while the remaining five are community conservation projects facilitated by the NTF.

The NTF is administered by the Ministry of Education, National Heritage, Culture and the Arts under the Department of National Heritage, Culture and the Arts.

The NTF has a very broad approach to protecting Fiji's heritage. Its programs involve a wide range of activities, including heritage conservation, biodiversity conservation, scientifically based experiments, people-focused and culturally sensitive surveys, economically sound initiatives and strategic partnerships with other organizations and communities.

## A New Museum: Amplifying Heritage Conservation



Sigatoka Sand Dunes National Park

### Fiji's First National Park

The Sigatoka Sand Dunes are a dune system located in the Sigatoka Town on Viti Levu, the main island of Fiji. These series of parabolic dunes cover an area of 650 acres, reaching heights of 50-60 metres in some areas.

Aside from its physical aspect, the Sigatoka Sand Dunes are an important archaeological site. It has contributed many historical artefacts, which have helped to shape Fijian history and as supporting evidence of Fiji's link to the Lapita People. The Lapita People are believed to be the first people to have colonised Remote Oceania.

In 1987, 390 acres of the Sigatoka Sand Dunes were established as the Sigatoka Sand Dunes National Park to protect this unique landscape, making it Fiji's first National Park. It is now managed by the National Trust of Fiji and is one of our most active heritage sites.

In 1997, the National Trust of Fiji through a government grant built a Visitor Information Centre and officially opened the National Park to the general public. The Sigatoka Sand Dunes National Park is situated in the tourism region of Fiji and receives many visitors including large numbers of local school students annually.

### A New Museum

The National Trust of Fiji in 2013, through a successful proposal, received another government grant to establish a small museum for the National Park. The museum's construction was finished in December 2014.

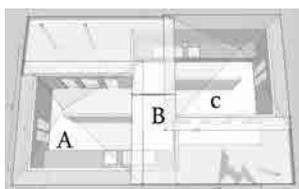
In early 2015, the National Park Rangers with the creative assistance of three local artists began a curatorial journey to populate the new museum space with permanent exhibits.

The theme that guided and continues to guide our exhibition production is the 'Sands of Times'. This theme was decided after several consultations with key partners including our national museum. Why the 'Sands of Time' theme? As Islanders, our lives are dictated by our *Vanua* (our land and culture) and the Pacific Ocean that surrounds us.

The new museum building is divided into three sections as shown in the picture. Section A is themed on the flora and fauna of Fiji, starting from prehistory to modern times. Section B is Fijian history, starting off with the Lapita migration into the Pacific and providing insight on Fiji's own history overtime. The final section C focuses on the Sigatoka Sand Dunes and the community that surrounds them.

Our exhibition production journey will continue until the end of March 2016. We will finally unveil our museum to the world by mid-April 2016. And the anticipation builds!

This a major project for the NTF and we see the new museum as a necessary



Building Plan for New Museum Gallery

## A New Museum: Amplifying Heritage Conservation

'tool' for amplifying our heritage conservation mission in Fiji.



Local Artist Tessa and Anne Working on New Museum Exhibits



Local Artist Alfred Working on New Museum Exhibits



Sigatoka Sand Dune National Park Rangers and Volunteers

### Sharing Spaces

The NTF is indebted to three talented local artists who have come on board to help us realize our exhibition plan. Their inclusion highlights the importance of providing local communities with the opportunity to take ownership of a project that impacts our community on many levels.

These local artists are the key resource persons in the exhibition production. Through their creative ability to manipulate materials and artistic perceptions, our exhibitions are slowly coming to life. Their participation is absolutely voluntary and we are humbled by this generosity.

So why did they agree to help us with the exhibition? I posed this question to them and they came up with a simple answer: 'sharing space'. This translates into:

- opportunity to exhibit
- opportunity to learn
- opportunity to share
- opportunity to connect

I must mention too that with the engagement of artists on our project, we have had some great offshoots. This includes their participation in our education and awareness programs as facilitators in our traditional Art and Craft workshops such as Tapa printing for visitors. These new activities will definitely enhance our museum education program in the New Year.

### My role

I am the Park Manager of the Sigatoka Sand Dunes National Park. I head a team of five Rangers and together we manage the Sigatoka Sand Dunes National Park.

My key responsibilities include:

- Site administration
- Environmental education programs
- Community engagement
- Site communication & marketing
- Sourcing new funds
- Onsite research
- Establishing partnerships

With the new museum built, I am now its Chief Curator with the Ranger team and local artists as assistants on the project. This new responsibility is one I am quite excited about as it sees my team being more hands-on in community education and exploring our connection to the global museum community.

## A New Museum: Amplifying Heritage Conservation

### **Looking Ahead**

As I contemplate the future of the Sigatoka Sand Dunes National Park Museum, I see many possibilities. Here are a few short-term to mid-term actions I guarantee will be happening in the coming years:

- Growing my experience as curator
- Structuring a museum guideline for the National Trust of Fiji
- Providing more training for the Rangers in museum work
- Encouraging more scientific research to help with our renewal projects
- More community involvement in the new museum, especially volunteers
- More partnerships within Fiji and abroad
- Curating two additional museums for the National Trust of Fiji

I do have my work cut out for me but I am very optimistic. I must thank JICA, Minpaku and Lake Biwa Museum for pointing me in the right direction.

# Fiji Museum



## Fiji Museum

**KORO Vika Naiovi**

Exhibition Officer, Museum

Fiji



Fijian flag



Fijian Smiles



Fijian People

### Introduction

Fiji is a small island in the South Pacific within an archipelago of more than 332 islands that became independent after nearly a century of British rule. Fiji is rich in biodiversity and has many indigenous plants and animals, some of which are not found anywhere else in the world. Fiji is famous for its from mountain climbing and surfing to soft-coral diving and zip-lining. Its major islands Viti Levu and Vanua Levu contain the lion's share of the population, meaning much of the country is uncrowded.

**Capital:** Suva

**Currency:** Fijian Dollar

**Population:** 909,389 (July 2015 est.)

**Continental:** Australasian, Oceania

**Official Language:** Fijian, English, Fiji Hindi

**Climate:** Tropical marine, only slight seasonal temperature variation

**Natural Resources:** Timber, fish, gold, copper, offshore oil potential and hydro power

**Natural Hazard:** Cyclonic storms can occur from November to January



Fiji's Location in the World



Modern Map of Fiji

### Fiji Museum

The idea for establishing the museum to display and preserve traditional Fijian culture was first discussed in 1904. Later that year Sir William Allardyce presented his collection to the Suva Town Board, and it was displayed at the Town Hall. In 1908 the Fijian society was formed with the specific aim of researching and preserving the country's history and culture. The formation of a museum was included in this aim. In 1910 the government approved the annual grant of £25 to appoint a collection caretaker.

With the passing of the Fiji Museum Ordinance in 1929, the museum was formally inaugurated as a government statutory body with a board of trustees. Local residents presented pieces and the collection to the town board and artifacts were purchased by the trustees. In 1955 the current museum was opened



Fiji Museum

# Fiji Museum



Archaeology Protection Site

by the Governor of Fiji, Sir Ronald Garvey. This building was used to house the displays, reserved collection and provide storage. Today the building has two adjoining sections, the first constructed in 1972 and the second in 1978. The museum holds a remarkable collection that includes archaeological material dating back 3,700 years and cultural objects representing both Fiji's indigenous inhabitants and other communities that have settled in the island group over the past hundred years.

The museum is a statutory body governed by two Acts: the Fiji Museum Act 263 enacted in 1929 and the Preservation of Objects of Archaeological and Paleontological Interest Act chapter 264 enacted in 1940.

Fiji Museum houses a valuable collection of more than 10,000 objects and library books totaling approximately 11,000.

The Fiji Museum currently has a staff of 21 including the director. It has seven professional departments managing key programs related to research, documentation, preservations and dissemination of information about the collection.

## Financial Status

The museum receives revenue from three resources:

1. Government
2. Internal revenue
3. Special projects

The government's annual grant covers existing staff salaries only. The museum manages to generate additional revenues through admission fees, donations and shop revenues. These revenues cover the museum's operational costs such as maintenance, electricity, water and stationery requirements. The revenue generated by Special projects is used for capital projects and other special programs such as exhibitions and field trips. The entire museum staff are assigned to the preservation of cultural assets in Fiji. Insufficient financial grants from the government are the major problem faced by the museum.

## My Professional Role

- Maintain the running of the department
- Plan exhibitions
- Research on topics for display
- Write proposal for sponsors
- Daily monitoring of photographs and captions in the museum
- Organise displays outside the museum
- Participate in the formulation of policies in collections' management

# Fiji Museum



Maritime Gallery



History Gallery



Masi (Tapa) Gallery



Natural History Gallery



Indo-Fijian Gallery



Temporary Exhibition Gallery

## Museum Exhibition

There are five permanent galleries in the museum namely the Maritime Gallery, the History Gallery, the Masi (Tapa) Gallery, the Natural History Gallery, the Indo-Fijian Gallery, and one Temporary Exhibition Gallery.

### 1. The Maritime Gallery

This gallery mainly focuses on the means of transportation in the olden days and the traditional fishing method.

### 2. The History Gallery

This gallery is by far the most prominent and varied gallery in the museum. It deals with the interaction of various cultures and their impact upon the future of Fiji.

### 3. The Masi (Tapa) Gallery

This gallery is mainly based on Fijian backcloth (tapa) that is derived from the inner bark of the mulberry tree. In earlier times, tapa was also the primary material used for clothing. Nowadays tapa is only worn on special occasions such as weddings, funerals, for the birth of a child and so forth.

### 4. The Natural History Gallery

This gallery houses Fiji's endemic species collected by the researchers from the University of the South Pacific (USP) Herbarium Department. It contains plant, bird and insect specimens classified as threatened, rare or endemic. The display is a collaborative work between USP and the Fiji Museum conducted to educate the public of the importance of endemic species in Fiji.

### 5. The Indo-Fijian Gallery

This gallery reflects the culture, religion and values of the Indians brought in as indentured labor to work in the sugar cane plantations.

### 6. The Temporary Exhibition Gallery

The temporary exhibition gallery changes every three months or so enabling a range of artists to exhibit in the space. The gallery costs \$300 per month and artists can exhibit for a maximum of three months or more (via negotiations). The exhibitor must pay all amounts to the museum before the opening of an exhibit. If it is not in use, then artefacts from the collection storeroom will be brought in for exhibiting.

# Fiji Museum



Masi (Tapa) Making



Museum Outreach Program



Children's Cultural Workshop



Traditional Fijian Cooking

## Museum Activities

- Demonstrations of traditional crafts such as masi (tapa) making, pottery making and wood carving are provided at the museum. These are hands-on activities in which visitors can become involved.
- The museum is engaged in a community outreach program that is taking the museum out to the community. The purpose of this program is to enhance the general public's understanding of the importance of the museum and the work involved.
- The children's cultural workshop is a program on masi (tapa) making, mat weaving and pottery making. It runs during the first week of the two-week school holidays. The purpose of this cultural workshop is to educate the children on the importance of traditional crafts and also for them to understand that it is a source of income nowadays.
- The Fiji Museum Fun Day runs every last Saturday of the month. The highlight of the day is free admission to the museum as well as traditional activities such as fire walking, Fijian dances, and traditional games for children and the tasting of traditional Fijian food.

# The Grand Egyptian Museum Project Conservation Center

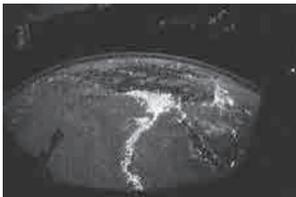


## The Grand Egyptian Museum Project Conservation Center

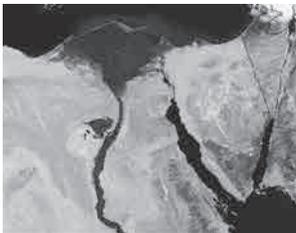
**MOHAMED Emam Abdallah Emam**

Head of Inorganic Artifacts, Conserv.Lab, Grand Egyptian Museum (GEM-CC) Ministry of State for Antiquities

Egypt



The Nile Delta Seen at Night from a Satellite



Nile River and It's Delta Resembles Lotus Flower



Egyptian Woman Smelling a Lotus Flower



At the Bottom of the Pectoral is a Frieze of Lotus Flowers. Collection of Tutankhamen



Salle du centre (nef latérale) at the Boulaq Museum in Cairo, 1872 [Délié and Béchard from Travelers in the Middle East Archive, <http://hdl.handle.net/1911/10226>].

## Brief Introduction to Egypt

Egypt, officially the Arab Republic of Egypt, is a transcontinental country spanning the northeast corner of Africa and southwest corner of Asia via a land bridge formed by the Sinai Peninsula.

It covers a land area of about 1,000,000 km<sup>2</sup> and water area of 6,000 km<sup>2</sup>, making it the 30th largest nation in the world. Egypt is one of the most populous countries in the African continent and the Middle East.



Map of Egypt



The population is about 90 million, 90% of whom live in areas along the River Nile and its two main tributaries. That makes Egypt when shown from above resemble a lotus flower.

Surprisingly, the Pharaonic inscriptions and drawings on ancient Egyptian temples depict the ancient Egyptians impressions of this flower. The lotus flower is still to this day one of the most famous Egyptian symbols.

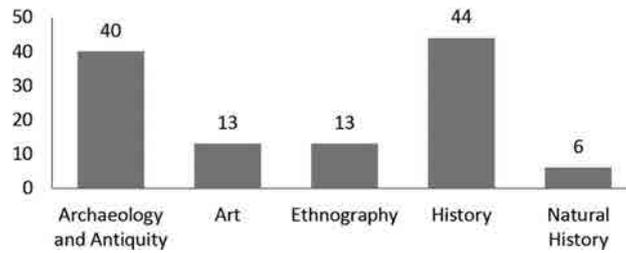
The civilization of Ancient Egypt was located along the Nile River and it became one of the greatest and most powerful civilizations in the history of the world. It lasted for over 3000 years from 3150 BC to 30 BC.

## Museums in Egypt

In the mid-to-late 19<sup>th</sup> Century, Egypt's first museums originated in the midst of an epistemological shift, for both museology and Egyptology, from an abstract to a rational perspective.

In the last quarter of the 20<sup>th</sup> Century, the number and variety of museums in Egypt increased dramatically. The number of museums is now about 116 classified into Archeological, Historical, Ethnography, Art and Natural History museums.

# The Grand Egyptian Museum Project Conservation Center



Types of Museums in Egypt



Egyptian Museum in Cairo



Egyptian Museum in Cairo:  
the Great Hall



Museum Construction,  
November 2014



GEM Site



3D Model of GEM

## The Museum of Egyptian Antiquities

In 1835, the Egyptian government established the 'Service des Antiques de l'Egypte' mainly to halt the plundering of archeological sites and to arrange the exhibition of the collected artifacts owned by the government. The Azbakian garden in Cairo was first used as a storage place for these artifacts. The collections were later transferred to another building in the citadel of Saladin.

In 1858, the Museum of Egyptian Antiquities was prepared at Boulaq. In 1880, the contents of the Boulaq museum were transferred to an annex of the Giza palace of Ismail pasha, the ruler of Egypt. The present Egyptian Museum was built in the center of downtown Cairo in 1900, in the neoclassical style by the French architect Marcel Dourgnon, and opened in 1902.

The Museum of Egyptian Antiquities, known commonly as the Egyptian Museum in Cairo, is home to the most extensive collection of ancient Egyptian antiquities in the world. It has more than 120,000 objects on display and more in its basement storage rooms.

The Egyptian Museum contains many important pieces of ancient Egyptian history; the most famous of course, being the treasures from the tomb of Tutankhamen.

Since 1902, and over time, the Egyptian museum became overcrowded with antiquities; therefore, there was a strong need for a new alternative facility to the Cairo Egyptian Museum.

## The Grand Egyptian Museum

The Grand Egyptian Museum (GEM) is a planned museum of artifacts of ancient Egypt. Described as the largest archaeological museum in the world, the museum is currently under construction and is scheduled to be partially opened in 2018. The museum is sited on 50 hectares (120 acres) of land approximately two kilometers from the Giza pyramids and is part of a new master plan for the plateau.

The Grand Egyptian Museum will house 100,000 objects spanning over five thousand years of ancient Egyptian history, including the treasures of Tutankhamen.

# The Grand Egyptian Museum Project Conservation Center



Thin Veil of Translucent  
Stones



Five Parallel Galleries



The Gold Mask of  
Tutankhamen



Conservation Center



Conservation Center

## Museum Building

The building design, chosen in an international competition that attracted the unprecedented number of 1,557 entries from 83 countries, is based on the fundamental concept of eternal light.

The museum area, which is about 50 hectares (480,000 m<sup>2</sup>), will be approached through a thin veil of translucent stone that enhances and transforms the natural landscape.

The main exhibition area will be organized into five parallel galleries running north to south through each of which will run one of five thematic streams. Laid out chronologically, these streams will flow from the past back into the present. Special exhibitions such as the Tutankhamen collection exhibit, in which visitors can rest, will act as points of reference for navigation through the galleries.

## A Bridge to the Future

The building project itself will have an immediate and enormous effect on the local and national economies, and will have implications in the international realm. Once built, the institution will provide education, jobs, training, and entertainment for people from all over the world, and will generate significant income from both internal and external tourism.

The spheres in which the Grand Museum of Egypt will have a significant effect are many and intertwined. Four specific areas of impact are highlighted as follows:

- **Cultural heritage preservation:** The Grand Egyptian Museum will be crucial to protecting the past.
- **Tourism:** The Grand Egyptian Museum will be able to receive up to nearly five million visitors a year.
- **Quality of Life:** The multi-functional attractions housed at the museum and its services will greatly enhance opportunities for education and entertainment.
- **Economic Development:** New permanent job opportunities will be created for about 500 people, and outsource jobs for services will be available for about 1,500 more. The multiplier effect is expected to produce up to 5,800 jobs.

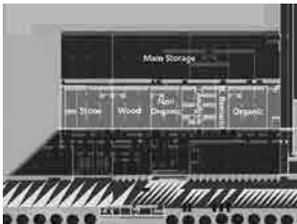
The Grand Egyptian Museum will be connected by tunnels with the Conservation Center, which contains the main archaeological storage and conservation laboratories.

## Conservation Center

The GEM's Conservation Center (GEM-CC) was opened officially on the 14<sup>th</sup> of Jun 2010 and is considered to be the heart of the entire construction. Built on an area of approximately 7,000 m<sup>2</sup>, it is equipped with its own energy center, fire station and service facilities.

The Conservation Center's Laboratories actively supports and promotes the GEM Museum's mission to preserve and protect the collections entrusted to its

# The Grand Egyptian Museum Project Conservation Center



Conservation Center Labs



Inorganic Conservation  
Laboratory



Variety of Inorganic Artifacts



Assembling after Cleanings



Environmental Monitoring



Crew of Inorganic Lab.

care.

The Conservation Center consists of five main conservation laboratories, which are the Stone Lab., Wood Lab, Inorganic Lab (Ceramics, Glass and Metals), Organic Lab (Textiles, Leather and Papyrus), and the Human Remains Lab. There are also several analytical labs. These labs are the Scanning Electron Microscope Lab., X-ray Diffraction Lab., Microscope Lab. and Microbiological Lab. GEM-CC is equipped with different types of devices, tools, and materials recommended for conservation purposes.

## Inorganic Conservation Laboratory

The Inorganic Conservation Laboratory at the GEM-CC is devoted to the conservation of three-dimensional archaeological objects. Archaeological materials include metals, pottery, faience, and glass. The Inorganic Lab. aims to slow the deterioration of historical and archaeological objects made of inorganic materials by examining, studying, and making recommendations for the proper care and storage of cultural material. When necessary, a conservator will carry out treatments to stabilize and preserve fragile, deteriorating material in order to improve the clarity and comprehensibility of the items as objects of cultural heritage. All treatments are completely documented and the conservation records are considered archival documents.

Number of staff: Ten conservators and two technicians divided into three groups:

1. Metals Group
2. Pottery and Faience Group
3. Jewelry and Glass Group

## Workflow Methodology

- 1- Perform detailed documentation for each received object using various documentary methods.
- 2- Microscopic examination of each artifact to determine types of damages and photographing the findings with various magnifications that help in its identification and hence methods of treatment.
- 3- Determine the necessary and required special tests and analysis in order to take appropriate samples which when tested and analyzed give the best results needed in the choice of materials and treatment methods applied to any specific artifact.
- 4- Start the various stages and steps of restoration, conservation and preservation of the artifacts.
- 5- Save work steps in a database program, and in hard copy to provide a final conservation report.
- 6- Artifact follow-up by performing observation after conservation for a long duration to keep track of any changes that might occur in an artifact.

## National Museum of Egyptian Civilization: Tent of Egyptian Muses

	<b>National Museum of Egyptian Civilization: Tent of Egyptian Muses</b>
	<b>Abdelrahman Othman Masoud ELSAYED</b>
	Curator, Museum Education, National Museum of Egyptian Civilization, Ministry of Antiquities
	Egypt



Mosque of Amr-Ibn-Ass, the Oldest Mosque in Egypt (7th Century A.D.)



Abu Serga, the Oldest Church in Egypt (5th Century A.D.)



The "Ben Ezra" Synagogue. According to local tradition, it is located on the site where baby Moses was found. (9th Century A.D.)



Religious Tolerance in Egypt Shows Clearly in Fustat



Fustat Craftsman during Manufacturing Utensils

### The Local Community "El-Fustat" - "The Legend of Fustat"

According to legend, the location of Fustat was chosen by a bird: A dove laid an egg in the tent of Amr-Ibn-Ass (585–664), the Muslim conqueror of Egypt, just before he was set to march on Alexandria in 646. His camp at that time was just north of the Roman fortress of Babylon. Amr declared the dove's nest as a sign from God, and the tent was left untouched as he and his troops went off to battle. When they returned victorious, Amr told his soldiers to pitch their tents around his tent, giving his new capital city its name, Miṣr al-Fuṣṭāṭ, or Fuṣṭāṭ Miṣr, popularly translated as the "City of the Tents", although this is not an exact translation.

### - Why Fustat was chosen for the establishment of the NMEC

It is a building complex containing the three monotheistic religions. As if God had wanted to emphasize to the people of Egypt national unity across different eras, it is the oldest and the first site to have Christian and Islamic monuments in the one place and under the same sky, providing an image of a real dialogue between the three religions of Islam, Christianity and Judaism.

The site contains the Amr-Ibn-Ass Mosque, the first mosque in Egypt, the Hanging Church Cathedral, the oldest church in Egypt, and the "Ben Ezra" Synagogue, the most important Jewish monument in Egypt as well as the Coptic Museum.

Two thousand years ago the Holy Family fled to Egypt to escape the tyranny of Herod in Bethlehem, Palestine, and the Virgin and child found shelter in Abu Serga cave, which is still today the site of an exceptional church and one of the first Christian monuments in Egypt. It is also the same piece of land on which was built the first mosque not only in Egypt but in the whole of Africa, known as the mosque of Amr-Ibn-Ass (Crown mosque).

There is also in the same area a synagogue, a marble building that symbolizes the basket in which Moses (peace be upon him) was placed as a child when he was thrown in the river by his mother, and then found by the wife of the Pharaoh.

In visiting this complex of religions, visitors can experience a rare pleasure and a spiritual atmosphere. In the land of Egypt, Muslims, Christians and Jews can all coexist in peace under one umbrella and one homeland.

Fustat was a major production center for Islamic art and ceramics and was one of the wealthiest cities in the world. Excavations have also revealed intricate house and street plans; a basic unit consisted of rooms built around a central courtyard, with an arcade of arches on one side of the courtyard being the principal means of access.

# National Museum of Egyptian Civilization: Tent of Egyptian Muses



The Main Entrance of the National Museum of Egyptian Civilization (similar to the gates of Egyptian temples)



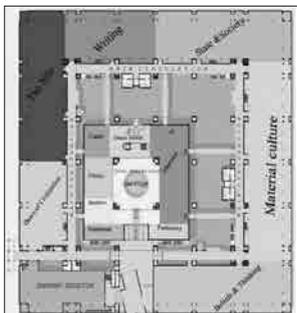
General View of the Museum after the Completion of All Construction Stages



Museum Layout



Immediately Picture of the Museum Site through Google Earth



Museum Plan, Exhibitions and Facilities

## - The pottery workshops of Fustat

The current potter's quarter was constructed as a result of eviction from the area around the mosque of Amr-Ibn-Ass, when the Supreme Council of Antiquities evacuated most of the archaeological area of the medieval city of Fustat. The workshops are now located in an area called "Batn-el Baqara" and "Al Fawakhir-al Gedida", between the archaeological site and the cliffs of the stone-quarry to the south. They share the area with gypsum factories, many of which also produce ceiling ornaments and fantastical garden decorations.

## The National Museum of Egyptian Civilization (NMEC)

### - Introduction

The National Museum of Egyptian Civilization, the "NMEC", is the first museum of civilization in the Arab world and is the only museum in Egypt that gives an overview of all eras of Egyptian civilization (from prehistory until the present day), as a layered cumulative product of the interaction of the Egyptian people on their land throughout history, taking a multidisciplinary thematic approach designed to highlight Egypt's tangible and intangible heritage. Moreover, the NMEC is an important cultural, educational, recreational and research center for local and international visitors and scholars.

### - NMEC and UNESCO

UNESCO provides technical support to the NMEC in training, exhibition development and other areas. The project forms part of UNESCO's work to help safeguard and preserve Egypt's cultural heritage, going back more than half a century to the establishment of the International Campaign to Save the Monuments of Nubia in 1960. The NMEC will allow greater numbers of people than ever before to learn about and enjoy Egyptian civilization in the context of a modern, twenty-first century museum.

### - Location

The NMEC is located in Cairo near the archaeological site of Egypt's first Islamic capital "El Fustat".

### - Collection and exhibitions of the museum:

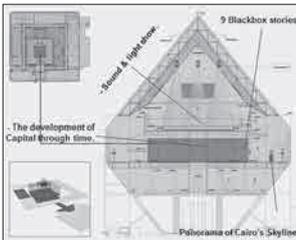
The NMEC Collection (about 50,000 objects) will include archaeological and ethnographical artifacts, paintings and jewelry, intangible heritage collection and masterpieces ranging from prehistory to present day. The exhibition galleries are divided into:

1. **Permanent Collections:** The Core Exhibition will highlight the main achievements of Egyptian civilization in a chronological approach featuring

# National Museum of Egyptian Civilization: Tent of Egyptian Muses



Royal Mummies' Gallery



Capital Museum Plan



Multi-media Techniques which will Use in Capital Museum



During Excavations in Museum Site in 2004

eight main time periods: Prehistory, Archaic, Pharaonic, Greco-Roman, Coptic, Islamic, Modern and Contemporary.

One-hour sessions: highlights of Egyptian civilization throughout the different eras.

**2. The Thematic Galleries:** These are organized according to six themes: Dawn of Civilization, the Nile, Writing, State and Society, Material Culture, Beliefs and Philosophy.

**3. The Royal Mummies' Gallery:** This gallery containing the bodies of 20 great pharaohs will be the climax of a visit to the museum and will recreate the experience of visiting one of the Royal tombs in the Valley of the Kings. The mummies will be exhibited in a unique way, accompanied by multi-touch interactive tables and 3D interactive holograms.

**4. Cairo Capital Museum (The Pyramids):** This will offer a magnificent view overlooking all of Cairo's landmarks. The visitors can also see the features of old and modern Cairo through nine black box panoramas, multimedia and a sound and light show.

**5. Archaeological Dye House:** The most important feature of the NMEC is the archaeological dye house dating back to the 11th century. This unique dye house was discovered in 1932 and re-discovered in 2004 by NMEC curators. It is very similar to another dye house located at Fez in Morocco, which is still being used to this very day. By comparison with the Fez dye house, we can picture how such dye houses worked back then and design educational activities in accordance with the context of the museum.

**6. Temporary Exhibition:** This gallery will showcase Egyptian handicrafts throughout the ages. The themes are jewelry, textiles, woodwork and pottery. The gallery will contain around 600 artifacts. The aim of this gallery is to start to build a relationship between the community around the museum (Fustat area) and the NMEC, and this gallery will be the first gallery to be open in the NMEC. The opening will be accompanied by activities and workshops.

## NMEC and its Local Community

In old traditional cities such as Fustat artisans are faced with many problems, be it psychological, economic or social. This has led to the reluctance of many of the craftsmen to practice professions that reflect the cultural heritage, which distinguishes Fustat from other Egyptian cities.

The role of the NMEC in this case is to handle these problems, whether

# National Museum of Egyptian Civilization: Tent of Egyptian Muses



Craftsman from Fustat  
Decorating Utensils, during the  
Field Study



A Personal Interview with  
Sheikh Craftsmen "Head of  
the Guild" to Listen to their  
Problems



Interview with Craft Children  
to Listen to their Problems



Mummification in Ancient  
Egypt Workshop



Traditional Crafts and  
Industries in Fustat Workshop



Ramadan Lantern Workshop

through the museum exhibitions, which focuses on those crafts or through manufacturing, and display the same method that will allow us to imagine the industries and daily lives of the manufacturers of old Fustat.

Or through educational activities and events offered by the educational department of the museum through a series of activities and workshops and field studies carried out by members of the museum's education department to monitor those problems and interact with the craftsmen to develop action plans to address these problems.

These activities are aimed at the preservation of cultural heritage and traditional industries of the city and to provide a livelihood for craftsmen through the use of the museum as a promoter of such traditional products.

Although the NMEC is still under construction, we held several workshops developed by the Department of Museum Education and Cultural Development with regard to community outreach workshops such as:

1. Workshop on mummification in ancient Egypt, held for the children of Fustat. Through this workshop the children received information about the origins of mummification in ancient Egypt, the materials and tools that were used in this process and how they were used, and the children then produced drawings on the process of mummification.

2. Workshop about traditional crafts and industries in the city of Fustat, held to train the schoolchildren of Fustat from the ages of 8 to 16 in some traditional crafts and industries, for which the city is famous. The museum plays its role of serving the community and helping to preserve cultural heritage, both tangible and intangible, and has been focusing on four symbols for which the city of Fustat is famous, even to the present day (pottery/ceramics - textiles - traditional jewelry - leather tanning).

3. Workshop about Ramadan lanterns, its tools and decorations. Through garbage recycling and reuse, children learn about the work that goes into many beautiful Ramadan lanterns.

4. Temporary exhibition about the personal collectibles of the Fustat people entitled "My Possessions, My Identity", is an attempt by the museum to preserve the cultural heritage of the community of Fustat. The core idea of the exhibition is that people can bring their collectibles and have them displayed in the museum. They can provide a written account for visitors of the story of such items and how they acquired them.

5. I have participated in many cultural sessions that have been held in the

# National Museum of Egyptian Civilization: Tent of Egyptian Muses



My Possessions, my Identity,  
Temporary Exhibition



The Mother's Day Festival



Drawing Activities



Children Learn the Ancient  
Egyptian Writing



Children Learn Manufactures  
Traditional Toys



Welcome to the Nile gate,  
where the bell, the candle-  
stick (Menorah) of thoughts  
and the minarets of civiliza-  
tion are revived

National Museum of Egyptian Civilization, the Ministry of Antiquities or youth centers located in the city of Fustat, and I have presented many lectures on various occasions such as:

- On Mother's Day I presented a lecture on the social, religious, political and societal role of the mother through historical times, from the prehistoric to the present day.
- I also provided a lecture on Islamic Architecture in Islamic Egypt and focused on historical monuments in the city of Fustat, the first Islamic capital in Egypt.
- I gave a lecture on the most important archaeological excavations that have taken place in the city of Fustat, those that have been discovered on the campus of the NMEC and in particular those that have resulted in the discovery of the only archaeological dye house in Egypt, dating back over 1,000 years.
- I participated in a lecture on museums and community inclusion and attempted to educate colleague curators on the importance of the role of the museum in the sustainable development of Fustat society.
- I published scientific articles about the city of Fustat and the most important archaeological discoveries in the city, as well as the most important traditional crafts and focus on the problems faced by manufacturers in this city.

## My personal vision for the NEMC

My personal vision for the NEMC is that of a future tent, a tent that will be a place to embrace all steps of human civilization in the Nile Valley. For me, the NMEC in Fustat is a place for privacy and uniqueness, where the past and present, industry and creativity, and religions combine, and where the spirit of ancient civilization still pervades.

The NEMC will be the meeting place of heaven and earth, and a meeting place for the community and the spirit of that community in one place.

The most important vision for me is that the museum will revive the idea of the tent, a tent under which will gather different and diverse people living in one community for the first time together under the same roof.

I see the museum gathering all colors together that include the entire spectrum of society, their problems and their history. The seven heavens, the seven lands and seven colors will light up the past. The variety of the different civilizations will inspire the community and teach its history, and it will be a home for that diversity. In the museum new ideas with new colors will be created by the NEMC on the pottery wheel, which will return creativity and appreciation of art, as well as the expression and new interpretation to give color to history. The new way of thinking will reshape the history of the Nile Valley and revive the meaning of civilization throughout the ages.

# Museums as a Bridge between the Community and Culture



## Museums as a Bridge between the Community and Culture

**GHUKASYAN Vahagn**

Director, the Gallery of Mariam and Eranuhi Aslamazyan Sisters

Armenia



Babylonian World Map, British Museum

### Introduction

Armenia is a mountainous country in the South Caucasus region of Eurasia. It is one of the earliest sites of human civilization with an ancient cultural heritage. The Satrapy of Armenia was established in Armenia, Yerevan, was founded in 782 BC and is 29 years older than Rome. Armenia became the first state in the world to adopt Christianity as its official religion in 301 AD, becoming the first Christian nation. Armenians have their own unique alphabet, which was invented by Masrop Mashtoc in 405 AD. Armenia can be found on the world's oldest world map, the "Babylonian World Map" that dates back to the 6th century BC.

### General Information

Country	:	Republic of Armenia
Population	:	3,170,000 people
In Capital City Yerevan	:	1,000,000 people
Religion	:	Christian Apostolic
Government	:	Presidential Republic



Armenian-Child



Armenia on the Map



Panorama of City Yerevan



Lake Sevan

Armenian people make up 97% of the total population. In Armenia there are also national minorities – Yezidies, Greeks, Assyrians, and so on.

Nearly 140 museums now function in Armenia since the independence of the republic, their governance of which is divided into three types:

1. State museums
2. Community museums
3. Private museums

# Museums as a Bridge between the Community and Culture



Gyumri City (Photo by Hayk Adarnyan)



Gyumri City (Photo by Hayk Adarnyan)



The Gallery of Mariam and Eranuhi Aslamazyan Sisters (Photo by Ararn Pichikyan)



Mariam Aslamazyan



Eranuhi Aslamazyan

## Main Goals of Museums

- Museums as educational areas for cultural dialogue
- Museums as an institute for continuous education
- Accessibility provision of the local culture
- Protection and development of cultural variety
- Investment and development of the culture and national cultural ideology from an early age
- Conservation and dissemination of tangible and intangible heritage
- Conservation and dissemination of natural heritage

## The Gallery of Mariam and Eranuhi Aslamazyan Sisters

The Gallery of Mariam and Eranuhi Aslamazyan Sisters was founded in 1987 but closed operations in 1988 following the destructive earthquake in 1988. On Mariam Aslamazyan's 70<sup>th</sup> birthday, sisters Mariam and Eranuhi Aslamazyan presented about 620 of their original works to our city. The building is provided by the city government. The gallery building was given to the people made homeless after the earthquake. In 2004, the gallery building was reconstructed. The opening ceremony took place in the spring of that year. The gallery is an art museum that preserves and displays paintings, pictures and ceramics created by the Aslamazyan sisters. Eranuhi Aslamazyan's works are displayed on the ground floor, and Mariam Aslamazyan's works are on the first floor. Eranuhi (1910-1998) and Mariam (1907-2006) Aslamazyan received their art education at the Leningrad Institute of Art.

The Aslamazyan sisters influenced the formation of the drawing talent of Alexandrapol Painting Studio, Yerevan Artistic-Production Collage, Moscow VKhutemas, Leningrad Academy of Fine Arts.

The two sisters are multiple award winners. Eranuhi Aslamazyan is an Armenian folk artist, and Mariam Aslamazyan is the USSR People's Artists. The Aslamazyans were the most famous and the most displayed Armenian female artists in the Soviet Union. This is why in Soviet art circles, the critics and art critics touched upon their works many times. Many studies and articles have been written about them.

The works of Mariam Aslamazyan devoted to India led to her receiving the title of Laureate after winning the G. Neru prize in 1970-1971, and the Hamal Abdenaser prize in 1976.

The sisters also had numerous exhibitions all over the world.

The works of the Aslamazyan sisters are conserved in numerous museums: Sofia, Berlin, Leningrad, Venice, Tokyo, Delhi and etc. They also had numerous exhibitions in different Japanese cities during 1960-1970.

The mission of the gallery is to publish Armenian culture, provide continuous education in museums, and develop cultural consciousness from an early age.

# Museums as a Bridge between the Community and Culture



Our Gallery



Exhibition Room of Eranuhi  
Aslamazyan (Photo by Gurgen  
Ginosyan)



Exhibition Room of Mariam  
Aslamazyan (Photo by Gurgen  
Ginosyan)



Educational Program

Our organization is situated and functions in a town where the inhabitants, as a consequence of the earthquake, have been unable to find their former town until now. The 1988 earthquake moved not only the lithosphere, but also blunted human emotions, abolished the sense of time, reality and cultural consciousness bringing a profound sense of loss to the local area and the human self.

The building of the gallery was constructed in the 1880s and is included in the “Kumayri reserve-museum”. It is in need of permanent protection.

Many exhibitions are organized in the gallery to exhibit the work of both the sisters and contemporary artists. In the museum, except for the permanent exhibition, temporary exhibitions are also organized. The exhibition halls are allocated to the contemporary artists to exhibit their works.

For more information [www.Aslamazyanmuseum.com](http://www.Aslamazyanmuseum.com)

Facebook: [aslamazyanmuseum](https://www.facebook.com/aslamazyanmuseum)

## - Our Collection

In the gallery we have 95 ceramics, 315 paintings and 210 pictures/posters and original works created by the Aslamazyan sisters.

## - Financial Status

The Gallery of Mariam and Eranuhi Aslamazyan Sisters is a community non-profit organization and is totally financed by the local municipality. The gallery is completely free to all visitors.

## - Primary and Basic Problems

- Lack of staff positions: curators, researchers, art critics, etc.
- Conservation of museum samples: in the exhibition halls there is no system to protect against humidity and temperature.
- Meeting the requirements of time and becoming concomitant with the criteria standards of modern museums.
- Outreach and community work
- Safety and security of collections

## About Myself

### - Own Education

2004 – 2008 - Yerevan State Academy of Fine Arts: Bachelor Degree in Painting

2008 – 2010 - Yerevan State Academy of Fine Arts: Master Degree in Painting

2010 - Member of the Artists' Union of RA

# Museums as a Bridge between the Community and Culture



Museum of Gyumri Center of Contemporary Art



Museum of Gyumri Center of Contemporary Art



Project Exhibition - Performance 58



Interactive Project: Changes of Shadows (Photo by Sargis Hovhannisyan)



Interactive Project: Changes of Shadows

## - Award

2010 - Presidential Youth Award in Fine Arts and Movie - 1st Prize

## - Own Activities Related to Museums

As a representative of the post-earthquake generation, my creations and creative activity have become very important for the voicing, suggestion and realization of cultural and art solutions to the community problems. For me, it is important to recover the cultural platform and system of my town where the main performers are the museums.

The “Contemporary Art Museum of Gyumri”, founded by me, opened in Gyumri in 2011. The Museum of Gyumri Center of Contemporary Art is a transparent cube-like system with polyethylene walls. The main motive of the creation of this mobile museum was the presentation of the museum archive collected during 12 years of Gyumri International Biennales, but the museum became an institution suggesting multi-purpose and problem solution variants. Beginning from 2011, numerous projects have been exhibited in the museum. The museum’s emergence from its typical traditional status has seen its attempt to move toward fixing the problems of the latter. That is why we very often see the museum here or there in the town, where there are problems. One of the aims of the museum is not only to represent art’s traditional esthetic part, but also to solve the many problems of Gyumri city and the community through art.

For more information <http://museumofgyumri.blogspot.jp/>  
Facebook : /museumofgyumri

## Interactive Project: Changes of Shadows

The main mission of the project was to have the problematic institutions of the town, the children with physical and psychological problems and the socially disadvantaged stratum of society, take part in the culture attaching importance to art-therapy. The exhibition was realized by an interactive approach: the participants of the exhibition – the alumnus of the two social centers directly took part in the exhibition reproducing shadow images on glass.

One of the most important parts of the project was the interactive exhibition.

At the opening of the exhibition, the visitors could become interactive participants and reproduce the cultural transformations of their shadows, thereby becoming creators.

For more information <https://www.youtube.com/watch?v=eK5Kit8AZV4>  
<https://www.youtube.com/watch?v=IUmYOMoAoDI>

# Museums as a Bridge between the Community and Culture



Permanent Educational Project. Skype Revolution, Louise Bourgeois



Permanent Educational Project. Skype Revolution, Louise Bourgeois



Project: Domik, Gyumri City  
(Photos by Xcho Eloyan)

## Permanent Educational Project: Skype Revolution Since 2011

A collaboration with the Stockholm Modern Museum, where temporary art exhibitions were held either in the “Gallery of Mariam and Eranuhi Aslamazyan Sisters” or the “Stockholm Modern Museum”, were shared with audiences via Skype. This allows curators from both museums to give online presentations to the audience on either side. This is the fourth year of the project.

For more information <http://museumofgyumri.blogspot.jp/>

## Project: Domik, Gyumri City

This project used modern art to suggest various solutions for social and educational problems through intra-cultural dialogue. The art activities were facilitated by local artists including myself with community members of Gyumri city, who were impacted by the 1988 earthquake in Armenia. This was a positive educational approach especially for the children (the next generation) to learn about their problems and to think about solutions to better their lives. In this case, it was changing the old walls of their homes externally to give them a semblance of their dream home and strengthen their hope in achieving such a dream in the future.

For more information <https://www.youtube.com/watch?v=nj5upDx2ZxU>



# Specialized Program



## A. Preventive Conservation

November 23 – 27, 2015



Naoko Sonoda

National Museum of  
Ethnology

In the specialized program on Preventive Conservation, the focus was on approaches to finding solutions: How to consider, study, and deal with the problems related to the museum environment and collection management.

After a preliminary discussion, we worked on Integrated Pest Management (IPM), monitoring temperature and relative humidity, monitoring illuminance, monitoring air quality, and analyzing these environmental data. To disseminate their knowledge on preventive conservation when they return to their respective institutions, participants worked together to create manuals related to the control of the museum environment. Following a visit to storage rooms, an explanation was given on the standards for material selection at the National Museum of Ethnology, Japan. Participants also took part in basic museum activities from the viewpoint of preventive conservation such as the inspection of objects, patrolling exhibition halls, and storage cleaning.

During Q&A sessions and discussion times, we exchanged ideas and respective experiences to find solutions to the problems encountered in their respective museums. It was also an opportunity for participants to present and answer specific questions from each other.



## B. Exhibition Design

November 23 –27, 2015



Minoru Fukushima

Design Factory

The specialized program held from November 23 through 27 was designed to be applicable not only to the creation of special exhibitions, but also the creation of new exhibitions and the renovation of existing exhibitions while paying attention to the perspective of “community development”.

Concerning “Design module ① and ②” held on the first two days of the course, the “Design module ①” focused on the basic survey, framework, and planning, while the “Design module ②” featured basic design, implementation design, and design supervision. Both modules included detailed explanations about points of works and operations related to each topic. Participants learned the total-design flow of museum production such as the roles of museum, architect, and other companies concerned and how to create a relevant workflow and process flow, as well as methods to manage an exhibition such as actual tools for design competitions, design drawings, and esquisse

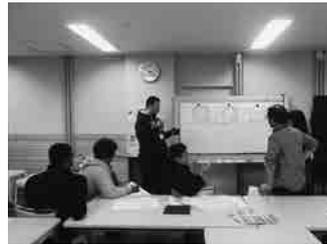
models.

The “Display modules ① and ②” were held in a similar way.

In a “facility survey” held outside of the museum on the middle day of the course, participants visited “Nifrel” at the latest commercial complex “Expocity” in Osaka Prefecture, as well as “the Museum of Kyoto” and “Kahitsukan/Kyoto Museum of Contemporary Art” in Kyoto. In the fieldwork, the participants examined various factors such as the purpose of the respective facilities, locations, characteristics and exhibition methods, which led the participants to exchange various opinions.

As for “Workshop ① and ②” held on the last two days of the course, Workshop ① featured Japanese traditional papercraft *tatebanko*, a Japanese art of making dioramas out of paper, while in “Workshop ②,” the participants were engaged in the drawing of their own “special exhibition.” In the workshop on papercraft, the participants understood that they could make use of flat image information for three-dimensional exhibitions, and in the workshop for drawing, the participants learned the importance of planning design and how to understand space modules while enjoying experiences. Finally, all participants had discussions to sum up the program.

As described above, in the specialized program, the participants asked questions about their areas of expertise and exchanged opinions, which generated mutual communication. It is hoped that the course will help them manage their museums and boost activities related to the management and creation of museums after returning to their own countries.



## C. Filming

November 23 – 27, 2015



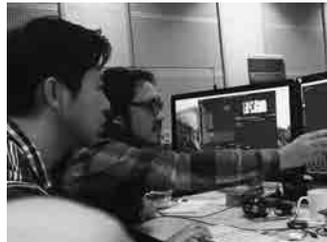
Itsushi Kawase

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, as well as historical analyses that can be derived from archival footage.

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.



## D. Conservation and Restoration of Objects

November 30 – December 4, 2015



Naomi Ueda

Gangoji Institute  
for Research of  
Cultural Property

The purpose of this program is to understand the Japanese concept regarding conservation and restoration of artifacts excavated from archaeological sites and folk crafts and acquire the methods and techniques used for actual conservation and restoration of these historical properties through hands-on work. On the first day of the program, participants learned about conservation and restoration of folk crafts using barge spikes, and were engaged in a practical session to experience part of the conservation treatment procedures of metal objects. Specifically, the participants experienced removal of rust on the surface of barge spikes and resin coating on barge spikes. Subsequently, the participants conducted an investigation and analysis to be carried out prior to actual conservation treatment, which involved resin embedding of paint layers, observation of the cross sections of the paint layers using a microscope and identification of pigments using X-ray fluorescent analysis. On the second day, a session on conservation and restoration work on earthen items such as earthenware vessels was held. To practice adhesive joining and restoration work using epoxy resin, the participants used damaged unglazed dish for votive light as training material, because real excavated artifacts could not be used for training. On the third and last day, a practical session was held on the drawings in accordance with the real measures. This practice is a necessary step to build a database of various information. This is also important because detailed observation of an object will help identify conservation and restoration methods suitable for the object. Using barge spikes, the participants practiced the creation of measured drawings and cross-sectional drawings from six directions, as well as tracing using a computer.

Through the program, the participants experienced concrete conservation and restoration methods for cultural properties and acquired basic knowledge and skills that can be applied to the conservation and restoration of cultural properties in their own countries.



Cleaning (rust removal) of barge spikes (folk craft)



Conservation and restoration work on earthenware vessels (adhesive joining and restoration work using a dish of the modern age made of clay)



Creating measured drawings of metal objects (barge spikes)

## E. Landscape Model-Making

November 30 – December 4, 2015



Masaaki Moriguchi

Keikan Mokei Studio

Before starting practical work to make a model, we hold a lecture to consider various sceneries by referring to reports and works of past participants so that participants can understand the meaning of a scenery model.

Each participant decides a scenery of their own countries for their model. They learn about expressions of scenery models by collecting materials and having many discussions.

In the creation process, participants not only learn about technical skills, but also deepen their understanding by reviewing sceneries and scenes of their own countries through expressive elements.

Participants take their works back home.

Ms. KORO Vika Naiovi's (Fiji) scenery "My hometown, Fiji"

Canoes were once important transportation devices. Large canoes are now exhibited in my museum. By recreating them using materials on hand, we could again know about our ancestors. As I see a beach spreading before me and greenery alongside the coast, I understand why our ancestors chose this place. My mind is healed when I come to the beach during a work break and listen to the roar of the waves.

Ms. ALAMA Elham Hussien's (Palestine) scenery "I and the Dead Sea"

The Dead Sea is a place where I have a lot of memories with my family. I have a big family with 12 brothers and sisters. On weekends, I enjoy swimming in the sea with my boyfriend or friends, listening to music, cooking a meal and eating together.

In this program, we discussed museum goods and made trial models.

- Fiji (Ms.KORO Vika Naiovi): "Canoe-shaped key chain" (photo 1)
- Palestine (Ms. ALAMA Elham Hussien): "Star accessory," which is a symbol of Hisham's Palace (photo 2)

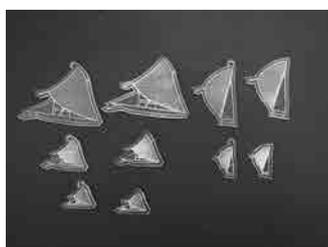


photo 1

photo 2

## F. Photography

November 30 – December 4, 2015



Hitoshi Tagami

Formerly National  
Museum of Ethnology

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



## G. Excavating and Controlling Archaeological Resources

December 7 – 11, 2015



Gen Miyoshi

Osaka Prefectural  
Board of Education

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

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

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



Satoru Okada

Osaka Prefectural  
Board of Education



Excavation at the Kinyahonmachi  
site (Hirakata City)



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



At the Museum of Osaka University  
(Toyonaka City)

## H. Management of a Local History Museum

December 8 – 12, 2015



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 the Suita City Museum.

Participants in this specialized program examined the organizational management of and community participation in the Suita City Museum and other cultural facilities in Suita City and Ibaraki City. While examining regular forms of cooperation between these facilities and the local community, participants also exchanged ideas with the members of staff at all 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 a half-day field trip to Ibaraki Municipal Christian Relics Depository, in order to learn one example of the management style of a local history museum in relation to the local history of Hidden Christianity.



## I. Documentation and Databases

December 7 – 11, 2015



Yuzo Marukawa

National Museum of  
Ethnology

This course have provided participants with an understanding of essential National Museum of Ethnology (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 learned Minpaku's basic concept of "informatization" for the documentation system by studying 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.





Opening Ceremony, October 1



Courtesy Call on the Director-General, October 1



Reception, October 1



Museum Report Presentation at the Lake Biwa Museum, October 2



General Program (Lecture), October 6



General Program (Practice), October 21



Specialty Report Presentation, October 22



General Program (Lecture), November 9



Public Forum, November 3



Tea Party after the Public Forum, November 3



After Closing Ceremony, December 17

## Records of Study Trips and Visits



<b>Kobe</b>	Oct. 9 Fri.	Hyogo Prefectural Museum of Art
	Nov. 6 Fri.	Disaster Reduction and Human Renovation Institution
<b>Ashiya</b>	Oct. 10 Sat.	Autumn Festival "Ashiya Danjiri"
<b>Shiga</b>	Oct. 15 Thu.	Higashi Omi City Notogawa Museum The Edo Period Houses of the Omi Merchants in Gokasho District A Biotope at OMRON Corporation
	Oct. 16 Fri.	MIHO MUSEUM The Shigaraki Ceramic Cultural Park
<b>Nara</b>	Oct. 23 Fri	Gangoji Institute for Research of Cultural Property Osaka Pref. Chikatsu Asuka Museum
<b>Naoshima</b>	Oct. 27 Tue	Art House Project ANDO MUSEUM Chichu Art Museum
<b>Hiroshima</b>	Oct. 28 Wed.	Hiroshima Peace Memorial Museum Peace Memorial Park
<b>Osaka</b>	Oct 30 Fri.	Osaka Museum of History Osaka Human Rights Museum
	Nov 19 Thu.	Knowledge Capital
<b>Niigata</b>	Nov. 10 Tue.	Nagaoka Earthquake Disaster Archive Center - Kioku Mirai The Archive Room, Nagaoka City Library
	Nov. 11 Wed.	Myoken Earthquake Memorial Park Kizuna Center in Kawaguchi Ojiya Earthquake Disaster Museum
<b>Tokyo</b>	Nov. 12 Thu	Shiodome Museum National Museum of Nature and Science
	Nov. 13 Fri	Tokyo National Museum The University Art Museum, Tokyo University of the Arts

## 1. Hyogo Prefectural Museum of Art / Disaster Reduction and Human Renovation Institution



Hyogo Prefectural Museum of Art



Disaster Reduction and Human Renovation Institution

In Japan there are many museum buildings created by the renowned architectural genius, Tadao Ando. One example is the Hyogo Prefectural Museum, designed to fuse art and music in the Hanshin Region that was particularly severely damaged by the Great Hanshin-Awaji earthquake of January 1995.

A warm welcome was given us by the Museum Director, Dr. Yutaka Mino who explained the museum and its developments telling of place and the relationship between the Japanese people and modern art in particular, and art in general. He explained also, using many excellent examples, how to creatively develop museum marketing.

We toured the museum storerooms, which housed mostly paintings. The ways of protecting the collection and of preserving it were carefully explained by museum staff. This gave us good ideas about how to deal with such issues as the storage of collections, since ours back home are various conditions.

I liked the exhibition at the Hyogo Prefectural Museum of Art. It is very simple, and I believe its beauty resides in its simplicity. My favorite piece there is one that can be understood simply as an image from the 1995 Hanshin-Awaji earthquake. It depicts a destroyed house and part of a tree. But the tree has come back to life, which represents the resurrection of Japanese life in their own country.

The Disaster Reduction and Human Renovation Institution was founded to provide information and resources for building a disaster-resistant society. Our tour of this building gave us an idea of how an earthquake feels because the museum theater is designed to provide a 3D view of the earthquake, with the sensation of shaking beneath one's feet.

The exhibition gave a good idea of the terrifying moments during the earthquake, especially noteworthy were the explanations by the people who lived through it and the explanation of the modern Japanese system for new earthquake-resistant buildings. My favorite piece here is not located in the exhibition areas, but in a storeroom. It is a simple piece of art, consisting of barrels of oil and a piece of leather that is used as a music drum! This item conveyed to me the main reason God created us; it is not to give up after a hard time like an earthquake, but to retain a sense of optimism through thick and thin.

When all is said and done, I believe that humans, we can't do anything serious against natural disasters, as they are much more powerful than mere human beings, However we can retain our hopefulness and fight disaster with our knowledge. That's somehow what is going in Japan. God bless Japan. (Qais)

## 2. Autumn Festival "Ashiya Danjiri"

A large wooden cart being pushed enthusiastically through the streets of Yamaashiya town in Ashiya City (Hyogo Prefecture) by us and the Yamaashiya community were definitely one of our most memorable Japanese experiences.

We were quite privileged to have joined Yamani (our host, Mr. Yamamura), his family and community members in their annual *Danjiri* festival. This ancient festival is popular throughout Japan.

Our participation in the Danjiri festival was two-fold. On October 4, we travelled to Yamaashiya town to meet our host, Yamani and the Yamaashiya Danjiri committee. This was the first time we had ever heard of a 'Danjiri'. Yamani was such a magnanimous host and we got to see what Japanese were like when they were not too busy working. After a light lunch, we joined the committee to decorate the Danjiri and the streets for the upcoming festival.



Danjiri



Participants in Yukata

Danjiris are large, ornately decorated wooden carts in the shape of a shrine or temple that are pulled throughout the streets, accompanied by lively drumming, bell playing and loud chanting. And this is all done to capture the attention of the Gods, excite them and bring blessings to the community.

On October 10, we returned to join the Yamaashiya community to excite the Gods. The community provided us with Kimonos to wear, another first for us. Then, it was time to join the float as it made its way through the streets again. We started off shy but soon got caught up in the festive mood and joined the group of chanters. We were lucky to join the men in pushing the Danjiri. Although it was very heavy, we helped community people getting it around the town. The best part was seeing people of all ages participating especially the young children that led the float. There was so much positivity in the air as we (the Yamaashiya community and us) marched with the Danjiri throughout the streets and back to where we started.

The atmosphere was alive with HOPE. We say hope because we saw a community bonded in worship, bonded in strength and bonded in culture. The future of this Danjiri festival is secured in the hands of all the children we saw at the festival. (Abdo)

### 3. Higashi Omi City Notogawa Museum / The Edo Period Houses of the Omi Merchants in Gokasho District / A Biotope at OMRON Corporation

Open fire roasted rice cakes, time trapped homes and a biotope were some of the highlights of the day.

We started at the Higashi Omi City Notogawa Museum, where we met the curator and a group of enthusiastic community supporters. This museum combined both library and museum services to keep its community and visitors well versed on the local culture and those of the world. The local community's involvement in the museum, we saw, amplified its function.

Then, we travelled right under a mountain to the historic townscape of Gokasho, where we saw homes locked in time. Here, we visited three Omi merchants' houses kept in their original state as when their owners possessed them. These 'nostalgic homes' are now little museums where visitors get snippets of life as it was then.

And our final visit was to one of the OMRON Corporation's facilities. We met a group of professionals working with Lake Biwa Museum to protect an endemic fish species, through a biotope (pond) project within their facility.

Each place we visited offered various insights ranging from community involvement in the museum programme, to strict conservation of heritage buildings with Local Government support and to a meaningful social corporate responsibility in tune with the conservation efforts being made to save endemic species in their community.

At the heart of all of this, we saw, is the community; a community sustaining its heritage and its point of view on life as they see it.

Overall, it was a day filled with many lessons with each of us taking home happy memories and of course, a collection of great ideas for our own museums and countries. (Thidar)

### 4. MIHO MUSEUM / The Shigaraki Ceramic Cultural Park

MIHO MUSEUM was opened in November 1997. It is famous because it was designed by the world renowned Architect I. M. Pei, whose other works include the glass pyramid of the Louvre Museum, in Paris, and the East Wing of the National Gallery, in Washington D.C.

Reaching this Museum took just over 1½ hours by bus. Then a walk through a huge metal tunnel through a mountain, where we exited to find a beautiful glasshouse



Higashi Omi City Notogawa Museum



An Edo Period House of an Omi Merchant in Gokasho District



MIHO MUSEUM



The Shigaraki Ceramic Cultural Park

museum. The amazing thing about this museum is it's located on a mountain top surrounded by lush forest and bathed in natural light. On entry, we discovered more interesting aspects to the museum. These include some levels of galleries under the mountain and its collection of rarities from around the world. We enjoyed its exhibitions as well the hands-on paper art activity that we participated in.

The Shigaraki Ceramic Cultural Park is located in Shiga Prefecture. There are three main facilities centered around the theme of ceramic art; a museum, a studio for artists-in-residence and the exhibition hall introducing products of local industry. The studio is the only one in Japan where ceramic artists from Japan and around the world can come and create their work as an Artist-in-residence.

I met a lady from Canada in the studio, exchanging ideas with the local ceramic artists. The other thing that I like about this museum is the way they involve their local community in keeping ceramic culture alive. We witnessed the community's preparation for a major event scheduled to take place within a few days to acknowledge the area's ceramic history. We were fortunate to be given a pre-event gift from a participating Korean artist.

The idea of displaying in an old abandoned place is very creative, and gives me ideas for my country.

Both museums offer an interesting perspective on the power of attraction. Using the right tools to promote local art, culture and antiquities, visitors and local community members alike are guaranteed memorable experiences. (Vika)

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

On Friday 23, October, we went to Nara Prefecture to visit the Gangoji Institute for Research of Cultural Property. This institute took its name from the Gangō-ji Temple. Gangō-ji is one of a handful of temples in Japan that retain architecture from the Nara period (奈良時代), which lasted from 710 to 794.

The visit began at 9:30am with a presentation from Ms. Naomi Ueda on the activities of the Institute. Then we were given a guided tour of the institute's work sections including the conservation and restoration sections where they had their laboratories for Earthenware, Documents and Manuscripts, Metals, and Waterlogged wood. We listened attentively to explanations about the methods and techniques used in Japan for their conservation and restoration works on their cultural resources. This institute's work is painstaking but serves a greater purpose. All participants were able to appreciate the value of conservation.

After lunch, we moved to Osaka Prefecture to visit the Osaka Pref. Chikatsu Asuka Museum. This is an archaeological museum of history focusing on the Kofun Period to the Asuka Period in Japan (the late 3<sup>rd</sup> century to the 7<sup>th</sup> century) and also the site museum of the Ichisuka tumulus cluster. We were shown many artefacts, models and actual specimens. The museum is a specialist-type, focusing strongly on ancient Japanese history. Its building design, collections and the surroundings, altogether create an integrated unit that expresses well the museum's purpose and sense. The museum offered many increasingly important lessons on presenting archaeology artefacts. (Emam)

## 6. Art House Project / ANDO MUSEUM / Chichu Art Museum

On Tuesday, October 27 as part of our study tour, we moved to Naoshima Island. It was an interesting journey that began in Okayama City before boarding a ferry to the island, where we were welcomed by brilliant sunshine. Naoshima Island is involved in a project, already 17 years old, in which the art, the quaint little town and the environment are intertwined creatively, to highlight the beauty of the Naoshima Island through



Gangoji Institute for Research of Cultural Property



Osaka Pref. Chikatsu Asuka Museum



Naoshima (Kagawa)

contemporary art.

Tadao Ando, a renowned Japanese architect, has created interesting exhibit spaces on Naoshima Island. He designed buildings with simple shapes that use light in a way that integrates harmoniously with the natural environment (flora, fauna and sea). This combination of art, architecture and the natural environment provides a sense of balance enabling meditation.

The Art House Project is characterized by the restoration of seven traditional Japanese houses turning them into tourist attractions. These areas, now considered cultural spaces, show their blend of contemporary art, adding value to traditional art (architecture) through art installations. One must explore the island to see these artworks; it's very much a town affair.

In addition, Chichu Art Museum and Benesse House Museum were designed by Tadao Ando. A characteristic of these architectural spaces is that they allow the integration of the natural elements with the building, connecting the outside to the exhibitions inside the galleries. This is such an interesting way of exhibiting.

Naoshima stands as a testament that man, his imagination and nature can merge harmoniously and the results are artworks that inspire people and sustain the island's economy. (Rosangela)

## 7. Hiroshima Peace Memorial Museum / Peace Memorial Park

It was a dream come true to visit Hiroshima. I pinched myself when I saw the Hiroshima Peace Memorial Museum for the first time. Hiroshima is real and is now embedded as a memory in me.

My colleagues and I were there to experience what happened at 8:15 am on August 6, 1945. I had not been born yet but the history of Hiroshima and Nagasaki has reached my side of the world.

The number of buses at the museum's public car park was already an indication of its importance. This place was bustling with people and not just Japanese visitors, but also a good number of international visitors.

There were loads of primary and secondary school students waiting their turn to enter the museum and be educated on a history that Japan and her people will always remember.

We received a warm welcome from the Deputy Director of the Hiroshima Peace Memorial Museum, Mr. Noriyuki Masuda, who diligently outlined the spirit of Hiroshima to us. It was inside the museum listening to the audio guide and looking at the exhibits that I realized the magnitude of this man-made disaster.

The museum's answer to the Hiroshima and Nagasaki tragedy for us as people of this global world was the formation of our own perceptions; we saw, we felt and we remembered. These exhibits helped me understand the spirit of Hiroshima and the humanitarian quest for the abolition of nuclear weapons and everlasting peace.

I am a messenger of peace and from the bottom of my heart I pray that what happened in Hiroshima never ever happens again. (Nicole)

## 8. Osaka Museum of History / Osaka Human Rights Museum / Knowledge Capital

The Osaka Museum of History is a conspicuous building; tall, styled and spacious. On entry, we saw that this repository of history was grounded firmly on history, on columns of ancient Osaka.

Guided by the museum's curator, we ascended to the top level and descended gradually. Each level is like a historical tapestry. Visitors are given a visual experience of moments in Osaka's history. The creative use of technology, art and space, interspersed



Hiroshima Peace Memorial Museum



Peace Memorial Park



Osaka Museum of History



Osaka Human Rights Museum



Knowledge Capital

with ancient relics exhibits and backed by an interactive education program showed the innovative thinking that went into setting up this museum.

The Osaka Human Rights Museum also shows history but in a more social context. It looks into the challenges of Japan's marginalized groups. It details their struggles against the status quo.

Human rights are everyone's rights and the museum is a conduit for the voices of people that are not always heard. These stories too are important history and the next generation needs to understand it to really appreciate their heritage.

The Knowledge Capital at Umeda is as its official guide describes "the arena of intellectual entertainment". A massive center that ties technology, space, and location to create an atmosphere that inspires people to look ahead. It serves as a platform, surrounding people with inspiration, to ensure they keep aspiring to better their community.

The idea behind the Knowledge Centre could be a possible way forward for museums, as they too seek inspiration for the future. (Jason)

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



Nagaoka Earthquake Disaster Archive Center - Kioku Mirai

From the 10th to 11th of November it was the beginning of a great trip for us. It was a trip, which was expected to be interesting and at the same time full of feeling to revisit the grievous emotions of the past. This trip was to Niigata, a place where a disastrous earthquake took place in 2004.

It was doubly difficult for me and I was full of expectation, as I represent a nation and live in Gyumri town where a ruinous earthquake took place in 1988. And I am also the son of a nation that has seen numerous natural disasters during the centuries. Parallel to this, it is a nation that has fallen victim to the manifestation of human evil: genocide.



Myoken Earthquake Memorial Park

It was the 10<sup>th</sup> of November, a clear, beautiful noon and we visited Nagaoka Earthquake Disaster Archive Center and the Archive Room of Nagaoka City Library.

From the very beginning, when I was thinking about this trip, I understood that it would be very difficult for me to revisit the memories of human losses and sufferings. Not wanting to revisit such horrors, I thought that there was no need to have an earthquake and natural disasters museum. The first day of the trip was crucial for me. At the end of the day, after the end of the visits to Kioku Mirai and the Archive Room of Nagaoka City Library I had a sense of pride and admiration towards the Japanese nation. The visit to Hiroshima Peace Memorial Museum was on my mind.



Kizuna Center in Kawaguchi

We can be nothing but proud of this nation, who on experiencing numerous natural and man-made disasters, can forgive and promote world peace and in the 21<sup>st</sup> century, they continue to pass on these lessons to the future generations through museums. It is a nation that tries to pass on the experience of its sad past to the whole world, not only to show and preserve the past, but also to try to construct a more secure future.

There we witnessed a wonderful project entitled "Memory for the future", the aim of which is to recruit, preserve and pass the recorded, documented human memories connected with the disaster.

On the second day of the trip we visited Myoken Earthquake Memorial Park where the landslide, as a result of the earthquake, led to human casualties and Kawaguchi Kizuna-Kan, a facility that brings people together inside Kawaguchi. There we witnessed how the members of the community tried to conserve and develop their cultural identity after the earthquake.

We also had the opportunity to visit Ojiya Earthquake Disaster Museum and

Yamakoshi Restoration Center, which was created to transfer life lessons learnt from the disaster. (Vahagn)

## 10. National Museum of Nature and Science / Shiodome Museum / Tokyo National Museum / The University Art Museum, Tokyo University of the Arts



National Museum of Nature and Science

### National Museum of Nature and Science

This is one of the largest museums in Japan and has a large number of visitors. I would have gladly spent days exploring this museum as it offered so much information on nature, science and life. (Elham)

### Shiodome Museum

A visit to this wonderful museum is really pleasurable as it considers the materials of the latest lighting technologies. (Qais)

This museum showcased the cleverness of Panasonic lighting technology. The beauty of ceramics was highlighted in a pleasant atmosphere that did not cause any eyestrain but allowed us to see details of the art work. (Elham)



Tokyo National Museum

### Tokyo National Museum

When we visited the Tokyo National Museum, we were given the opportunity to see not only ancient Japanese cultural heritage antiquities, but also antique collections from other countries. (Emam)

I liked the exhibition hall for ancient Egypt very much. (Elham)

This is the largest museum I visited in Japan. It is a museum of multi exhibitions. (Thidar)



The University Art Museum, Tokyo University of the Arts

### The University Art Museum, Tokyo University of the Arts

This museum is one of the most beautiful museums I visited during my stay in Japan. Despite the small size of this museum, The specialized exhibition “Transforming Arms into Art – Peace-building in Mozambique –” holds a very significant message to the world as the content of the museum becomes a patron of peace. The message in this world of destructive weapons is world peace. (Elham)

## Voice of Participants

### **GHUKASYAN Vahagn**

Gallery of Mariam and Eranuhi Aslamazyan Sisters

Armenia



As an artist I have always dreamed of visiting Japan, because Japanese culture and art has always fascinated me. It is a culture that is born from nature, a culture that is about life, and a culture that seeks and tries to hold human beings and nature in constant harmony, as one indivisible body. As for me, it is necessary to live here for a period of time to realize and discover the spiritual profound layers of the Japanese nation and culture. This society has rich cultural layers, which over the centuries have been penetrated with the emotions of the Japanese nation's struggles, development, work, acquisition, creative flight of thought, and finally through pain and happiness. Trying to summarize the feelings that I have experienced in the framework of this course and the project, I can say that in the 21st century the main performers that conserve and disseminate the powerful Japanese cultural ideology are the museums and organizations like JICA. This ideology has been transformed into various cultural layers and spheres reflecting the past and present of Japanese culture paving the way for the future. In the case of museums, it has been transformed into the systemic museum ideology by which Japanese museums are guided. Museum ideology is one that teaches human beings to like, appreciate, preserve and promote the national identity and culture. It is an ideology that educates human beings on how to relate to nature, and an ideology that teaches forgiveness, and educates on how to construct a better future. This is the reality of Japanese museums for me. In trying to describe Minpaku (National Museum of Ethnology) and Lake Biwa Museum in one sentence and in such a way that separates them from the other museums of the world, I can say that you can feel soul (breath) in every particle of these two museums.

Thank you for everything...

### **Abdelrahman Othman Masoud ELSAYED**

National Museum of Egyptian Civilization

Egypt



When I was first informed that I had been accepted to attend the "Museums and Community Development" course held in Japan, many friends congratulated me. At first I thought that perhaps the technological, scientific and industrial progress achieved by the Japanese may have led to them forgetting their cultural heritage and therefore the extinction of many of the customs and traditions associated with Japanese history. I decided then to investigate the manifestations of the cultural and social life of the Japanese, because although I am a museum curator, I am also an anthropologist. Since my arrival, I have been amazed; I see that the Japanese have a much greater respect for the preservation of cultural heritage than the rest of the world, and are anxious to exercise those customs and traditions in these times of technological progress that could easily destroy their cultural heritage.

Japanese people are organized, friendly, helpful, and always smiling. This may be attributed to the education method where everyone is taught ethics and values first before science and history. This is the secret to Japan's success.

For me, this has been an excellent experience, both personally and professionally and I hope that one day my colleagues at the National Museum of Egyptian Civilization (NMEC) have the opportunity to participate in this course.



**Japan**, a place truly unlike any other. A perfect blend of the traditional and the modern. From futuristic robots and traditional festivals to tranquil temples and tea ceremonies, Japan is a country of endless juxtapositions.

**Japanese people** (5S is a Japanese way of life)

The 5S is a policy to reduce waste and is one of the most renowned and successful manufacturing management systems in the world. The Toyota company (renowned Japanese car company) introduced this system in the seventies (about 40 years ago). The five elements of this System are 5S:

- 1-Seiri 整理, Sort in English
- 2-Seiton 整頓, Set in Order in English
- 3-Seiso 清楚, Shine in English
- 4-Seiketsu 清潔, Standardize in English
- 5-Shitsuke 躰, Sustain in English

The Toyota production system has a close association with Japanese culture, so 5S is the way of Japanese life.

**Museums and Community Development Training Course**

I have enjoyed this unique training course very much. This course taught me important concepts about museums. I have learnt that the contact between museums and the public is not limited to exhibitions, so the museums in Japan are not just places to display artifacts, but can also be inter-university research institutes for museum studies open to the public, which is clearly visible at the National Museum of Ethnology (Minpaku). The museum also acts as a bridge between the past, its events, the environment that surrounds it and the local people who currently live in the same place where their ancestors lived. Thus, affiliation with the place is enhanced and better relations are fostered between people and their community, which is clearly visible at the Lake Biwa Museum.

I would like to extend my sincere thanks to the Japan International Cooperation Agency (JICA) for giving me this opportunity to listen and learn at the hands of this elite group of professors and specialists, and to visit many types of museums where I really enjoyed the exhibits and methods of display including the showcases and lighting system, which also meet the conservation requirements.

I would like to thank the local Japanese people who were very hospitable and gave us the opportunity to participate with them in their festivals and celebrations.

I would also like to thank everyone that hosted us in their museums, institutes or companies and gave us great information. Thanks to everyone who contributed to the preparation of this training program, Wada San for her superhuman effort and my fellow participants, whom I will never forget.

I want to end with my favorite quote from the Middle Kingdom, which written four thousand years ago. "Sharing knowledge is the greatest of all callings. There's nothing like it in the land."

**KORO Vika Naiovi**  
Fiji Museum

Fiji



I would like to thank the Japan International Cooperation Agency (JICA) for giving me this great opportunity to be part of this group from different countries that participated in this “Museums and Community Development” Course. Setting foot in Japan for the first time I knew that it was going to be a new and challenging experience for me but after a little homesickness, I managed to pull through.

It’s been a challenging 3 months. However, I was very keen or shall I say obsessed with learning and acquiring new areas and ideas from museum specialists who were eager to share their knowledge with us, and it has been quite extraordinary.

Visiting different museums made me appreciate the magnificent displays and experience the reality of natural disasters that happen in Japan and how the museum advocates these important issues to the young generation.

The involvement of the local community in the museum is another lesson that I’ve learned and I believe that this is another good idea that I will take back with me.

My sincere thanks and appreciation go to JICA, Minpaku and Lake Biwa Museum staff for their time and effort in accommodating us. The museum experience that I had wouldn’t have been such a success without your help and guidance.

I would also like to thank our coordinator Wada San vinaka vakalevu – Domo arigato gozaimasu “You are our Hero” as Qais Tweiss (Jordan) always said. Once again thank you JICA for this experience that will remain with me forever.

**TUTANI Jason**  
National Trust of Fiji

Fiji



Japan has been more than I had anticipated. She has smitten me, she has educated me, she has cultured me and she has inspired me.

I go home with a happy heart. I have completed my task and now I am better informed on the ‘magic’ of museums. Museums have an earthly purpose. I believe this very much. They serve a crucial societal role and Japan has truly capitalized on this, ensuring her people are enriched with heritage.

Museums have always fascinated me and I know well their value. Opportunity has afforded my organisation a chance to impact our small island nation in a positive way. We now have a new museum and there are more to come. However, I must confess we were limited in our ability to harness this tool. We needed guidance.

Thank you JICA, Minpaku and Lake Biwa Museum for the Museums and Community Development training course. I have been enlightened and many preconceptions have been righted. There is more to museums than meet-the-eye. I have been introduced to the many aspects of museology. Japan has been quite innovative with her museum work and her experience is vast. I am glad she opened her door. This experience has enriched me beyond words. This knowledge will enable me as a museum curator to continue impressing positively on my community.

I look forward to sharing my Japanese experience with my peers and getting straight to work. Fiji has a lot of heritage to share with her people and the world.

Truly inspired!

## Aye Thidar Oo

Department of Archaeology and National Museum

Myanmar



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

I obtained a lot of knowledge and also enjoyed these study trips. I studied how each museum exhibited their objects, and their lighting system. I enjoyed the attractive building design of many museums and how they displayed their replica objects that allow children to handle them for practical purposes. Such activities support education. It made me want to upgrade the quality of the museums in my country. When I return to my museum, there are many new ideas obtained from this course that I would like to implement. I would like to share my newly acquired knowledge and skills with my staff.

Finally, I would like to extend our deepest appreciation and respect to JICA, the National Museum of Ethnology and Lake Biwa Museum. I will never forget my Japanese experience in museology; it will remain forever imprinted in my memory.

## CARRION ALBAN Rosangela Yanina

Site Museum Pachacamac

Peru



This was my first time in Japan and it was a very nice experience; I could learn more about this ancient country, learn more about its culture, customs and, especially, its people, who are very friendly, polite and kind. They always helped me with everything and made my stay enjoyable.

To participate in the “Museums and Community Development” course has been a great opportunity for me, not only from the professional aspect but also on a personal level. Through lectures and study trips, I could expand my knowledge on the management of museums in Japan, and also what the functions are in each area.

It truly is amazing all the work that is done to strengthen education in museums. I have learned many educational activities and would like to implement them in my country. In addition, the Hashikake system carried out in the Lake Biwa Museum is fabulous, so congratulations on all the work they do. I have had the opportunity to learn about the true connection between the community and the museum, both of which are important for the development of community identity.

Finally, I would like to extend my thanks to the staff of the Lake Biwa Museum, the National Museum of Ethnology and, especially, to JICA for the opportunity to be part of this workshop. Thanks for all the lectures offered and for letting us know in detail about the history and museums in Japan. Also, thanks to my new friends that I met on the course. Everyone is very professional, and although we are from different countries with different cultures, from the beginning we were a team and I could learn a lot from them.

**BARREAU Nicole Sabrina**  
National Museum

Seychelles



This year I can say that I have made history as the first ever Seychellois to participate in this course since its inception more than twenty years ago. It is a great honor and pleasure for me to be in Japan. I am extremely grateful for such an opportunity. To learn of the country's diverse culture and heritage was worth it. To be trained by some of the best professionals in their specialized field has helped me to deepen my understanding and knowledge of museums in Japan.

Today I strongly affirmed that this course was well worth it. I have enjoyed all my study trips and also the visits that I have undertaken on my own. As it was the chance of a lifetime for me, I have taken every opportunity given to me to learn new things. Each visit was unique. I have met new colleagues who are doing the same work as me. I have gained new knowledge and deepened my understanding of how different museums are operated. I know I will not be able to bring Japan to the Seychelles but I will definitely take back all the good ideas to improve the condition of my museum and the educational program that we have in place in my country.

I will leave Japan with a lot of nice souvenirs of a nation that had endured the worst but continues to press forward to secure the future of their country. They are very polite people who go out of their way to help you. The way they respect their environment is a lesson from which the outside world can learn.

I would like to take this opportunity to thank all the lecturers, all the staff at Lake Biwa Museum and Minpaku and all the museum curators and companies for sharing their time and knowledge. Thank you Wada san for being there and taking good care of us, and for all the participants who have made this training a total success. Thank you JICA for financing such a program.

**Qais Tweissi**  
Petra Museums

Jordan



When I was a kid, I loved Casio watches. I even became the class expert for my schoolmates and was able to recommend the best model for them, as I was able to determine whether a model had been made in Japan or not. Basically, I'm in love with all the micro technical stuff at which the Japanese excel, which over time has led me to a greater interest in everything Japanese. As I live in Petra, one of the most famous archaeological sites in Jordan, I developed a strong interest in archeology. This then led me to museology and museology gave me the opportunity to visit Japan, the country which has long held my interest. Dreams really do come true!

The people here are very warm, lovely and friendly despite first appearances where they seem difficult to get to know. But your perseverance to get to know them will pay off. It is a very different culture from mine and learning some Japanese words can be very helpful. My favorite word is "*Sumimasen*". This "*Sumimasen*" is the magic word here! Just use it when you get stuck somewhere and all will turn out well. However, the two cultures of Jordan and Japan have many things in common. One is that back home we also love rice as a main dish, so I did not have any problem with the food here. Fish is extremely popular here, and sushi is one of my favorites, especially *Funazushi*. I didn't forget to use one of the 24 billion pairs of chopsticks that are used by Japanese people every year, which makes eating way more fun. The climate is almost the same too.

Returning to the main reason I came to Japan: Museums and Community Development. All I can say is that my time here in Japan and its museums have opened my eyes to hundreds of ideas, which I hope to create or convert in our museums back home. I believe that museums that do not become involved with their local communities are merely just shops to show stuff. Since becoming involved in museum work, I have always believed that a museum should be a place that can be understood by everybody; locals, the educated and uneducated, young and old and even visitors from other cultures. The more time I spent in Japan, the more this issue became reinforced, and I was able to see how the relation between museums and locals can make a big change in the roles and the goals for which museums are created.

Ultimately, visiting Japan is definitely one of the things you have to do in this life.

No words can express how grateful I am to the people of Japan, JICA Jordan and JICA the mother, JICA staff, the National Museum of Ethnology (Minpaku), Lake Biwa Museum and all the institutions involved, the professors who shared with us their knowledge in museology, the locals who facilitated our understanding of Japanese culture, the colleagues from other countries who shared these memories with me during this period and everyone I met in the streets of Japan and the friendships I made through them.

Thank you all.

**ALAMA Elham Hussien**  
Hisham's Palace Museum

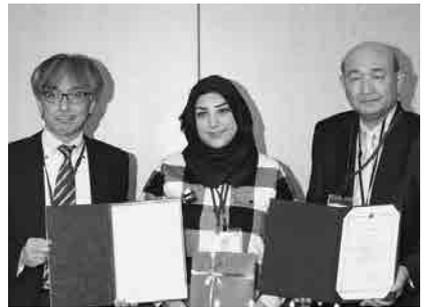
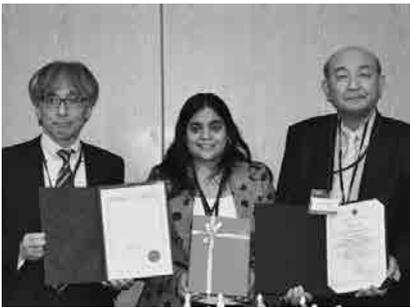
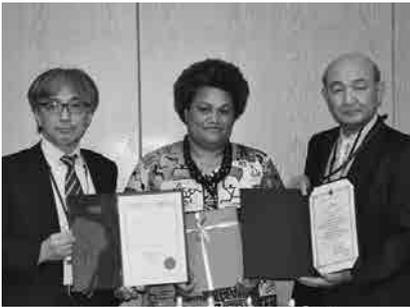
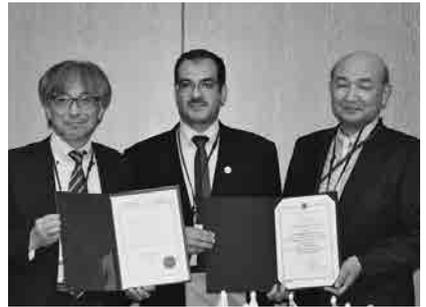
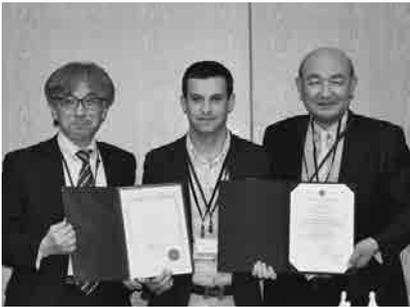
Palestine



This has been my first visit to Japan and I think that I will come back to visit again because much more time is required in order to discover the secret of her beauty. Japan is one of the most beautiful countries that I ever have visited and I had a wonderful experience with many new friends from different countries and different religions and cultures.

I would like to thank Palestine, particularly the Ministry of Tourism and Antiquities, which afforded me the opportunity to participate in the “Museums and Community Development” Course, in cooperation with JICA. I am extremely grateful and appreciative for all financial and moral support provided to me for my three-month stay in Japan. I would also like to thank all the staff at the National Museum of Ethnology and staff of the Lake Biwa Museum. I would especially like to thank Ms. Wada and Dr. Itsushi Kawase.





## Closing Ceremony Speech December 17, 2015



By TUTANI Jason (Fiji), on behalf of the participants in Museums and Community Development Course 2015

Distinguished guests, representatives of the Japan International Cooperation Agency, the National Museum of Ethnology and the Lake Biwa Museum, ladies and gentlemen.

We, the 2015 Museum and Community Development training course participants, have come to the end of our stay in beautiful Japan and we are ready to depart for our homelands.

But we can not do so until we have honoured our host country and her people.

We came here from different countries, across land and sea; some of us in canoes, some of us on camels and some of us on foot. Despite the modes of travel, we arrived altogether on Japan's shore and began our shared journey into her museum world.

We came, because Japan offered us an opportunity to broaden our museum understanding; a Japanese lens into the wonderful world of museums. With over 5000 museums, Japan has amassed a wealth of experience.

Our training has been refreshingly invigorating and our teachers ensured we delved into museology. After many cups of coffee, crowded trains and walking mileage, we are much more aware of the dynamics of museums and their place in our global community.

We know museums are much more than just repositories or their exhibitions or their buildings, they are places for nurturing our people and our future. They can impact society and consequently, society can impact society. Our presence here today is a testimony of this, our common belief that museums serve a greater good.

Thank you JICA, Minpaku and Lake Biwa Museum for a wonderful training course. We understand that we are the first to experience the community aspect of this training. And here we were reminded that museums do not exist in isolation. We have seen museums capitalizing on existing technology to better their representation so people are better informed. We have seen a good deal of creativity and innovation but most of all we have seen the 'heart' of museums. Everyday people like you and me, putting in that extra effort to help remind humanity of everything that makes us human.

We go home better informed and challenged to make a difference in our respective parts of the world. Our mission in life has been reinforced.

Again, we thank everyone who has been part of our learning experience. You have been true ambassadors of museums and of your beautiful country. We extend a special 'thank you' to our dear Wada-san, through you we have made it to the beginning of a new chapter.

We are all in possession now of wonderful memories and these we will always treasure.

Japan, you have smitten us, educated us, cultured us and inspired us.

We wish everyone continued success.

I would like all my colleagues to join me in conclusion.

Merry Christmas and a Happy New Year everyone.





**Museums and Community Development 2015**  
October 1-December 18, 2015  
National Museum of Ethnology  
Lakō Shima Museum, Shiga Prefecture  
Japan International Cooperation Agency

## 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	Total	
Bhutan	1	(2)	1				1																3(2)	
Cambodia				1																			1	
China						1	1(2)	1				1	1										5(2)	
Indonesia			1	1					1	1						2							6	
Korea			(1)			(2)																	(3)	
Laos	1	1				1		2															5	
Malaysia	2	1					1																4	
Maldives			1																				1	
Mongolia	1(1)					1			1						2	2	3						10(1)	
Myanmar	(2)			1(1)			1											(1)		1	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	17	
Armenia																1		1		2		1	5	
Bulgaria							1		1														2	
Finland							(1)																(1)	
Macedonia				1																			1	
Australia		(1)																					(1)	
Fiji										1				1								2	4	
Papua New Guinea		1	1			1	1																4	
Solomon Islands	1	1						1															3	
Iran													1										1	
Jordan									2					1	1	2	1	2	1			1	11	
Palestinian Authority										1											1	2	1	5
Saudi Arabia				1		(1)	1	1	1			1											5(1)	
Syria				1																			1	
Turkey										1	1		1										3	
Benin								1															1	
Botswana													1										1	
Cameroon				1																			1	
Cote d'Ivoire										1	1	1											3	
Egypt											1						2		2	2	3	2	12	
Eritrea									1		1		1	1					1				5	
Ethiopia		1									1												2	
Ghana			1	(1)																			1(1)	
Kenya			1									1											2	
Madagascar	1							1															2	
Mauritania																		1	1				2	
Nigeria										1													1	
Senegal				1																			1	
Seychelles																						1	1	
Swaziland																		1					1	
Tanzania				(1)	1																		1(1)	
Zambia			1			1		1		2		1	1	2	3								12	
Total	8(3)	8(8)	9(2)	8(4)	6(1)	8(3)	7(4)	9	9	9	10	10	10	10	9	10	10	10(1)	10	10	10	10	200(26)	

Numbers in parentheses are observers

# Notice

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

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Affiliation

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Address

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E-Mail

---

Messages, Contributions or Articles

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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](mailto:hakusemi@idc.minpaku.ac.jp)

